



UNIVERSITAT  
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UNIVERSITAT POLITÈCNICA DE VALÈNCIA

Dept. of Applied Linguistics

Analysis of the Chinese-Spanish translation of the movie  
"Adiós a mi concubina" (Farewell my concubine)

Master's Thesis

Master's Degree in Languages and Technology

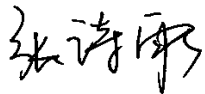
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## ABSTRACT

Foreign language films are key for global cultural exchange, and subtitle translation can determine their success or failure in the target culture. This master's dissertation analyzes the translation of Chinese subtitles into Spanish in the Chinese classic film *Farewell My Concubine* (霸王别姬), *Adiós a mi concubina*. The film was chosen because it contains a large amount of cultural references on Chinese opera and Chinese historical background. This dissertation examines and describes the translation techniques used in the transference of the film, with the final aim of studying whether the presence of the source culture is lost in the target text, or otherwise, it is kept.

**Keywords:** translation techniques, subtitles, cultural references, domestication, foreignization.

## RESUMEN

Las películas en lengua extranjera son esenciales para el intercambio cultural global y la traducción de los subtítulos puede determinar su éxito o fracaso en los diversos mercados meta. Este Trabajo Fin de Máster analiza la traducción de los subtítulos chinos al español en la película clásica china *Adiós a mi concubina* (霸王别姬). La película fue elegida porque contiene una gran cantidad de referentes cultural de ópera china y antecedentes históricos chinos. El trabajo estudia y describe el uso de técnicas de traducción usadas en la transferencia de esta película con el último fin de estudiar si la presencia de la cultura origen se pierde en el texto meta, o si de lo contrario, se mantiene.

**Palabras clave:** técnicas de traducción, subtitulación, referentes culturales, estrategias familiarizantes, estrategias extranjerizantes.

## RESUM

Les pel·lícules en llengua estrangera són clau per als intercanvis culturals globals i la traducció de subtítols pot determinar el seu èxit o el seu fracàs en la cultura meta. Aquest Treball Final de Màster analitza la pel·lícula clàssica xinesa *Adiós a mi concubina* (霸王别姬) i la seua versió traduïda subtítulada a l'espanyol. El motiu per triar aquesta pel·lícula és que conté molts referents culturals d'òpera xinesa i antecedents històrics xinesos. El document estudia i descriu l'ús de les tècniques de traducció en la transferència d'aquesta pel·lícula, amb l'objectiu final d'estudiar si la presència de la cultura origen es perd al text meta, o si al contrari, es manté.

**Paraules clau:** tècniques de traducció, subtítols, referents culturals, estratègies familiaritzants-estrangeritzants.

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## **1. Introduction**

### **1.1. Personal Motivation**

Chinese translation has formed its own translation theory system after continuous evolution, but film and television translation are a relatively new field in China. Film and television works suppose both entertainment and cultural exchange for the public. Therefore, film and television translation have an important role in cultural communication.

Nowadays, with the rapid development of the film and television industry, we can often watch excellent film works from different countries, but it is difficult to watch good Chinese film works circulating worldwide. First of all, because of the relatively short development of modern movies in China (a classification system has not yet been established, and this, to a certain extent, restricts the release of movies with many themes such as pornography, violence and horror). In many countries around the world, such as the United States, Japan and the United Kingdom, there are well-established film classification systems, which play a good role in promoting movies. The second reason is that the government censorship system seriously restricts the development of Chinese movies. But due to the fact that Chinese films do not perform well in overseas markets, this is actually inextricably linked to the unique Chinese culture. The Chinese subtitle translator Zhang Guohui once commented “Chinese movies going out cannot lose in subtitles”.

## Top Earning Blockbusters

This interactive tracks the highest grossing films worldwide since 2000. Each year is represented as a film reel. Hover over a segment of a reel to learn more about a specific movie from that year. Of the top 20 films released each year between 2000 and 2013, only five were produced or co-produced by China. Since 2014, however, China has financially backed 29 blockbusters.

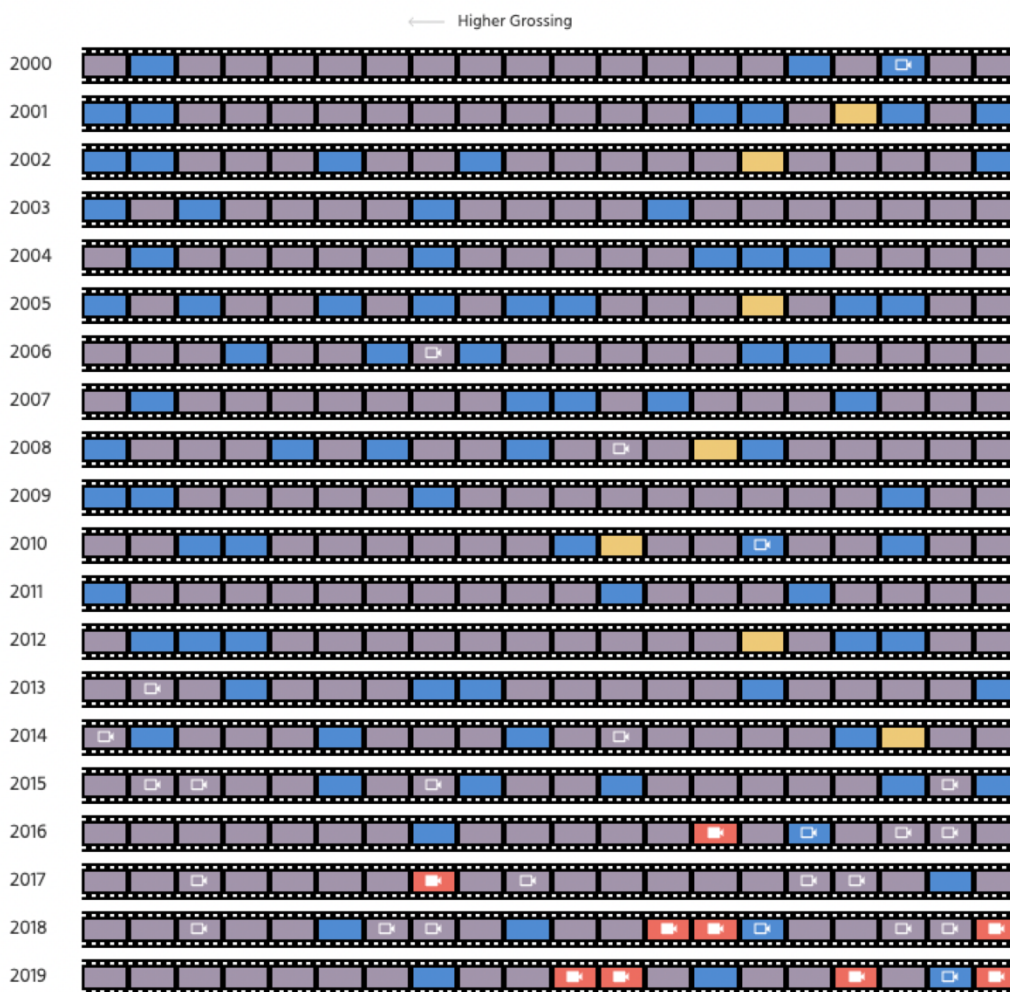
**Place of Origin:** ■ China ■ United States ■ Other ■ Multiple

CLICK TO TOGGLE STATUS

■ Produced by a Chinese company

□ Co-produced by a Chinese company

○ Not Released in Mainland China



Revenue figures not adjusted for inflation

CSIS |  ChinaPower

Sources: The Numbers, EntGroup

Figure 1. Data on the top films produced globally since 2000.

From the data shown on the China Power and The Numbers page (Figure 1) we can see that more and more Chinese movies have been going overseas markets in recent years. However, the translation effect of movie subtitles is not very satisfactory, and the training level of translators is poor, which to a certain extent hinders the development of Chinese movies in overseas markets.

Film subtitle translation is inseparably related to cross-cultural studies. This is well explained by Li: "as we all know, language and culture are inseparable, language is the carrier of culture, and culture is the soil of language. In addition, film subtitle translation is limited by time and space, and many words with strong cultural color and some special linguistic forms in the original film cannot fully and accurately find their equivalent expressions in the target language, thus these factors make film subtitle translation much more difficult" (Li, 2012: 3). In summary, how to deal with the relationship between source language culture and target language culture is an important issue in film subtitle translation. This thesis will analyze and study the translation of movie subtitles from the perspective of 18 translation techniques proposed by Molina and Hurtado (2002) and will discuss how to better deal with the relationship between source language culture and target language culture in the practice of movie subtitle translation in the specific corpus studied, so as to reduce cultural differences, transfer culture and promote the communication and exchange of different cultures.

## **1.2. Purpose of the study**

The main purpose of this thesis is to analyze the translation of Chinese subtitles into Spanish in the Chinese film *Adiós a mi concubina* using a parallel corpus analysis based on descriptive translation research theory and to explore the translation strategies used in the translation of the film subtitles as a whole, with the ultimate research aim of investigating whether the presence of the source culture is lost or preserved in the target text. We will also deepen on how the appropriate use of translation techniques and strategies in the translation helps

reduce the differences between the source and target cultures and facilitates communication between different cultures. The specific objectives of this study are the following:

- a. To analyze the translation of subtitles related to culture, with special attention to the Chinese>Spanish translation of the film *Adiós a mi concubina*.
- b. To identify the translation techniques observed in the Chinese>Spanish subtitles of the mentioned film.
- c. To investigate whether domestication or foreignization strategies are more commonly used in translating Chinese subtitles into Spanish in the mentioned film.
- d. To suggest improvements to the identified translation problems.

### **1.3. Research questions**

In this thesis, the following research questions are posited.

- a. What translation techniques were observed in the translation into Spanish of the Chinese subtitles of the studied film *Adiós a mi concubina*?
- b. Are the Spanish subtitles of the film *Adiós a mi concubina* closer to the source or target readers?
- c. In analyzing specific cases in film translation, was it observed that subtitle translation more often used domestication or foreignization strategies?
- d. What are the main problems in translating Chinese movie subtitles into Spanish?

### **1.4. Structure of the dissertation**

The dissertation consists of the following parts.

- a. Introduction

The first chapter is an introduction to the research topic. It presents the motivation and research objectives of this thesis. It also introduces the problem to be studied and summarizes the general structure which will be followed.

b. Theoretical framework

Chapter 2 introduces the theoretical foundations of the study. First, the thesis outlines the cultural phenomena in the film *Adiós a mi concubina*, including a brief introduction to the context of the film, its cultural background, and the historical background of China. This is followed by an introduction to the theoretical basis of audiovisual translation. Then we introduce and summarize the current situation of film translation research, which includes the current situation of subtitle translation at home and abroad, the definition and classification research of subtitles, and the characteristics of film subtitle translation. Next, the thesis will introduce the development of descriptive translation research, as well as the main translation techniques and translation strategies proposed in the literature. We will analyze the film subtitle translation around these translation techniques and compare the differences between the source and target cultures accordingly.

c. Methodology

This chapter details the research methodology, which is a corpus-based qualitative and quantitative analysis of the subtitle translation in the film *Adiós a mi concubina*.

d. Data analysis and results

Chapter 4 is devoted to analyzing the data and drawing the results.

e. Conclusion

This part concludes with a summary of the discussion emerging from the data obtained in the analysis, presenting the conclusions of the study and the answers to the questions raised earlier.

## 2. Theoretical framework

### 2.1. Cultural Phenomena in the film *Adiós a mi concubina*



Figure 2. The cover of the novel *Farewell My Concubine*.

The film is adapted from Li Bihua's novel of the same name, *Farewell My Concubine* (霸王别姬), which features the main characters Duan Xiaolou and Cheng Dieyi during the periods of China's anti-Japanese period, the Nationalist-Communist civil war and the Cultural Revolution in New China as a thread, telling a tragic past that is unbearable to look back on (Li, 2017: 247).<sup>1</sup> The author uses the background of the era of regime change and the country's misfortunes to interpret the emotional entanglements of obsession and betrayal of the minor characters, while using the traditional Peking Opera's elaborate and gorgeous tone to narrate the real fate of the underclass characters in the turbulent times and historical events such as the Cultural Revolution, having historical and social, aesthetic and philosophical implications.

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<sup>1</sup> Chinese version: 李碧华的小说《霸王别姬》以梨园师兄弟程蝶衣和段小楼从 1929 年的国民政府时期→抗日战争时期→国民政府时期→新中国成立初期→文化大革命时期→1984 年的人生经历和情感纠纷为线索，讲述了一段令人不堪回首的悲惨往事。

The story starts with the opening of the play with King and Yu Ji. Xiao Douzi is a child with polydactyly, his mother cannot afford to raise him, and after ruthlessly cutting Xiao Douzi's polydactyly with a kitchen knife, she sends Xiao Douzi to a theater to earn a living. In ancient times, the theater class training methods were harsh and cruel, but fortunately he finds the help of the elder brother, Xiao Shitou, to survive day by day. The relationship between the two kids beyond friendship and brotherhood is one of the key issues of the film.

Xiao Douzi, who was born to be very beautiful, is chosen to play the role of a *dan* (female role in Chinese opera), but he cannot tell the difference between a fake play and real life. At that time, opera singers were considered to be low life. Xiao Douzi was abused by a late Qing eunuch after a performance. When he happened to meet an abandoned baby, he felt compassion for the same disease, insisted on bringing him back to the theater.

A few years later, Xiao Douzi's performance of *Farewell My Concubine* (霸王别姬) with his senior brother had already become famous in the capital, and was deeply appreciated by Yuan Shiqing, a wealthy man who knew opera well at that time. Xiao Douzi, whose stage name is Cheng Dieyi, has feelings for his brother Duan Xiaolou as a man and a woman, but his brother only treats him as a brother and is married to the prostitute Juxian. After realizing that his brother has no feelings for him, Dieyi wants to break up with Duan Xiaolou. And at this time Duan Xiaolou annoyed the Japanese soldiers who invaded China and was imprisoned. In order to save Duan Xiaolou, Cheng Dieyi committed himself to singing for Qing Mu, a Japanese officer who loves Peking Opera. But Duan Xiaolou misunderstood Cheng Dieyi and thought he was a traitor. In desperation, Dieyi threw himself at Yuan Shiqing, the only one around him who appreciated him at this time. After the death of the master, the two reunited.

After the end of the war, they performed for the Nationalist soldiers and got into a dispute with them, causing Juxian to miscarry and Dieyi to be treated as a traitor. In 1949, when the Nationalist government was about to be defeated, Cheng Dieyi's voice deteriorated due to opium consumption. After the Communist



Party came to power, Yuan Shiqing was criticized to death, and Cheng Dieyi was determined to get clean and go on singing.

When the Cultural Revolution broke out in August 1966, opera was regarded as a feudal ideology and crushed. Under the influence of the Cultural Revolution, Dieyi's adopted child, Xiao Si, wanted to get rid of his master, and privately changed the style of Peking Opera, criticizing Cheng Dieyi and Duan Xiaolou in the street. Dieyi and Xiaolou clashed and Juxian hanged herself in despair. Xiao Si could not escape the fate of everyone who was criticizing each other at that time.

After the end of the turmoil, China entered the reform and started to open up. Traditional culture began to recover. Eleven years later, Cheng Dieyi and Duan Xiaolou also performed *Farewell My Concubine* (霸王别姬). Dieyi's love for Xiaolou remained unchanged, but he was suddenly reminded by Duan Xiaolou that he was a man after all. Cheng Dieyi's love for Duan Xiaolou is just a beautiful and painful extravagant dream, and now Dieyi finally wakes up from his dream and kills himself with the sword he gave to Duan Xiaolou.

### **2.1.1. Cultural background**

#### **a) The Story of *Farewell My Concubine* (霸王别姬)**

*Farewell My Concubine* (霸王别姬) is a Chinese idiom from the book named *Historical records* (史记), meaning to describe the sad scene of the end of a hero. It also originates from the story of Xiang Yu, the late Qin emperor of China, who sang a generous and sad song when he was trapped in defeat and said goodbye to his concubine Yu Ji and his beloved horse. The story narrates the end of the Chu-Han rivalry; Xiang Yu, the king of Chu, was ambushed by Han Xin and trapped in Gaixia (known as the "Siege of Gaixia"), and then the Han camp made the strategy of singing national anthem of Chu everywhere, causing Xiang Yu's soldiers to lose heart. Xiang Yu thought that the Chu army had surrendered to Liu Bang and the situation had already gone. He then sang "Gaixia Song" and set up

a banquet in the tent to drink with Yu Ji to say goodbye, and Yu Ji also danced with her sword for Xiang Yu, and then killed herself. Xiang Yu, who was so sad, fled to Wujiang River after a fierce battle and felt ashamed to see his parents in Jiangdong and killed himself by the river.

### **b) The introduction of Beijing Opera**

*Farewell My Concubine* (霸王别姬) is also one of the classic and famous plays compiled and created by the master of Peking Opera, Mei Lanfang.

Beijing opera is the most influential opera genre in China. It was therefore also known as Ping opera for a period of time in the Republic of China. It is distributed throughout the country, with Beijing as the center of its distribution. Beijing opera was formed in the mid-nineteenth century in Beijing by fusing Huizhou and Han operas and absorbing the merits of Qin, Kunqu, Bangzi, and Yiyang cadences. After its formation, Beijing opera enjoyed unprecedented prosperity within the court of the Qing Dynasty. The cadences of Beijing opera are mainly Xipi and Erhuang, accompanied mainly by Huqin and gongs. It is considered as the national essence of China. In 2010, Beijing Opera was selected to enter the Representative List of the Intangible Cultural Heritage of Humanity.

The most distinctive feature of Beijing opera is the face painting, which is a variety of patterns made up of colors and lines to symbolize the characters and their qualities. They can be basically divided into ten categories: red, white, black, yellow, blue (cyan), green, purple, pink (gray), gold and silver.

Red indicates loyalty, courage, integrity, righteousness, such as Guan Yu, Yue Fei.

White indicates treacherous and vicious, scheming, such as Cao Cao, Qin Hui, Zhao Gao.

Black indicates righteous, reckless, bravery, thick in the face, such as Bao Zheng, Zhang Fei.

Yellow indicates fierce and brutal, courageous and scheming, rich in heart, such as Dian Wei, Yu Wen Chengdu.

Blue (green) indicates neutral, fierce, irritable, reckless heroes, such as Xiahou Dun, Cheng Biaojin, Dourdun.

Green indicates demons and monsters, such as scorpion spirit.

Purple indicates solemnity, steadiness, and a sense of justice, such as Zhu Zhu, Zhang He, Jing Ke.

Pink (gray) indicates old age, weakness, such as Huang Zhong, Yan Yan and Lian Po.

Gold and silver indicate mystery, nobility, solemnity, representing a class of demons, gods and Buddhas, such as Buddha, Sun Wukong (Yu, 2009).

Beijing opera lineage is mainly divided into four kinds of *Sheng* (male role), *Dan* (female role), *Jing* (painted face) and *Chou* (clown).

Sheng is a collective term for positive male roles, divided into middle-aged or old men, young men and men with martial skills.

Dan plays female roles, including Qing Yi (Zheng Dan), Hua Dan, Hua Shirt, Wu Dan, Knife and Horse Dan, Lao Dan, and Cai Dan (Ugly Dan, including ugly maids and ugly maids, played by ugly actors).

Jing, also known as "painted face", is a male character with a rough and masculine personality, and it is divided into the scholar and the men with martial skills.

The clown plays the role of a witty and humorous character.

### **2.1.2. Historical background**

#### **a) Anti-Japanese War**

In the film *Adiós a mi concubina*, the characters are in a period that spans from the Anti-Japanese War to the Chinese Civil War and then to the full liberation of China.

The Anti-Japanese War refers to the war that took place between the Republic of China and Japan from the 1930s to the 1940s. After the Industrial Revolution, China and Japan, as traditional agricultural countries in East Asia,

faced political and military threats from the Western countries. In 1868, Japan launched the Meiji Restoration, which promoted the modernization and industrialization of the Japanese state, which grew stronger and decided to expand overseas. In 1880, Japan established a national policy of expansion into East Asia to seize the rich resources and development space of the continent (RTHK, 2017), while the Chinese government's lethargy and incompetence in the late Qing Dynasty cost China a lot of financial resources and land. In 1911, the Republic of China was established, and the Qing government led by Yuan Shikai and the revolutionary faction led by Sun Yat-sen started the North-South peace talks. In February of the following year, Pu Yi announced his abdication and the Qing dynasty fell (HongKong-mart, 2011). The Republic of China inherited the legal system of the Qing Dynasty.

From 1931 to 1937, Japan waged six wars against China, including the famous September 18 Incident and the Battle of the Great Wall (Zhang, 2005: 247). Although the Japanese occupied a large area of territory during this period, they were unable to fully attack China. As a result, the Japanese adopted a strategy of localized military strikes on the front line to force the Nationalist government to surrender and shifted the focus of military attacks to the rear, launching large-scale "sweeping" operations against anti-Japanese bases behind enemy lines. In the book *Modern History of Three Countries in East Asia*, written in 2005 by scholars and teachers from the People's Republic of China, Japan, and the Republic of Korea, it is mentioned that the National Government of the Republic of China declared war on Japan after the outbreak of the Pacific War in 1941 (2005: 164-165). After four years of hard resistance, Japan finally declared defeat.

#### **b) The Chinese Civil War**

The Chinese Civil War was a war between the two major political parties, the Kuomintang and the Communist Party of China, over national power in China. The war can be divided into two phases, the first phase being the First Nationalist-

Communist Civil War between 1927 and 1937, and the second phase being the Second Nationalist-Communist Civil War between 1945 and roughly the end of 1950 (Westad, 2003: 20). The Nationalist-Communist Civil War ended with the relocation of the Kuomintang government in Taiwan.

During the Republic of China period, there were years of war and natural disasters. According to Mao Zedong, “the class exploitation during the Republic of China, the increased burden of people's life, the fragmentation and chaos among various warlords affiliated with various imperialist powers, the corruption and decadence of the political system of the Republic of China, and the fact that China was still in a semi-feudal and colonial state were among the problems”.<sup>2</sup> After the end of the War of Resistance Against Japanese Aggression, the conflict between the Communist Party and the Kuomintang heated up, and the Kuomintang actively seized territory and prepared for war while pretending to make peace talks. The Kuomintang and the Communist Party failed to reach a consensus on the legitimacy of the Communist regime and army, and a full-scale civil war broke out.

### c) Cultural Revolution

The Cultural Revolution, sometimes known as the Great Proletarian Cultural Revolution, lasted from May 1966 until October 1976. It was a civil commotion that was improperly instigated by the leaders and exploited by counter-revolutionary groups, inflicting significant disasters to the Party, the country and the people of all ethnic groups, and leaving behind immensely painful lessons. (Meisner, 1999: 291).

In its article *Ten Years of the Cultural Revolution*, the central government of the People's Republic of China mentioned that Mao Zedong launched the Cultural

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<sup>2</sup> Chinese version: 毛泽东认为，民国时期的阶级剥削，人民生活负担的加重，隶属于各帝国主义列强的各路军阀之间的分裂和混乱，中华民国政治体制的腐败和堕落，以及中国仍处于半封建和殖民地状态等问题。

Revolution mainly to prevent the restoration of capitalism and to find China's own path of socialist construction (2005). However, many good ideas on socialist construction were not put into reality because of the hazy understanding of the rules of socialist construction and the accumulation of "leftist" errors in theory and practice, which ultimately caused civil upheaval.

The Red Guard movement grew quickly following the Eighth Central Committee's Eleventh Plenary Session. The Red Guard movement started with the elimination of the "Four Olds" (the so-called old ideas, old culture, old customs, and old habits), and then developed into house invasions, physical violence, and property destruction. Numerous eminent works of literature were set on fire, numerous national cultural artifacts were stolen, and many intellectuals, democrats, and cadres came under fire (News of Communist Part of China, 2001). The Red Guard movement's destruction of social order and the democratic legal system sparked resistance among Party organizations, numerous cadres, and masses in various locations (Li, 2012: 121).

The Cultural Revolution cost the Party, the government, and the people of China their greatest, most costly setback since the creation of New China. It lasted for ten years. The country was thrown into a significant political and social crisis as a result of the Party's organization and state power being severely undermined, a huge number of cadres and the populace being mercilessly prosecuted, democracy and the rule of law being willfully trampled against. The Cultural Revolution was not a revolution or social progress in any sense of the word (Meisner, 1999: 327) .

#### **d) Reform and Opening-up**

Deng Xiaoping, the second-generation supreme leader of the People's Republic of China, proposed and launched reform and opening up. It is a series of economic-oriented reform measures that began after the Third Plenary Session of the Eleventh Central Committee on December 18, 1978 and can be summarized as "reforming internally and opening up externally" (Zhang, 2019). It

is a major decision and a turning point in the history of the People's Republic of China, starting from the period after the Cultural Revolution, changing the economic situation of mainland China, which had been relatively closed for nearly 30 years since 1949, and enabling the economy of the People's Republic of China developed at a rapid pace (Xi, 2008: 4).

## **2.2. Audiovisual translation**

With the development and application of multimedia technology, audiovisual translation has also entered the vision of more and more translation researchers. Baker (2003) describes audiovisual translation as "the translation of a multimodal and multimedia text into another language or culture" (2003: 13). Audiovisual translation (AVT) emerged in Europe in the first half of the 20th century, and the centenary of cinema, held in 1995, marked the emergence of AVT as a distinct field of study. Since then, AVT research has flourished and become a branch of the research field, a field that translators cannot ignore (Gambier, 2008: 12-13). In contrast, the research on audiovisual translation in China started later, but the subsequent development is also very fast. A search of CNKI<sup>3</sup> journals for the keyword "film and television translation" reveals that the number of relevant journal publications has shown an overall increasing trend since 1992, especially after 2004.

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<sup>3</sup> China National Knowledge Infrastructure, which provides unified search, navigation, online reading and download services for Chinese academic literature, foreign language literature, dissertations, newspapers, conferences, yearbooks, tools and other resources for readers at home and abroad.



Figure 3. Search results for CNKI journals related to film and television translation<sup>4</sup>.

Pérez-González (2009) argues that audiovisual translation focuses on the practice of multimodal and multimedia content delivery in cross-linguistic or cross-cultural contexts (2009: 13). Unlike traditional oral and written translation activities, the text in audiovisual translation is a multi-symbolic text composed of ideographic symbols such as images, pictures, sounds, colors, dialogues and perspectives, which receives the constraints of space and time in communication (Dong, 2007: 12-17). At present, the research objects of Western audiovisual translation have been extended from film and television subtitling and dubbing translation to Internet games, videos and cell phone audiovisual products, and from traditional interlingual translation to intralingual and interlingual translation, etc. (Zou, 2016: 89). With its wide range of circumferences and convenient medium of communication, audiovisual translation plays an important role in promoting cultural exchange. “Audiovisual translation is one of several overlapping umbrella terms that include 'media translation', 'multimedia

<sup>4</sup> CNKI is a library of Chinese papers and documents, similar to google academic. This image is the search result when introducing the keywords *film* and *TV translation*. We can see from the image that the field of film and TV translation in China is developing later than in Europe and America.



translation', 'multimodal translation' and 'screen translation'" (Munday, 2009: 141). Munday also points out that most audiovisual translations have so far focused on the screen, including translations for film, television, DVDs, etc. (2009: 141).

The two main modes of audiovisual translation are dubbing and subtitling. Munday (2009) defines these modes as follows: "dubbing is a process which uses the acoustic channel for translational purposes, while subtitling is visual and involves a written translation that is superimposed on to the screen (2009: 141)".

Díaz-Cintas also gives separate definitions for dubbing and subtitling. According to this author, dubbing is the re-creation of the original message into a recording in the target language to replace the actors' dialogue in the original channel, while ensuring that the target language voice and the actors' mouth shapes are essentially the same. Subtitling refers to written text, usually located at the bottom of the screen, presenting the actors' dialogue as well as other visual images (letters, graffiti, explanatory text, etc.) and the linguistic information of the film score (Díaz-Cintas, 2003: 195).

In their *Handbook of Translation Studies*, Gambier and Doorslaer (2010) take a further look at a third mode in addition to dubbing and subtitling: voiceover (2010: 12). Voiceover is the modulation of the sound of the original channel to ensure that the translation added to the original channel can be heard clearly. This is usually done by lowering the volume or playing the original voice for a few seconds before adding the translation so that the audience can hear the on-screen speaker's voice again at a normal volume (Díaz-Cintas, 2003: 195).

However, in order to meet the new audiences of audiovisual translation and considering the emergence of new technologies, more new modes of audiovisual translation started to appear, such as "subtitling for the deaf and the hard of hearing, audio description for the blind and visually impaired, respeaking, audio subtitling, etc." (Chaume, 2013: 106). Chaume divides the audiovisual translation modes into two categories, revoicing and captioning. In addition to the two modes of audiovisual translation we mentioned above, Chaume (2013), in his article *The*

*turn of audiovisual translation: new audiences and new technologies*, also mentions the following revoicing modes (2013: 109-111):

<b>AVT modes</b>	<b>Definition</b>
Simultaneous interpretation of film	In this audiovisual translation mode, the interpreter translates and dubs the voices of the actors on the screen through a microphone in the theater or where the movie is being shown.
Free commentary	Free commentary is more like an alteration of an audiovisual work, where the commentator narrates, critiques and comments on the film or TV work at the right time, adding further details and information.
Fandubs	Fandubs are usually produced by fans of audiovisual works, translating and dubbing themselves for films and TV shows that have not yet been released in the target language country.
Audio description	This mode of audiovisual translation provides accessibility for the blind and visually impaired by inserting a new soundtrack to parts of the film that do not have dialogue, music or other special effects, and describing the content of the film in the soundtrack, i.e., converting the visual content into text and narrating it to the audience.

**Table 1.** Other revoicing modes mentioned, as explained by Chaume (2013: 109-111).

In the audiovisual translation captioning mode, in addition to the subtitling mode we mentioned, we find the following audiovisual translation modes mentioned by Chaume (2013: 112-113):

AVT modes	Definition
Surtitling	Surtitling is a special form of subtitling used in theater and opera, where the subtitles are usually projected on a screen on the stage.
Respeaking	"Respeaking is a mode between simultaneous interpretation and audiovisual translation" (Chaume, 2013: 113), in which the interpreter retells the dialogue or narration heard in his or her own language.
Subtitling for the deaf and hard of hearing	This audio-visual translation mode is mostly used for recorded programs, with different colors to distinguish characters and reproduce sound effects. Dialogue subtitles usually appear at the bottom of the screen and song subtitles appear at the top of the screen, and the subtitles stay longer to facilitate their reading by people with disabilities.

**Table 2.** Other captioning modes mentioned by Chaume (2013: 112-113).

Many studies in the category of audiovisual translation deal with subtitling, such as *Audiovisual Translation: Subtitling* (Díaz-Cintas & Remael, 2007), *Audiovisual Translation subtitles and subtitling: Theory and Practice* (McLoughlin et al., 2011),

etc. The advantages of subtitling are more obvious due to cost, timeliness, and distribution channels (Lv, 2013: 68). This thesis will analyze the translation techniques of the film *Farewell My Concubine* with the subtitle translation model as the main focus.

## 2.3. Film translation

### 2.3.1. The current situation of subtitle translation

#### a) The development and status of subtitle translation in Western countries

Subtitles were first added to sound films when the American film *The Jazz Singer* was released in Paris on January 26, in 1929; the Italian film *The Singing Fool*, released in Copenhagen, Denmark, on August 17 of the same year, was subtitled in Danish (Du, Li & Chen, 2013: 70). From this year onwards, subtitling has been officially introduced into people's view.

Western scholars' studies on film and television from the perspective of translation can be traced back to as early as 1950-1960. The article *Traduction et Cinéma* in the journal *Le linguiste/De taalkundige* published in 1956 and the special edition of the magazine *Babel Cinéma et Traduction* is arguably the earliest theoretical study of film and television translation in Europe (Huang, 2014: 465). In 1974 Dollerup first studied subtitle translation separately in his article *On Subtitles in Television Programmes*. The article provides a detailed analysis of the different types of errors that occur in the translation of English television programs into Danish and their causes.

In 1991, Luyke published *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience* in collaboration with four European film and television translation professionals. In 1992, the Swedish subtitle translator Ivarsson published the well-known *Subtitling for the Media: A*

*Handbook of an Art* (Huang, 2014: 465). As well as with the emergence of new audiences for film and television productions, to meet the needs of people with visual impairment or hearing impairment, Tamayo and Chaume (2017) in their article *Subtitling for Deaf and Hard-of-Hearing Children: Current Practices and New Possibilities to Enhance Language Development* suggests how to better subtitle for people with disabilities through a research analysis (2017: 75). Since then, theories related to the study of film and television translation in the West have increased significantly.

### **b) The development and status of subtitling translation in China**

Film products were born in France in 1895 and they were introduced to China the following year. Since the first films were all silent films, there was no translation involved. According to evidence, "the real translation of films began in the 1920s with the printing of manuals for imported foreign films" (Tan, 2014: 9). Subsequently, various forms of film translation were tried, such as "adding small subtitles on slides, live commentary, 'simultaneous interpretation' and so on" (Du, Li, Chen, 2013: 12). In 1922, "Cheng Shuren translated and subtitled the foreign-language film *The Lotus Woman* into Chinese, which can be said to have pioneered subtitled films" (Tan, 2014: 24). Since the birth of Chinese film translation, more than 60 years have passed, and it is undeniable that Chinese film translation has achieved great success. In contrast, theoretical research on film translation is relatively scarce, and Chinese film translation is characterized by "emphasis on practice but not on research, on feeling but not on theory" in China (Li, 2012: 2). In foreign countries, research on Chinese film translation is even scarcer.

"The real dubbed translation in China is the Italian film *A Party to Remember* (*A Dance to Remember*), which was translated in 1984 by a team led by Wang Wentao, who studied in Italy" (Qu, 1993). "New China's first dubbed translation, *Ordinary Soldier*, was produced by the Northeast Film Studio in 1949. In the

following decades, dubbed translations have been the mainstream of translated films in China” (Deng, 2016: 16).

At present, the main organizations engaged in film and television translation in China are Shanghai Film Translation Factory, Changchun Film Studio, Bayi Film Studio, Beijing Film Studio. Among them, Shanghai Film Translation Plant and Changchun Film Studio are the two major professional bases for translating foreign films in China. The two studios translate 99% of overseas films in China, with the Shanghai Film Studio translating more European and American films and the Changchun Studio translating more films from socialist countries such as the former Soviet Union, the GDR and North Korea, as well as films from some Asian countries (Shao, 2001: 75-76). After 60 years of experience, Shanghai Film Translation Studio has translated more than 1,000 feature films from 49 countries, among which 27 films, including *Tess*, *Spartacus*, *Notting Hill*, and *Kung Fu Panda*, have won the Golden Rooster Award, the Huabiao Award, and the Feitian Award, representing the highest level of Chinese film and television art (Du, Li, Chen, 2013: 71).

### **2.3.2. Definition and classification of subtitle**

First of all, as explained before, there are two main modes of film or audiovisual translation: subtitle and dubbing. Scholars have given their own definitions of what film subtitling is, for example, Díaz-Cintas and Remael (2014) define subtitling in *Audiovisual translation: subtitling* as follows:

Subtitling may be defined as a translation practice that consists of presenting a written text that endeavors to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (2014: 9).

Shuttleworth and Cowie (2004), in *Dictionary of Translation Studies*, define subtitling as the process of providing synchronized captions for film and television dialogue (2004: 161).

Baker (2003) defines subtitling as “subtitles, sometimes referred to as captions, are transcriptions of film or TV dialogue presented simultaneously on the screen” (2003: 244-247).

Chinese scholars also suggest that subtitles usually present the dialogue or narration of a film in text or assist the viewer in understanding the dialogue and other information (Du, Li & Chen, 2013: 66). Subtitles include both audio and non-audio categories, where audio includes the film's soundtrack description, ring tones, and other sounds in the audio track; non-audio includes text or linguistic information that appears in the film (2013: 66).

According to Dries (1995), subtitles can be initially divided into two categories, interlingual subtitling and intralingual subtitling (1995: 26). Interlingual subtitling indicates a written translation of the source speech in the target language. On the other hand, in intralingual subtitling “captions are composed in the same language as the source speech, [it] plays an important role in fostering the integration of minorities such as immigrants in their host communities” (Pérez-González, 2009: 16).

Díaz-Cintas and Remael (2014) propose a third type of subtitling (bilingual subtitling) in addition to intralingual and interlingual subtitling based on five criteria: language, time availability for preparation, technical, methods of projection, and distribution format. Below is a table based on Díaz-Cintas and Remael's classification of subtitles. From the linguistic dimension, it can be classified into three kinds of subtitles (Díaz-Cintas and Remael, 2014: 14):

Intralingual subtitles	For the deaf and the hard-of-hearing (SDH)
	For language learning purposes

	For karaoke effect
	For dialects of the same language
	For notices and announcements
Interlingual subtitles	For hearers
	For the deaf and the hard-of-hearing (SDH)
Bilingual subtitles	

**Table 3.** Díaz-Cintas and Remael's (2014) classification of subtitles according to linguistic dimension.

According to time available for preparation, the following types can be distinguished (Díaz-Cintas & Remael, 2014: 19):

Pre-prepared subtitles (offline subtitling)	In complete sentences
	Reduced
Live or real-time subtitles (online subtitling)	Human-made
	Machine-translated

**Table 4.** Díaz-Cintas and Remael's (2014) classification of subtitles according to time available for preparation.

In terms of technical indicators, subtitles can be divided into the following two categories (Díaz-Cintas & Remael, 2014: 21):

Open subtitles
Closed subtitles

**Table 5.** Díaz-Cintas and Remael's (2014) classification of subtitles according to technical indicators.

Open subtitles are the subtitles that we can't remove or turn off during the movie watching process, such as the movie subtitles when we are watching a movie in



the cinema. Closed subtitles, on the other hand, are separate from the film itself, and the viewer can turn them on or off (Du, Li & Chen, 2013: 68).

Díaz-Cintas and Remael (2014) classify subtitles into mechanical and thermal projecting subtitles, photochemical projecting subtitles, optical subtitles, laser projecting subtitles and electronic subtitles according to methods of projecting subtitles (2014: 22); subtitles are also classified into cinema, television, VHS, DVD and internet subtitles according to distribution format (2014: 23).

For Pérez-González (2009), “subtitling consists of the production of snippets of written text (subtitles, or captions in American English) to be superimposed on visual footage, normally near the bottom of the frame” (2009: 15). Beside interlingual subtitling and intralingual subtitling, Pérez-González promotes the third kind of subtitles, respeaking. Respeaking is used for the live recording of the program. “Respeaking involves repeating the original sound of a live program into a microphone connected to a computer equipped with a voice-recognition software application. Having rapidly gained prominence as the preferred method for the production of live subtitles, respeaking has the potential to be used interlingually in future” (Romero-Fresco, 2018: 108).

### **2.3.3. Film subtitles translation**

With the international development of the film and television industry, more and more Hollywood blockbusters have been introduced into China, and at this time movie subtitle translation has become crucial, since a good movie subtitle translation will directly affect the quality of the film and its reception in the target culture.

Good movie subtitle translation can make the movie more popular with consumers and can better convey the ideological content of the movie. According to the Shanghai translation company, subtitle translation is roughly divided into the following parts.

1. First of all, the translation of the film title, which is the bridge between the movie and the audience and has an important role in attracting the audience and conveying the profound connotation of the movie. For example, the title of the famous Chinese anti-Japanese war movie "金陵十三钗" is translated into Spanish as *Las flores de la guerra*, which not only highlights the theme of war, but also portrays Chinese women as resounding roses in the war.

2. Translation of dialogues. There are three basic characteristics of dialogue translation, namely immediacy, popularity and simplicity" (Locatran, 2014). For the translation of character dialogues, it needs to be audience-based, and the translator must consider the differences between the cultures of the source language and the target language so that the audience can understand without losing the connotation of the movie.

As a branch of literary translation, film subtitle translation has to follow the general literary translation guidelines, however, because film subtitle translation is to a greater extent subject to the special characteristics of film and television art itself, the following characteristics are also required to be displayed in the translation of film subtitles (Zhao, 2010: 57).

1) Spoken language: Spoken language means that the translation needs to be close to life and conform to the language and cultural habits of the target language audience.

2) Orality: orality means that the translation is required to try to achieve consistency with the expressions of the characters in the play when they speak in terms of length, rhythm, evocation, pause and even mouth opening and closing.

3) Characterization and emotionalization: the translation needs to express the characters' personalities in the film, while experiencing their emotions from the perspective of the characters in the film.

4) Popularization: the translation needs to use language that is closely related to people's daily lives.

According to Fan (2016), subtitle translation needs to comply with the following principles.

- 1) The principle of fidelity.
- 2) The principle of simplicity.
- 3) The principle of less annotation.

By fidelity, it is meant that the translator should write exactly what the original author wants to say, which basically coincides with Alexander Fraser Tytler's "three laws of translation" (Tytler, 1978).

- 1) The translator should write the original idea completely.
- 2) The style of the translation should be of the same nature as that of the original work.
- 3) The translation should have the fluency of the original work.

By simplicity of the original sheets, it is meant that the translator should be concise and clear when translating movie subtitles, after all, movie works are very different from literature, and if the content of subtitles is obscure and difficult to understand, then the subtitles become an obstacle for the audience to watch the movie.

By less annotation, since the source and target languages have different cultures, translators go back to using annotations to help readers understand when translating. But it is difficult to do this in movies because the audience hardly has time to read the complicated annotations.

Unlike literary translation, film subtitle translation is largely constrained by technology and context. Technical constraints mainly refer to time constraints and spatial constraints (Yang, 2008: 95).

By spatial constraints we mean the screen size and the number of words as well as the number of lines in the translated subtitles.



Figure 4. Translation of subtitles for the American drama *Wayne* on Youtube.



Figure 5. Translation of subtitles for the *Origin* on Youtube.



Figure 6. Translation of subtitles for *the battle at lake Chang Jing* on Youtube.



**Figure 7.** Translation of subtitles for *the battle at lake Chang Jing* on Youtube.

We have observed the translation of some films, and we can see from the above pictures that in the translation of film subtitles, English subtitles basically do not exceed two lines, while Chinese subtitles do not exceed one line (Asher & Simpson, 1994: 1067). This way the subtitles will not occupy too much screen space and the viewer's experience will be better.

The so-called time limit encompasses two meanings: 1) the duration of the sound or image of the movie; and 2) the average time required for the audience to view the subtitles (2008: 95). The time needed to view the same subtitle varies among viewers for their own reasons. Therefore, the translation of movie subtitles needs to take this into account, and Fang Mengzhi in his translation dictionary suggests that a single line of subtitles on a movie screen may last only two seconds, and two lines of subtitles around seven seconds (2004: 328-329).

In addition, film subtitle translation is also influenced by context. Context refers to the various subjective and objective factors that influence the verbal communication to be communicated. These competent factors include the purpose, identity, thoughts, personality, occupation, experience, cultivation, hobbies, etc. of the speech user. Objective factors include social environment, natural environment, social time, social place, and context (Munday, 2001: 145-148).

## 2.4. Descriptive Translation Studies

The concept of Descriptive Translation Studies originated in 1970 when James S. Holmes (1972, 1987) integrated the concept of Translation Studies in his book *The Name and Nature of Translation Studies*. Holmes proposed translation studies as a discipline to meet the whole "complex of issues surrounding translation and translation phenomena" (Holmes, 1988: 67). Translation Studies can be divided into pure and applied translation studies, and pure Translation Studies further divide into Theoretical (General and Partial) and Descriptive subbranches, with Descriptive Translation Studies branching again, in terms of three foci of research: Function-, Process- and Product-oriented" (Toury, 2012: 3).

As a follow-up to consolidate descriptive translation research, Toury, in his *Descriptive Translation Research and Beyond*, proposes that descriptive translation is "a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself" (Toury, 1995: 3).

Descriptive translation is distinguished from prescriptive translation. "The theory of prescriptive translation refers to the study of translation from a microscopic perspective" (Cao, 2013: 36). It focuses on the source language, compares the laws of language conversion through texts, and sets certain value standards to guide translation practice. On the other hand, descriptive translation refers to the study of translation from a macro perspective. It takes the target language as the center and the translation results as the research object to explore the connection between translation and society and culture (2013: 36). Maria Tymoczko (1999) also suggests that descriptive translation studies do not limit the scope of research to the source text as prescriptive translation studies do. Descriptive translation studies place translation into political, ideological, economic, and cultural contexts (1999: 25). As a result, we can perhaps define descriptive translation studies as being more critical in nature. In descriptive

translation studies, the so-called translation rules are no longer the only criterion for judging a good or bad translation. Descriptive translation research is based on objective descriptions, and the phenomena and behaviors of translation are observed and analyzed naturally, and the described phenomena and behaviors must be produced under natural circumstances, without the role and influence of the researcher in them (Jiang, 2005: 23).

Descriptive Translation Studies provides a new perspective for translation research and promotes the development of translation studies mainly in the following ways. First, Descriptive Translation Studies have expanded the definition of translation. Second, Descriptive Translation Studies no longer focus on code-switching, but they locate translation studies in the cultural context of the target language. Finally, descriptive translation studies promote the disciplinization of translation studies (Cao, 2013: 36).

Currently, Descriptive Translation Studies focus on four main aspects (Hurtado, 2001: 153): “the description of different types of translations, descriptions of translation processes, descriptions of historical research and descriptions of products.” This thesis will focus on descriptive studies of translation products, i.e., studies of the products of translation. In the analysis and research, this research study will examine and analyze translation products in relation to translation strategies and translation techniques. For this reason, the following section will deal with the theoretical foundations of translation techniques and translation strategies.

## **2.5. Translation techniques**

First of all, we have to indicate the difference between translation technique, translation method, and translation strategy. These three definitions are also controversial in academic circles, for example, in some translation textbooks, domestication and foreignization are discussed as translation methods (Gong, 2011: 79-81), and on other, they are considered as translation strategies (2011:

93-106). There are also many cases in which translation techniques such as additive translation and subtractive translation are analyzed as translation strategies (Li, 2004: 66-67). There is also some confusion in other countries. For example, Vinay and Darbelnet (1958/2000: 84-93) divided translation methods into two categories: direct translation, which consists of three types of processing, namely, borrowing, mimetic translation and direct translation; and indirect translation, which consists of four types of processing, namely, lexical shift, point-of-view shift, equivalence translation and conforming translation.

However, the methods and treatments are often confused in the discourse. Chesterman (2005) and Molina and Hurtado (2002) discussed the confusion of these three concepts: translation method, translation strategy, and translation technique. For example, Chesterman pointed out that the terminology used by the academic community to describe the process of text manipulation includes, in addition to translation "strategy," "technique, method, conversion, transformation, variation," etc. (2005: 17). He believes that this confusion is caused by the confusing use of many terms (2005: 20). He discusses the causes of and solutions to this confusion and suggests that three key terms, namely strategy, method and technique, can be selected from a wide range of terms and defined rigorously in order to provide a clearer and more accurate description of the translation phenomenon and process (2005: 26-27).

Molina and Hurtado (2002) define translation techniques, translation methods and translation strategies in their article *Translation Techniques Revisited: A Dynamic and Functionalist Approach*. Firstly, translation method refers to "the way a particular translation process is carried out in terms of the translator's objective, i.e., a global option that affects the whole text " (2002: 508). The Chinese translation scholar Xiong Bing (2014) also defines translation method, which he considers as a particular way, step and means to be taken to achieve a



particular purpose in translation activities based on a certain translation strategy<sup>5</sup> (2014: 83). Chesterman (2005) also points out that "translation method embodies a translation in generalized approach rather than a specific, localized approach" (2005: 26). When translators translate, they can choose different ways of translation depending on the translation target, for example, "interpretative-communicative (translation of the sense), literal (linguistic trans codification), free (modification of semiotic and communicative categories), and philological (academic or critical translation)" (Molina & Hurtado, 2002: 508).

Molina and Hurtado (2002) also provide a relevant definition of what translation strategies are, "strategies are the procedures (conscious or unconscious, verbal or nonverbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind" (2002: 508). Translators use strategies to comprehend and paraphrase texts, and they are a central part of what constitutes translation competence (2002: 509). Chesterman, on the other hand, suggests that translation strategies are solutions to a problem in a certain context (2005: 26). According to Xiong Bing's (Xiong, 2014: 82) view, his classification of translation strategy as a macro principle and scheme must be linked to the participants of the translation activity. In this activity, the participants at the two levels of translation activity are the "author of the original text" and the "receiver of the translation". Translation strategies can be divided into two categories, namely, domestication and foreignization, depending on the translator's orientation toward these two in the translation activity.

Finally, as for the definition of translation techniques, Chesterman considers translation techniques as local, micro-level, manipulation and manipulation of the text at the linguistic level (2005: 26), and Hurtado believes that translation strategies and translation techniques play different roles in the problem-solving

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<sup>5</sup> Chinese version: 翻译方法是翻译活动中, 基于某种翻译策略, 为达到特定的翻译目的所采取的特定的途径、步骤和手段。

process, with strategies being part of the problem-solving process and skills influencing the outcome (2002: 509).

Many scholars have also provided their own opinions on the classification of translation techniques. Vinay and Darbelnet's work *Stylistique comparé du français et de l'anglais* (SCFA) (1958) was the first classification of translation techniques that had a clear methodological purpose. They defined seven basic procedures operating on three levels of style: lexis, distribution (morphology and syntax) and message (Molina & Hurtado, 2002). These procedures are divided into literal translation and oblique translation.

The literal translation takes place when there is an exact structural, lexical, even morphological equivalence between two languages and includes three procedures:

<b>Procedures</b>	<b>Definition</b>	<b>Example</b>
Borrowing	A word taken directly from another language.	French word "restaurant" ⇒ English word "restaurant"
Calque	A foreign word or phrase translated and incorporated into another language.	English phrase "flea market" ⇒ French phrase "marché aux puces"
Literal translation	Word for word translation.	The title of Chinese film "高粱" is translated into "Sorgo rojo" in Spanish.

**Table 6.** Proposed literal translation techniques by Vinay and Darbelnet (1958).

And the oblique translation occurs when word for word translation is impossible and includes the following procedures.

<b>Procedures</b>	<b>Definition</b>	<b>Example</b>
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Transposition	A shift of word class.	The English sentence “He <b>limped (v.)</b> across the street.” is translated into “Cruzó la calle <b>con cojera (adv.)</b> ” in Spanish.
Modulation	A shift in point of view.	The French phrase “encre de chien” ⇒ the English phrase “Indian ink”
Equivalence	This accounts for the same situation using a completely different phrase.	The English phrase “like a bull in a china shop” is used to describe someone who is clumsy, and in French it’s “comme un chien dans un jeu de quilles”.
Adaptation	A shift in cultural environment.	The Chinese word “筷子” is translated into “palillos” in Spanish.

**Table 7.** Proposed oblique translation techniques by Vinay and Darbelnet (1958).

These seven basic procedures are complemented by other procedures.

<b>Procedures</b>	<b>Definition</b>	<b>Example</b>
Compensation	An item of information or a stylistic effect from the source text that cannot be reproduced in the same place in the target text is introduced elsewhere in the target text.	I was seeking thee, Flathead (E) ⇒ En vérité, c’est bien toi que je cherche, O Tête-Plate (F)
Concentration	It expresses a signified from source language with fewer signifiers in the target language.	“Fin de la semana” ⇒ “weekend”

Dissolution	It expresses a signified from the SL with more signifiers in the TL.	“archery” is a dissolution of the French “tir a l’arc”.
Amplification	It occurs when the TL uses more signifiers to cover syntactic or lexical gaps.	“He talked himself out of a job.” ⇒ “Perdió su oportunidad por hablar demasiado.”
Economy	It occurs when the TL uses less signifiers to cover syntactic or lexical gaps.	“We’ll price ourselves out of the market.” ⇒ “Nous ne pourrons plus vendre si nous sommes trop exigeants.”
Reinforcement	It is variation of amplification. Some English prepositions or conjunctions that need to be reinforced in French by a noun or a verb.	“to the station” ⇒ “Entrée de la gare”
Condensation	It is variation of economy.	English preposition “in” ⇒ “dentro de” in Spanish
Explicitation	It introduces information from the ST that is implicit from the context or the situation.	To make explicit the patient’s sex when translating “his patient” into Spanish.
Implication	It allows the situation to indicate information that is explicit in the ST.	The meaning of “salir” as “go out or come out” depends on the situation.

Generalization	To translate a term for a more general one.	The Spanish words “copa, taza...” are both translated into “杯子” in Chinese.
Particularization	To translate a term for a less general one.	The Spanish word “taza” can be translated into “马克杯” in Chinese.
Inversion	To move a word or a phrase to another place in a sentence or a paragraph so that it reads naturally in the TL.	"Pack separately ... for convenient inspection" ⇒ “Pour faciliter la visite de la douane mettre à part”

**Table 8.** Proposed translation techniques by Vinay and Darbelnet (1979).

The translators Nida, Taber and Margot proposed several categories to be used when no equivalence exists in the target language: adjustment techniques, essential distinction, explicative paraphrasing, redundancy and naturalization (Molina & Hurtado, 2002). For techniques of adjustment, Nida proposes three types:

<b>Techniques</b>	<b>Definition</b>
Additions	To add some information to clarify an elliptic expression, avoid ambiguity in the target language, change a grammatical category, amplify implicit elements and add connectors.
Subtractions	To subtract the unnecessary repetition, specified references, conjunctions and adverbs in the TL.
Alterations	These changes have to be made because of incompatibilities between the two languages. There are three main types.

	<p>1) Changes due to problems caused by transliteration when a new word is introduced from the source language.</p> <p>2) Changes due to structural differences between the two languages.</p> <p>3) Changes due to semantic misfits.</p>
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**Table 9.** Three translation techniques of adjustment proposed by Nida (1964).

These three types of techniques of adjustment are used: 1) to adjust the form of the message to the characteristics of the structure of the target language; 2) to produce semantically equivalent structures; 3) to generate appropriate stylistic equivalences; 4) to produce an equivalent communicative effect.

For the essential differences, Margot (1979) presents three criteria to justify cultural adaption. 1) Items that are unknown by the target culture. 2) The historical framework. 3) Adaptation to the specific situation of the target audience.

Vázquez Ayora (1977) uses the term operative technical procedures and introduces some new procedures:

<b>Procedures</b>	<b>Definition</b>	<b>Example</b>
Omission	To omit redundancy and repetition that is characteristic of the SL.	“The committee has failed to act.” ⇒ “La comisión dejó de actuar.”
Displacement	Displacement corresponds to SCFA’s inversion, where two elements change position.	“The bell rang.” ⇒ “Sonó el timbre.”

**Table 10.** Vázquez Ayora’s(1977) technical procedures.

Delisle (1993) introduces other procedures based on Vinay and Darbelnet’s proposal:

<b>Procedures</b>	<b>Definition</b>	<b>Example</b>
Paraphrase	Excessive use of paraphrase that complicates the TT without stylistic or rhetorical justification.	
Discursive creation	This is an operation in the cognitive process of translating by which a non-lexical equivalence is established that only works in context.	“cross-fertilized” ⇒ “le choc des idées se révèle fécond”

**Table 11.** Technical procedures introduced by Delisle (1993).

The translation techniques are not good or bad in themselves, Molina and Hurtado (2002) define translation techniques as “procedures to analyze and classify how translation equivalence works”. Their classification of translation techniques is based on the following criteria:

- 1) To isolate the concept of technique from other related notions (translation strategy, method and error).
- 2) To include only procedures that are characteristic of the translation of texts and not those related to the comparison of languages.
- 3) To maintain the notion that translation techniques are functional.
- 4) In relation to the terminology, to maintain the most commonly used terms.
- 5) To formulate new techniques to explain mechanisms that have not yet been described (2002: 510).

These 18 translation techniques are also the main theoretical basis for the analysis developed in this dissertation.

<b>Techniques</b>	<b>Definition</b>	<b>Example</b>
Adaptation	To replace a source text cultural element with one from the target culture.	Chinese word “ 筷子 ” is translated to “chopsticks” in English.

Amplification	To introduce details that are not formulated in the source text.	In the film Farewell my concubine, the Chinese frase “去，给我追回来！” is translated as “¡Rápido, agárrenlo!” in Spanish. “Rapido” is added in the translation.
Borrowing	To take a word or expression straight from another language.	Mitin = Meeting
Calque	Literal translation of a foreign word or phrase.	English translation “Normal School” for the French “École normale”.
Compensation	To introduce a ST element of information or stylistic effect in another place in the TT.	
Description	To replace a term or expression with a description of its form or/and function.	“冰糖葫芦” is translated to “una manzana con caramelo” in Spanish.
Discursive creation	To establish a temporary equivalence that is totally unpredictable out of context.	The Spanish translation of the film <i>Rumble fish</i> as <i>La ley de la calle</i> .
Established equivalent	To use a term or expression recognized as an equivalence in the TL.	“They are as like as two peas” as “Se parecen como dos gotas de agua” in Spanish
Generalization	To use a more general or neutral term.	To translate the French “guichet, fenêtre or



		devanture” as “window” in English
Linguistic amplification	To add linguistic elements.	English expression “No way” into Spanish as “De ninguna de las maneras”
Linguistic compression	To synthesize linguistic elements in the TT.	To translate the English question “Yes, so what?” With “¿Y?” in Spanish
Literal translation	To translate a word or an expression word for word.	To translate “一国两治” in Chinese as “One country, two system” in English.
Modulation	To change the point of view, focus or cognitive category in relation to the ST.	To translate as “you are going to have a child”, instead of, “you are going to be a father.”
Particularization	To use a more precise or concrete term.	To translate “window” in English as “guichet” in French
Reduction	To suppress a ST information item in the TT.	In Farewell My Concubine, “Wu Zhui Horse” is translated as a war horse.
Substitution	To change linguistic elements for paralinguistic elements or vice versa.	To translate the Arab gesture of putting your hand on your heart as Thank you
Transposition	To change a grammatical category.	He will soon be back. ⇒ No tardará en venir.
Variation	To change linguistic or paralinguistic elements that affect aspects of linguistic	To introduce or change dialectal indicators for characters when translating

	variation: changes of textual tone, style, social dialect, geographical dialect, etc.	for the theater, changes in tone when adapting novels for children, etc.
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**Table 12.** Molina and Hurtado's (2002) proposal of translation techniques.

## **2.6. Translation strategies: domestication and foreignization**

Domestication and foreignization are two basic translation strategies. They were proposed by the American scholar Lawrence Venuti in 1995 in his book *The Invisibility of the Translator*. Lawrence Venuti indicates that domestication "adopts a transparent, fluent style to minimize the strangeness of the foreign text for TL readers as accustomed to fluent translations that invisibly inscribe foreign texts with TL values and provide readers with the narcissistic experience to recognizing their own value" (Venuti, 1995: 15). In other words, we can understand that the translator wants to make the culture of the source language more accessible to the readers of the target language through the strategy of domestication, helping the audience to remove the language barrier as much as possible. The most representative of the strategy of domestication is Eugene Nida's (1964) translation theory. He proposed the theory of formal and functional equivalence in translation to ensure the accuracy and fidelity of translation to the greatest extent possible. Nida believed that different languages have different forms of expression, different phonetics, different grammar, and different expression habits, and it is difficult to achieve a perfect combination of content and form in the actual translation process of two languages. But Nida advocates that form should give way to content, because what the translator seeks should be the equivalent language, not the same language. In other words, the translator should emphasize the message of the online source language rather than forcing the preservation of the expression form of the original language (Tan, 1999: 11).

Venuti defined the term foreignization as a type of translation which “deliberately breaks target conventions by retaining something of the foreignness of the original” (Venuti, 1995: 19-20). We can understand that, unlike domestication, the strategy of foreignization tries to preserve the information and expressions of the source language as much as possible so as not to lose the foreignness of the source culture. Venuti is a typical representative who promote this strategy to break the mainstream of domestication and regard it as foreignization (Li, 2014: 17).

Generally speaking, domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, while foreignization means a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original (Shuttleworth & Cowie, 1997:59).

Scholars have different attitudes toward the use of domestication and foreignization in translation. In fact, it is not possible to generalize which of the two translation strategies, domestication or foreignization, is superior to the other; in most of today's translations, translators combine the two translation strategies. The choice of a translation strategy needs to be decided according to the author's translation intention, the readers' needs and the cultural intensity of the source language.

#### A. Translation Intention of the Author

For instance, there are very many different English translations of *Dream of the Red Chamber*, one of the Four Great Masterpieces of China, among which Yang Xianyi and his wife Gladys Yang adopt a foreignization strategy when translating this novel, with the intention of introducing Chinese culture to English readers as much as possible. Hawks, on the contrary, mainly uses the domestication strategy in order to cater to the habits of Western readers and give them a good reading experience.

## B. Readers' needs

Readers' demands can also greatly affect translators' methods when people from different countries and nationalities are not very familiar with foreign cultures and languages and feel relatively unfamiliar with foreign concepts and terms. As a result, if translators use a foreignization approach too often when translating a literary work, the target-language readers may find the translated version to be highly weird and may even have a misunderstanding of the culture of the source-language (Wang, 2014).

## C. Cultural intensity of the source language

In the 1970s, the polysystem theory was developed by the Israeli scholar Itamar Even-Zohar. He explained that a literary system is defined as "a system of functions of the literary order which are in continual interrelationship with other orders" (Tynjanov, 2019: 267-282, Munday, 2001: 109). Literature is thus part of the social, cultural, literary and historical framework and the key concept is that of the system (Munday 2001: 109). According to the polysystem hypothesis, the translators in a strong literary polysystem tend to apply domesticating strategies and thus produce translations characterized by superficial fluency, while in a weak culture foreignizing strategies or resistant translation prevails (Even-Zohar 1978: 7-8).

## **3. Methodology**

### **3.1. Analysis of a parallel corpus**

Aijmer and Altenberg (2014) refer to corpus linguistics as the study of language based on discourse material (2014: 1). McEnery and Wilson (1996) define corpus linguistics as "the study of language based on real-life examples of language use as corpus linguistics" (1996: 1). From the above definition, corpus linguistics is a

corpus-based approach to language research. For example, Kennedy (1998) in his book *An Introduction to Corpus Linguistics* defines a corpus as " a body of written text or transcribed speech which can serve as a basis for linguistic analysis and description" (1998: 1). In their book *Corpus Linguistics*, McEnery and Wilson (2003) mention that "in principle, any collection of more than one text can be called a corpus: the term 'corpus' is simply the Latin for 'body', hence a corpus may be defined as any body of text" (2003: 29). In other words, a corpus is a terminological preservation of linguistic material.

There are ten types of corpora according to their content and use, and the parallel corpus used in this thesis is one of those corpus types. For example, Granger (1996) argues that parallel corpora consist of monolingual corpora with the same sampling criteria, i.e., parallelism is understood as the consistency of corpus sampling (1996: 38). McEnery and Wilson (1996), on the other hand, argue that a parallel corpus consists of source texts and their corresponding translated texts, i.e., parallelism is understood as a translation correspondence (1996: 57). The parallel corpus used in this thesis refers to a corpus that is constituted using the second view mentioned above, that is, a bilingual corpus consisting of the original text and its parallel counterpart, the translated text.

The method of this study corresponds to the analysis of a parallel corpus with the Chinese > Spanish version of the movie *Farewell My Concubine* (霸王别姬).

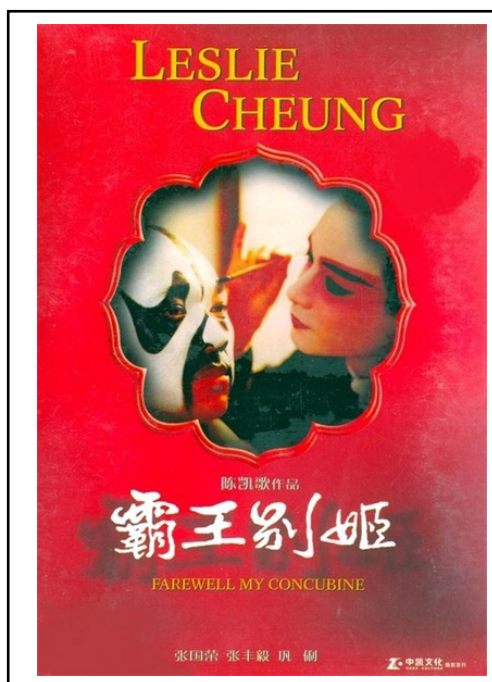


Figure 8. Chinese cover of the movie *Farewell My Concubine*.



Figure 9. Spanish cover of the movie *Farewell My Concubine*.

Here, it is important to emphasize that before the official analysis, we searched for translated versions of the movie *Farewell My Concubine*. Due to limited internet resources, we have only found one Chinese>Spanish version of the movie, that is, a version of the movie translated from Chinese to Spanish and

uploaded to Youtube by the fans of the movie (phenomenon also known as fansub). We will use the fansub version of the movie translation as the object of this thesis. And here is the link of the movie: <https://www.youtube.com/watch?v=No4ALLfud-c>.

The movie *Farewell My Concubine* (霸王别姬) was released in 1993 in mainland China, directed by Chen Kaige and starring Leslie Cheung, Gong Li and Zhang Fengyi. The movie was 171 minutes long and was subsequently released in 20 countries and regions, including Canada, the United States, France, Germany and Spain. The film *Farewell My Concubine* is the only Chinese language film to date to win the Palme d'Or at the Cannes Film Festival (Blair, 2013).

Year	Award	Category	Recipient(s)	Result	Ref(s)
1993	Boston Society of Film Critics	Best Foreign Language Film	Chen Kaige	Won	[37]
1993	Camerimage	Silver Frog	Gu Changwei	Won	[38]
1993	Cannes Film Festival	Palme d'Or	Chen Kaige	Won	[21]
		FIPRESCI Prize		Won	
1993	Los Angeles Film Critics Association	Best Foreign Language Film	Chen Kaige	Won	[39]
1993	National Board of Review	Best Foreign Language Film	Chen Kaige	Won	[40]
		Top Foreign Language Films		Won	
1993	New York Film Critics Circle	Best Foreign Language Film	Chen Kaige	Won	[41]
		Best Supporting Actress	Li Gong	Won	
1994	Academy Awards	Best Foreign Language Film	Chen Kaige	Nominated	[42]
		Best Cinematography	Gu Changwei	Nominated	
1994	British Academy Film Awards	Best Film not in the English Language	Hsu Feng, Chen Kaige	Won	[43]
1994	César Awards	Best Foreign Film	Chen Kaige	Nominated	[44]
1994	Golden Globe Awards	Best Foreign Language Film	Chen Kaige	Won	[45]
1994	London Film Critics' Circle	Best Foreign Language Film	Chen Kaige	Won	[46]
1994	Mainichi Film Awards	Best Foreign Language Film	Chen Kaige	Won	[47]

**Figure 10.** The film *Farewell My Concubine* awards (Wikipedia)<sup>6</sup>.

The bilingual corpus consists of the subtitles of the original Chinese film *Farewell My Concubine* and the Spanish version of the film. I extracted the data to this corpus by following these steps:

1) First, I created a table in Excel, which contains columns for the source language subtitles of the movie *Farewell My Concubine*, the Spanish subtitles of the movie *Farewell My Concubine*, the translation techniques used in the translation of the subtitles, and an explanation of the culture contained in the source language subtitles of the movie *Farewell My Concubine*.

2) In the process of watching the movie, I first noted down the source language subtitles of the movie *Farewell My Concubine* and the corresponding Spanish subtitles, which is the basis of this thesis: a bilingual parallel corpus.

3) After completing the bilingual parallel corpus, I searched the meaning of the words and sentences about Chinese culture in the movie through different online resources, using each line of the movie as the unit of analysis, and comparing them with their corresponding Spanish subtitles to analyze the translation techniques used in each line of the Spanish subtitles of the movie *Adiós a mi concubina*.

Regarding the corpus analysis method that has been implemented, the following is a further analysis and study of subtitle translation in movies that will be done in this thesis using documentary analysis and contrastive assumptions.

### **3.2. Model of analysis**

The topic of this dissertation study is to explore film subtitling translation techniques and strategies through the comparison of Spanish subtitles with the original Chinese subtitles of the film *Adiós a mi concubina*, with the ultimate goal

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<sup>6</sup> Source Link: [https://en.wikipedia.org/wiki/Farewell\\_My\\_Concubine\\_\(film\)](https://en.wikipedia.org/wiki/Farewell_My_Concubine_(film)).



of discussing appropriate translation techniques and strategies in translation to reduce the differences between source and target cultures and facilitate communication between cultures.

Regarding how to develop the analysis, this thesis will obtain data from existing documents by means of documentary analysis. Firstly, this thesis will record each line of the movie *Adiós a mi concubina* including a cultural reference in Chinese>Spanish separately through qualitative analysis. I will use the 18 translation techniques proposed by Molina and Hurtado (2002) as the analysis criteria, then I will analyze the translation techniques used in each pair of source and target fragment, and then I will organize the analysis results. Then, through quantitative analysis, the data will be quantified to analyze the frequency of the various translation techniques used and the possible reasons for their use. We also aim to analyze which translation strategy is used for the translation of this movie subtitle in general. Finally, conclusions are drawn, through which the questions posed earlier in this thesis are answered.

#### **4. Data analysis and results**

##### **4.1. Qualitative data**

Excluding the repeated and untranslated movie lines, this thesis analyzes the translation techniques used in a total of 1139 lines from the movie *Adiós a mi concubina*. Among them, 487 lines use the literal translation technique, and 652 lines use other translation techniques or a combination of translation techniques. Next, I present a summary of qualitative and quantitative data extracted from the analysis.

Below are the qualitative data we obtained through our analysis, and we list below which translation techniques were used in the subtitle translation of the movie *Adiós a mi concubina*, as well as the related cultural references.

Translation techniques	Definitions and Examples	Comments
Literal translation	<p>To translate word by word.</p> <p>E.g.: 我本是男儿郎。 &gt; Por naturaleza soy un chico.</p>	<p>“我本是男儿郎” means I was originally a boy.</p>
Linguistic compression	<p>To synthesize linguistic elements in the TT.</p> <p>E.g.: 是啊? 哎哟, 呵。 &gt; ¿Ah sí?</p>	<p>All inflections in the original subtitles say "Yes?".</p>
Omission	<p>To omit some information in source language.</p> <p>E.g.: 哦, 京剧院来走台的。 &gt; Somos de la compañía de la ópera.</p>	<p>“走台” means rehearsal, it's omitted in the translation.</p>
Established equivalent	<p>To use a term or expression recognized as an equivalence in the TL.</p> <p>E.g.: 老没见, 你可想死我了。 &gt; Cuánto tiempo. Te he echado mucho de menos.</p>	<p>“想死我了” here means “I miss you so much”, which is equivalent to “echar mucho de manos”.</p>
Amplification	<p>To introduce details that are not formulated in the source text.</p> <p>E.g.: 别介, 都是下九流, 谁嫌弃谁啊? &gt; No seas ridícula. Las prostitutas y los actores son despreciados por la sociedad por igual.</p>	<p>The translation adds “Prostitutes and actors” to add the subject in the original sentence.</p>

Discursive creation	To establish a temporary equivalence that is totally unpredictable out of context. E.g.: 废话!取活去!> ¡Y una mierda! Tráeme mi espada.	According to the plot of the movie, the “取活” here means "bring my sword".
Adaptation	To replace a source text cultural element with one from the target culture. E.g.: 此乃天亡我楚，非战之罪。> La voluntad del cielo, no la falta de destreza ha sido quien ha llevado a la perdición a mi reino de Chu.	“天亡我楚，非战之罪” is from <i>The History(史记)</i> to recount the grand historical scenes of the Chu-Han struggle.
Transposition	A shift of word class. E.g.: 传于我辈门人，诸生应当敬听。> Estas son nuestras reglas. Debemos aprenderlas bien.	“传于我辈门人” ⇒this rule was passed on to my disciples, the translation changes verb to noun.
Generalization	To use a more general or neutral term. E.g.: 我打你，小懒子!> ¡Voy a castigarte, Laizi!	“beat(打)” is a kind of punishment.
Description	To replace a term or expression with a description of its form or/and function. E.g.: 天下最好吃的，冰糖葫芦数第一。> No hay nada	“冰糖葫芦”is a traditional Chinese snack in which wild fruits are skewered with bamboo sticks and dipped in malt sugar.

	más rico que una manzana con caramelo.	
Modulation	To change the point of view, focus or cognitive category in relation to the ST. E.g.: 我要是成了角儿，天天得拿冰糖葫芦当饭吃。 > Si me hago rico, todos los días comeré manzanas con caramelo para cenar.	Original sentence: “if I become an opera star” ⇒ Translation: “if I become rich”.
Reduction	To suppress a ST information item. E.g.: 这么大个儿的风筝一堆呢！ > ¡Vaya, qué de cometas!	“big(大)” is omitted in translation.
Variation	To change linguistic or paralinguistic elements. E.g.: 关爷，关爷，了不得了！ > ¡Maestro Guan! ¡Ha ocurrido algo terrible!	“了不得了” is a modal particle, usually used when something important is happening.
Particularization	To use a more precise or concrete term. E.g.: 让虞姬走，虞姬不肯。 > Quería que su concubina huyera, pero ella también se quedó.	“让虞姬走”=let her go In translation the word “escape(huir)” is more specific.
Specification	有点昆腔的底儿没有啊？ > ¿Puedes cantar alguna opera clásica?	“昆腔” is a type of Chinese opera.

<p>Explicitation</p>	<p>It introduces information from the ST that is implicit from the context or the situation.</p> <p>E.g.: 错，错呀你，我叫你错！ &gt; ¡Lo has arruinado para todos nosotros!</p>	<p>The implied meaning of the original sentence is that you ruined everything!</p>
<p>Calque</p>	<p>Literal translation of a foreign word or phrase.</p> <p>E.g.: 我成火人了，离我远点。 &gt; Pero me he convertido en un hombre de fuego. Aléjate de mí.</p>	<p>“fireman(火人)” ⇒ “hombre de fuego”, which describes the very high temperature on my body.</p>
<p>Borrowing</p>	<p>吃过驴打滚吗？盆儿糕呢？ &gt; ¿Has comido alguna vez rollitos de mijo? ¿Bundt cake?</p>	<p>Bundt cake is from America.</p>
<p>Linguistic amplification</p>	<p>To take a word or expression straight from another language.</p> <p>E.g.: 我们跟你死，做你的棺材板。 &gt; Si tú mueres, moriremos todos y seremos los tablones de tu ataúd.</p>	<p>“我们跟你死” = “Si tú mueres, moriremos todos”.</p>
<p>Substitution</p>	<p>To change linguistic elements for paralinguistic elements or vice versa.</p> <p>E.g.: (拦住) &gt; ¡Espera!</p>	<p>There is a blocking action here in the movie, and the</p>

		translation translates as "Wait."
Combination translation techniques	Use two and more translation techniques. E.g.: 为何腰系黄绦, 身穿直裰? > ¿Por qué tengo que usar estas ropas asexuadas ? (Linguistic compression and adaptation)	“直裰” A kind of Chinese costume, mostly worn by monks.

**Table 13.** Translation techniques identified in the analysis of this TFM.

From the above table we can see that 17 translation techniques were identified in the translation of the movie *Adiós a mi concubina* with regard to its original subtitle version in Chinese (Molina & Hurtado, 2002). It is worth mentioning that during the analysis of the translation of the subtitles of *Adiós a mi concubina*, we did not observe such translation techniques as compensation, maybe because of the special form of the film, which differs formally from the translation of printed literary works. In the translation of printed literature (e.g., books, newspapers, etc.), the translator can explain the terms or cultures of source language in the margins or translator notes so that the reader can better understand. However, in film subtitle translations, translators generally do not choose to add more explanations of the source language and culture at the bottom of the film, for the reasons mentioned above in this thesis, which are the limitations of film subtitle translations and the need for translations with less annotation.

We observed the translation techniques mentioned by Hurtado and Molina (2002), in addition to the three translation techniques of omission, specification, and explication (cf. Vázquez Ayora, 1977; Vinay & Darbelnet, 1958) and combined translation techniques.

After analyzing the translation techniques used in the parallel corpus of the film *Adiós a mi concubina*, we return to the aim of this thesis, which is to analyze through the study whether the presence of the source culture in the film is lost or preserved in the target text. We can classify the source language culture in the film *Adiós a mi concubina* into three categories: Peking Opera, Chinese idioms and Chinese culture.

The first category is also the most important Chinese cultural reference that is present throughout the film: Peking Opera. Through the translation technique analysis table in the Appendix, we can see that in the translation of Peking Opera lines, basically the translator chooses the translation technique of adaptation. In the movie *Adiós a mi concubina*, there are five Peking operas: *Farewell My Concubine*, *Drunken Concubine*, *Si Fan*, *Ye Ben*, and *Peony Pavilion*. We have selected some lines from each of these five plays for the analysis. Let's first look at the translation of the subtitles in the Peking Opera *Farewell My Concubine*.

Source fragment	Translation fragment	Comments
想俺项羽乎，力拔山兮气盖世。	Soy tan fuerte que puedo arrancar montañas. Mi valor es famoso.	(1) 垓 (gāi) 下: Ancient place name, on the north bank of Nantuo River in Lingbi County, Anhui Province.
时不利兮骓不逝， 骓不逝兮可奈何。	He pasado malas épocas. Ni siquiera mi caballo escaparía para salvarse. Si él no va a escapar, ¿qué puedo hacer yo?	(2) 兮: A literary auxiliary word, similar to "ah" or "yah" in modern Chinese.
虞姬虞姬奈若何。	Y mi querida concubina, ¿qué hago con ella?	(3) 骓 (zhuī): meaning top horse.

		<p>(4) 虞: means YU Ji.奈何: means how; what to do.</p> <p>(5) 奈若何: What to do with you.</p> <p>若: means you.</p>
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**Table 14.** Analysis of the subtitle translation of the Beijing opera *Farewell My Concubine*.

Xiang Yu is a real character in Chinese history and the main character in the opera *Farewell My Concubine*. In Chinese history, he was the monarch of the state of Chu, who lost the war between Chu and Han, and then committed suicide.

These three lines are from the Beijing opera *Farewell My Concubine*, also from the *Song of Gaixia*, a poem sung by Xiang Yu before his defeat and death. It is translated into Chinese vernacular, which means "I think Xiang Yu's strength is so great that he can pull up the mountain and his majesty can cover the world, but the time is not good, and it is hard to run the horse. Yu Ji, Yu Ji, how should I arrange you? "

Looking through the translation, I think the presence of the source culture in the Peking Opera *Farewell My Concubine* is mostly preserved in the target text. Including in the film, which details the origin of the story *Farewell My Concubine*, the audience can better understand this part of Chinese history through the translation and the retelling of the story.



可老天偏偏不成全他。↵	Pero el destino no estaba de su lado.↵	Modulation↵	Original sentence: "But God forbid that he should be satisfied." ⇒ Translation: "But fate was not on their side."↵
在垓下中了汉军的十面埋伏，让刘邦给困死了。↵	En Gaixia fue engañado por el rey Han.↵	Description↵	"十面埋伏" is a Chinese idiom, meaning to set up ambush troops on ten sides to surround and destroy the enemy army.↵
那天晚上刮着大风，刘邦的兵唱了一宿的楚歌。↵	Cuando se preparaban para la batalla, las tropas de Han entonaron cantos de victoria que el viento arrastró y el eco propagó por todo el valle.↵	Amplification↵	"As they prepared for battle (cuando se preparaban para la batalla)" is added in translation.↵
楚国的人马以为刘邦得了楚地，全都慌了神，跑光了。↵	Temiendo que el resto de sus tierras ya estuvieran conquistadas los guerreros de Chu escaparon presa del pánico.↵	Transposition↵	"panicked (慌了神)" is a Adj.↵ "el pánico" is a noun.↵ ↵

人纵有万般能耐，可终也敌不过天命啊！↵	No importa lo ingenioso que uno sea no se puede luchar contra el destino.↵	Established equivalent↵	“敌不过天命”=cannot fight against the destiny= no se puede luchar contra el destino↵
霸王让乌骓马逃命，乌骓马不去！↵	Intento llegar a su corcel para escapar, pero no lo consiguió.↵	Reduction↵	“乌骓马” means black horse, and black is omitted.↵
让虞姬走，虞姬不肯。↵	Quería que su concubina huyera, pero ella también se quedo.↵	Particularization↵	“让虞姬走”=let her go↵ In translation the word “escape(huyer)” is more specific.↵
那虞姬最后一次为霸王斟酒，最后一回为霸王舞剑，尔后拔剑自刎，从一而终啊！↵	Por última vez, la concubina sirvió vino para el rey y bailó para él con una espada con la que luego se corto la garganta, fiel hacia el rey hasta la muerte.↵	Description ↵	“舞剑” Chinese dance performed with a short sword.↵ “自刎” Suicide by slitting the neck.↵

Figure 11. Details of the story of the Beijing opera *Farewell My Concubine*.

Next is the Kun Opera *Si Fan*:

Source fragment	Translation fragment	Comments
小尼姑年方二八，正青春被师傅削去了头发。	A los dieciséis soy monja. El pelo esquilado en la flor de la vida.	(1) 尼姑: Women who have become monks.

我本是女娇娥，又不是男儿郎。	Por naturaleza sigo siendo una chica, no un chico.	(2) 青春 : A period of youth. (3) 女娇娥: means girls.
为何腰系黄绦，身穿直裰？	¿Por qué tengo que usar estas ropas asexuadas?	(4) 黄绦: Yellow ribbon. (5) 直裰: Robe worn by priests, monks and scholars.
见人家夫妻们洒落，一对对着锦穿罗。	Veo pasar a las alegres parejas con sus espléndidos brocados.	(6) 袈裟: Refers to the vestments on the monks.
不由人心极似火，奴把袈裟扯破。	A mi pesar, el deseo arde en mi corazón y rasgo mi <b>toga budista</b> .	

Table 15. Analysis of the subtitle translation of the Kun Opera *Si Fan*.

In the translation of opera *Si Fan* (思凡), the presence of the source culture is lost with more frequency in the target text. The words "黄绦" and "直裰" are translated into the target language without directly stating their original meaning, but rather as the more intuitive "ropas asexuadas". To a certain extent, the translation here is more audience-oriented, and the translator chooses to lose some culturally relevant contents of the source language in order to let the target language audience better understand the content of the film. Including the following word "锦穿罗", which is directly translated as "espléndidos brocados". It is an ancient Chinese clothing made of gorgeous brocade fabric. If these fabrics are translated directly, most of the target audience may not know what kind of fabrics they are, because there are no relevant pictures in the film for visual supplement, so the translation takes a more visual way of translation, which leads to the loss of some source culture.

Next, we will analyze *Ye Ben*.

Source fragment	Translation fragment	Comments
回首望天朝，急走忙逃， 顾不得忠和孝。	Volví a pensar en la <b>Corte Celestial</b> y rápidamente seguí adelante en mi huida sin hacer caso de la lealtad <b>y</b> de la piedad por mi hermano.	(1) 天朝: Refers to the imperial court in ancient China. (2) 忠: Means loyalty. (3) 孝: It is a virtue to respect parents, elders and ancestors.

**Table 16.** Analysis of the subtitle translation of the Beijing opera *Ye Ben*.

*Ye Ben* (夜奔) is from the opera *BaoJianji* (宝剑记), which is from the novel *Water Margin* (水浒传), depicting the experience of the main character in the *Water Margin*, Lin Chong, after being persecuted by Gao Qiu, died on the way to the water berth Liang Shan. In the *Water Margin*, Lin Chong is just a humble warrior. In the book of the *BaoJianji*, the author Li Kai Xian reshapes the character of Lin Chong, who is no longer a martial artist, but an official in the world and inherits his descendants. In the novel *Water Margin*, Lin Chong, after experiencing the chaos of the court, fled overnight to join the Liang Shan and no longer had the idea of serving the court. On the other hand, in the book of *BaoJianji* Lin Chong is the opposite. After the gathering at the Liang Shan, he was not willing to be a thief, but wanted to return to the court and be restored to his official position to serve the court again. The meaning of this line in the table above is that Lin Chong is fleeing his hometown, his heart is also thinking back to the past in the court, expressing the inner conflict of Lin Chong's heart is still loyal to the court, although he went to the waterfront. At this time, Lin Chong chose to join in Liang Shan, leaving his hometown without caring about his mother and wife who were "abandoned" by him, which is what this line mentions that he can no longer take into account to do his filial piety for his mother, nor can he be faithful to the happy life with his wife (Zhu, 2007). The translation translates the words "天朝", "忠" and

"孝" with the meaning of these three words in the source culture, which greatly preserves the presence of the source culture in the target text.

Next is the analysis of the translation of subtitles in *Peony Pavilion*.

Source fragment	Translation fragment	Comments
原来姹紫嫣红开遍， 似这般的都付与断井 颓垣，良辰美景奈何 天，赏心乐事谁家 院。	Las flores han brotado. Su estación ha pasado, ya han caído todas en la ruina y la decadencia.	(1) 姹紫嫣红: Describe the brightness and beauty of the flower. (2) 断井颓垣: The broken well fence and the short fallen wall. This is to describe the dilapidated and cold courtyard. (3) 良辰: Valuable time. (4) 美景: Beautiful spring. (5) 赏心乐事: Things that make people happy and enjoyable.

**Table 17.** Analysis of the subtitle translation of the Beijing opera *Peony Pavilion*.

The above lines are from the *Peony Pavilion*, a legendary work adapted by Tang Xianzu (汤显祖) in the Ming Dynasty during the reign of Wanli (1563-1620) from the novel *The Return of the Soul* (杜丽娘慕色还魂) (Xu & Jin, 1999). This is one of the most famous pieces of the *Peony Pavilion*, which fully demonstrates the flow of Du Liniang's emotions during her visit to the garden, reflecting the integration of emotions, scenery, drama and thoughts. The first line, "The flowers have all blossomed (原来姹紫嫣红开遍)" is about a young girl who has never been to a garden before, but when she first enters the back garden, she sees a hundred flowers in full bloom and thousands of red flowers, which open her heart.

She foresees the future of the rich and colorful spring scenery - "their season is past unnoticed with all in ruins and decay (都付与断井颓垣)", and the image of decay and ruin gives the girl a strong shock from the other extreme. "A beautiful time with beautiful scenery only leaves a sign, whose yard could it be to host this beauty (良辰美景奈何天，赏心乐事谁家院)" these two lines highlight the contradiction between the beauty of the day and the pleasures of the heart, and point out Du Liniang's gloomy mood, as the bitterness of reality and the awakening of youth make the heroine yearn for the outside world. This chorus also expresses the ruthless destruction of young girls' youth by feudal rituals and feudal concepts.

However, we can see that the source culture is more lost in the translation of the subtitles of the opera *Peony Pavilion*. The translation is very simple and there are some sentences that are not translated, and the translation only mentions that the garden becomes a ruin after the flowers have bloomed. The translation here is very simple, but the expression of the characters' emotions in the original opera is missing, resulting in the loss of the source culture in the target text.

Finally, I refer to the analysis for the opera *Drunken Concubine*. In the movie *Adiós a mi concubina*, *Drunken Concubine* appears with a sung line, but lacks a Spanish translation, which means that the target readers fail to receive the information of the source culture, and the target readers only know that the main character in the movie is singing Peking Opera, but they do not know its content and meaning. So maybe we can assume that for the play *Drunken Concubine* the source culture is all lost in the target text.

The second category of source language culture includes Chinese idioms, dialects and sayings used by people in past periods, which appear more frequently in movies. In this thesis, we selected some representative Chinese idioms, dialect and speech of past periods to analyze whether the presence of source language culture is retained or lost in the target language text, and the results of the analysis are as follows.

Source fragment	Translation fragment	Comments
爷们，爷们，您 <b>高抬贵手</b> 。	Señores, perdónennos.	高抬贵手: The original meaning is to let someone pass by with a higher hand, and the derived meaning is to ask for forgiveness, pardon, etc.
那您就是我们喜福成的 <b>衣食父母</b> 。	Eres como un hada madrina para nosotros.	衣食父母: a metaphor for the people who depend on it.
嫌我 <b>偷工减料</b> 啊?	No pensaréis que estaba pensando en ahorrarme dinero, ¿verdad?	偷工减料: Referring to the sloppy and perfunctory way of doing things.
在垓下中了汉军的 <b>十面埋伏</b> ，让刘邦给困死了。	En Gaixia fue engañado por el rey Han.	十面埋伏: Meaning to set up ambush troops on ten sides to surround and destroy the enemy army.
<b>风华绝代</b>	Dice, "La Belleza de la Edad".	风华绝代: Meaning someone's style and talent is the first in the world.
这当师父的也不能只听 <b>一面之词</b> 不是?	¿Deberías escuchar las dos versiones de la historia?	一面之词: Meaning the words spoken by one of the two disputing parties.
让你老段家 <b>断子绝孙</b> 去吧!	¡La estirpe de la familia Duan acabará contigo!	断子绝孙: Referring to the absence of offspring

二位老板年少裘马。	Caballeros, han estado fantásticos.	年少裘马: Refers to the meaning of being already rich when you are young.
果然世上的事是踏破铁鞋无觅处啊!	Asombroso. Uno busca algo por todas partes solo para acabar tropezando con ello por casualidad.	踏破铁鞋无觅处: A metaphor for something that is desperately needed and cannot be found with great effort, but is inadvertently obtained.
要想人前显贵, 您必定人后受罪。	Si crees que estás por encima de los demás, tendrás que aprender por la vía difícil.	要想人前显贵, 必定人后受罪: Means if you want to be prominent in front of people, you must suffer after people.

Table 18. Analysis of Chinese idioms and proverbs in the source language culture.

By comparing the source fragment and translation fragment, we can conclude that in the section of source culture: Chinese idioms and proverbs, the source culture is more completely preserved in the target text. Among the ten representative Chinese idioms and proverbs we selected for translation, only the source culture of the idiom of "十面埋伏" is partially lost. This idiom is from the Battle of Gaixia (southeast of Lingbi County, Suizhou City, Anhui Province), which means to set up ambush troops on ten sides to surround and destroy the enemy. This battle took place in Jiu Li Mountain in Xuzhou City, which is called the Ambush on Ten Faces (十面埋伏) because of the special terrain of Jiu Li Mountain. The translation uses this word as "fue engañado", which makes it difficult for the target readers to appreciate the momentum of the battle in which



thousands of troops rushed into battle and caused the loss of part of the source culture.

Source fragment	Translation fragment	Comments
外面冷极了，小爷我撒的尿在牛牛眼上就结成冰溜子了。	Afuera hace tanto frío que el meado se me congeló en <b>la punta del pito</b> .	牛牛眼: Beijing dialect, which means tip of the dick.
到了 <b>裋节儿</b> 上，我两手轮着撑在腰里，帮着提气。	En <b>los momentos clave</b> me apreté la cintura con las manos para evitar quedarme sin respiración.	裋节儿: Beijing dialect that indicates a critical moment.
呵呵，够 <b>横</b> 的呀你。	¡Eres <b>increíble!</b>	横: Northern Chinese dialect that describes a person who is domineering, but the translation has changed the expression.
师弟，小楼在人前人后提起您来，说的可都是 <b>厚道</b> 话呀。	Dieyi, Xiaolou solo puede decir <b>cosas buenas</b> de ti tanto en público como en privado.	厚道话: Chinese dialect, referring to words of praise.
师弟说，这 <b>眉子</b> 得勾得立着点才有味。	Dieyi dijo que quedaba mejor con <b>la ceja</b> muy alta.	眉子: Chinese dialect, referring to the eyebrows.

你只要囫圇个的把小楼给弄出来，我哪来哪去，回我的花满楼。	Si sacas a Xiaolou de allí <b>entero</b> , volveré a la Casa de las Flores.	囫圇个的: Beijing dialect, it is often used as neat, whole or complete.
听说您在八大胡同打出名来了。	He oído que te has metido en una pelea en <b>la Casa de las Flores</b> .	八大胡同: Means the eight hutongs refer to the eight hutongs near the Qianmenwai of Beijing where brothels gather.
四爷，您梨园大拿啊。	Maestro Yuan, eres un <b>maestro</b> de las artes teatrales.	大拿: Beijing dialect, indicates the authority in a particular area.

**Table 19.** Analysis of Chinese dialects in the source language culture.

By comparing the source fragment and translated fragment of Chinese dialects, we can see that the source culture about this part of Chinese dialects is more completely preserved in the target text. The meanings of the above eight representative Chinese dialects are well presented in the translations. It is worth mentioning the translation of the term "八大胡同", which refers to the eight hutongs of the brothel of Qianmenwai, Beijing, and is a general term. The translation directly includes the name of the brothel "la Casa de las Flores (花满楼)" which appears in the film, in a way that preserves the source culture and allows the target audience to understand the meaning of the word more intuitively.

Source fragment	Translation fragment	Comments
别介，都是下九流，谁嫌弃谁啊？	No seas ridícula. Las prostitutas y los actores son <b>despreciados por la sociedad</b> por igual.	下九流: The old term refers to people who are engaged in various socially inferior occupations, such as

		actors, footmen, drummers, etc.
哪来的窑子里的，一边去！	¡Aléjate de nosotros, <b>hijo de una puta!</b>	窑子: It is a place for sex trade in ancient China, also known as a brothel.
那窑姐儿永远都是窑姐儿。	Una vez <b>puta</b> , puta para toda la vida.	窑姐儿: The old name for a prostitute.
师哥，赶明我要是给打死了，枕席底下有三大子儿，就给你了。	Si por casualidad mañana muero de una paliza, quiero que te quedes <b>las tres monedas de cobre</b> que hay escondidas bajo mi colchón.	大子儿: Unit of measure of money, during the Qing government, one “大子儿” is twenty copper coins.
那不张公公府上的堂会吗。	Fue <b>la fiesta de cumpleaños</b> del Señor Zhang.	堂会: Means in the old days, rich families invited entertainers to perform in their own halls when there were celebrations.
那是八十万禁军教头，不是小毛贼。	Es <b>el capitán de la guardia del palacio</b> , no un vulgar ladronzuelo.	禁军教头: It refers to the trainer of the regular army of the Northern Song Dynasty who specializes in training soldiers in martial arts.
把戏唱完拿回包银，太太平平就是了。	Cantamos y nos <b>pagan</b> por ello. ¿Qué más podemos pedir?	包银: In the old days, the theater paid the troupe

		or the main actors an agreed upon fee on time.
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**Table 20.** Analysis of Chinese old sayings in the source language culture.

From the above analysis, we can see that the culture about some sayings used by people in old China is better preserved in the target text. Especially, the translation of the term "下九流" shows the source culture content more completely. In ancient China, people were divided into the upper nine streams, the middle nine streams and the lower nine streams according to their social status and occupation. The upper nine streams (上九流) included emperors, sages, readers, literati, farmers, workers, merchants, warriors, and scholars; the middle nine streams (中九流) included immortals, fortune-tellers, doctors, painters, hermits, instruments and chess players, monks, Taoists, and nuns (most of them have a skill and survive by the skills they have); and the lower nine streams (下九流) appearing in the film refer to the magistrate, opera accompanist, witches, beggars, footman, people who work in entertainment, piper, circus, prostitutes, which are specifically for the entertainment of the noblemen, the bottom of society. So, the translation mentions that prostitutes and playwrights belonged to the lower class of society in old China, and the source culture is well preserved in the target text. Among the seven old Chinese expressions analyzed above, the preservation of the source culture of "大子儿" is slightly lacking. According to the measurement method of the period in which the protagonist lives in the movie, a "大子儿" should be 20 copper coins, but the translation of three "大子儿" as three copper coins ignores the preservation of the source culture to a certain extent.

The third category of source language culture includes phrases that appear in the film, which are related to specific Chinese cultures. Here, we roughly classify Chinese culture into three kinds of Chinese historical culture, Chinese opera culture and Chinese food culture according to the movie content and analyze the retention of source culture in the target text by comparing source fragment and target fragment.

Source fragment	Translation fragment	Comments
都是四人帮闹的，明白。	Es debido a <b>la Banda de los Cuatro</b> y a la Revolución Cultural.	四人帮: The Gang of Four refers to the gang formed by Wang Hongwen, Zhang Chunqiao, Jiang Qing and Yao Wenyuan during the Cultural Revolution (Tang, 2007).
是民国二十一年。	En....en <b>1932</b> .	民国: Generally refers to the period between 1912 and 1949.
是大清宣统二十四年!	¡Todavía estamos en <b>la dinastía Ching!</b>	大清宣统: Xuan Tong was the twelfth emperor of the Qing Dynasty and the last year in the history of China's feudal dynasties, launched in 1909 (2017).
我们 <b>旗人</b> 好歹还坐了三百年天下。	Para bien o para mal, los <b>Manchús</b> hemos reinado durante tres siglos.	旗人: The Eight Banners system was the military organization and household system of the Manchu people in the Qing Dynasty.
段小楼同志，而今台下坐的可都是 <b>劳动人民</b> 。	Camarada Duan, ese público está formado por la masa <b>obrero</b> .	劳动人民: A term coined during the Chinese Cultural Revolution to refer to all manual laborers.
不造反就是百分之一百的 <b>修正主义</b> 。	Si un soldado no hace esto, no es un auténtico <b>revolucionario</b> .	修正主义: Refers to a category of bourgeois thinking and political forces within the communist movement that distort, falsify, and deny Marxism.

反正这两杯子也沾上四旧了。	De todos modos, las tazas de jade eran parte de la " <b>Vieja Sociedad</b> ".	四旧：A term coined during the Chinese Cultural Revolution, refers to old ideas, old culture, old customs, old habits.
段小楼，程蝶衣是黑线人物！	¡Duan Xiaolou y Cheng Dieyi son <b>contrarios al Partido!</b>	黑线人物：False accusations made during the Cultural Revolution to persecute old cadres and intellectuals.
一九四八年，民国政府离开大陆之前。	1948-VÍSPERA DE LA EVACUACIÓN NACIONALISTA A TAIWAN. LOS COMUNISTAS HAN RODEADO LA CIUDAD.	In 1948, the Communists basically ushered in the victory of the Second Nationalist-Communist Civil War, the Nationalist government was about to evacuate the mainland, and the initial liberation of China began (Zhu, Tao & Li, 2000: 135).
横扫一切牛鬼蛇神！	¡Eliminad a los <b>demonios vacunos y a los espíritus reptiles!</b>	牛鬼蛇神：In the Chinese Cultural Revolution, a collective term for those who were to be defeated.

Table 21. Analysis of Chinese history culture in the source language culture.

From the above analysis, we can see that the loss of Chinese history and culture as part of the source language culture in the target text is more important, and the reason for this could be largely related to some proper terms that appear in each period of Chinese history. For the terms related to Chinese history and culture, they are difficult to present them visually to the target audience, especially with the limitations of audiovisual translation. It is difficult for us to describe the history and culture of a country in a short translation. For example, the "四人帮", the "四旧", the "黑线人物", the "修正主义" and the "牛鬼蛇神" that appeared during the Cultural Revolution in China are analyzed above." This may result in the translation being too direct and the target audience being confused about the

relevant content. The translation of "牛鬼蛇神" as "los demonios vacunos y a los espíritus reptiles" is a very intuitive example of the loss of source culture; "四旧" is translated as "Vieja Sociedad", and the target audience is not sure what the "四旧" includes. Therefore, given the spatial and temporal limitations of audiovisual translation, the source culture is missing more in the target text.

Next is an analysis of the phrases related to Rain Chinese opera culture that appear in the movie.

Source fragment	Translation fragment	Comments
所以啊，有戏就有咱梨园行。	¡Y allí donde hay ópera, hay trabajo para <b>los actores!</b>	梨园: It is an ancient alias for the opera troupe.
领着喊的哪个唱武生倒不错。	El que más gritaba podría ser <b>un buen actor.</b>	武生: A character in theater who specializes in martial arts.
文武昆乱不挡，六场通透。	Experto en todas las variedades y facetas de la ópera.	文物昆乱不挡: It is used to praise those actors who are more versatile in their art. 六场通透: Refers to those musicians who are proficient in all the instruments accompanying the Peking Opera.
霸王气度尊贵，要是威而不重，不成了江湖上的黄天霸？	¡Si el Rey Chu no se comporta con majestuosa dignidad entonces no es poco	黄天霸: Huang Tianba is a character in Chinese novels and operas.

	más que un <b>gánster</b> que se da aires!	
我叫你当行头?	¿Te enseñé a empeñar tus <b>trajes</b> ?	行头: The ancient term for opera costumes.
不如行头好看, 布景也太实。	Los telones de fondo son demasiado realistas. No hay nada que agrada a <b>la vista</b> .	布景: Here refers to the scene set up on the stage in opera.
唱, 念, 做, 打, 都是在这个情境里。	<b>Las canciones, los movimientos y las acrobacias</b> son parte de esa ambientación.	唱, 念, 做, 打: They are the four artistic means of opera performance, as well as the four basic skills of opera performance.
无声不歌, 无动不舞。	No hay sonido que no sea una canción, no hay movimiento que no sea un baile.	It is usually used to describe the arts such as opera.
依我看, 只要是唱这西皮二黄, 它就是京戏。	Lo que yo digo es que, si se utilizan <b>las formas tradicionales</b> , entonces es Ópera de Beijing.	西皮二黄: Xipi and Erhuang are originally two different voices. Xipi originated from the Qin cadence, while Erhuang was evolved from the blowing cadence and goblet.
段老板, 急急风催半天了, 您再紧把手。	Maestro Duan, <b>la orquesta</b> lleva siglos entreteniéndolo al público. ¡Dese prisa, por favor!	急急风: In opera, a fast-paced gong and drum beat is used to match the rapid movements and create a tense atmosphere.


**Table 22.** Analysis of Chinese opera culture in the source language culture.



As we can see from the above table, for texts related to Chinese opera culture in films, their source cultures are less preserved in the target texts. Regarding the translation of texts related to opera culture, in the subtitle translation of the movie *Adiós a mi concubina*, the translator may more often adopt the strategy of domestication, using the expressions that the target readers are familiar with. For example, in the translation of the Chinese opera character Huang Tianba (黄天霸), the translation is a "gangster", which is probably based on the translator's knowledge of Chinese history and culture; for the translation of "西皮二黄" is also the same, Xipi (西皮) and Erhuang (二黄) are two different voices, Xipi originated from the Qin cadence and evolved from the combination of local folk tunes; Erhuang is evolved from the blowing cadence and Gopazi (Huang, 1990: 12), the translation is "las formas tradicionales", which uses the translation technique of generalization to make the readers better understand its meaning. The translation of the four basic skills of opera performance, namely "唱, 念, 做, 打" and "无声不歌, 无动不舞", is adopted to preserve the source culture by the strategy of foreignization. "唱" refers to singing and "念" refers to musical recitation, which are complementary to each other and constitute "songs", which is one of the two major elements of the art of opera performance. "做" refers to the dance-like physical movements, and "打" refers to the skills of martial arts and tumbling, which are combined with each other to form "dance", which is another elements of the opera performing art (Liu, 1995: 38). The translation of "唱, 念, 做, 打" as "las canciones, los movimientos y las acrobacias" has well preserved the presence of the source culture in the target text. As for the translation of "无声不歌, 无动不舞", the translation basically adopts the literal translation technique to make the target audience approach the source culture and retain the existence of the source culture. The other examples in the table are basically translated using the planning strategy, and the presence of the source culture is more lost in the target text.

Finally, I include an analysis of the translations related to Chinese food that appear in the movie.

Source fragment	Translation fragment	Comments	Imagen
<p>懒子，吃过豌豆黄吗？</p>	<p>Laizi, ¿has comido alguna vez pasteles de guisantes dulces?</p>	<p>豌豆黄: It is a Chinese court snack, a dessert made from peas.</p>	
<p>吃过驴打滚吗？</p>	<p>¿Has comido alguna vez rollitos de mijo?</p>	<p>驴打滚: is a famous Chinese snack made of rhubarb rice noodles, soybean noodles and various fillings.</p>	
<p>盆儿糕呢？</p>	<p>¿Bundt cake?</p>	<p>盆儿糕: This is a Chinese specialty pastry made of soybeans or peas steamed in a special tiled</p>	

		pot with eyes at the bottom.	
天下最好吃的，冰糖葫芦数第一。	No hay nada más rico que una <b>manzana con caramelo</b> .	冰糖葫芦: It's a traditional Chinese snack in which wild fruits are skewered with bamboo sticks and dipped in malt sugar.	

**Table 23.** Analysis of Chinese food culture in the source language culture.

I consider that the presence of Chinese food-related source culture is preserved more completely in the target text; except for the translation of "盆儿糕", where the translator adopts the translation technique of borrowing, translating it as "Bundt cake", to make the target readers more familiar with this food. For the other three food terms, the translator basically adopted the translation technique of description, by describing the ingredients and taste of the food to bring the target readers closer to the source culture.

To sum up, we have analyzed the three source culture categories present in the movie separately, and by analyzing the preservation of each source culture category in the target text, we can generally conclude that in the translation of the movie *Adiós a mi concubina*, the presence of the source culture in the target text is more preserved than lost.

#### 4.2. Quantitative data

In the following, we present the quantitative data analyzed, namely the frequency of use of the different translation techniques observed in the Chinese>Spanish subtitles translation of the film *Adiós a mi concubina*.

<b>Techniques</b>	<b>Total</b>	<b>%</b>
Literal translation	487	42.76%
Modulation	122	10.71%
Adaptation	106	9.31%
Amplification	67	5.88%
Established equivalent	64	5.62%
Linguistic compression	59	5.18%
Omission	56	4.92%
Transposition	39	3.42%
Combination	28	2.46%
Description	23	2.02%
Linguistic amplification	22	1.93%
Explicitation	13	1.14%
Reduction	9	0.79%
Generalization	7	0.61%
Particularization	7	0.61%
Substitution	6	0.53%
Specification	5	0.44%
Calque	3	0.26%
Discursive creation	3	0.26%
Variation	3	0.26%
Borrowing	2	0.18%
Compensation	-	0.0%

**Table 24.** Frequency of translation techniques of cultural references related to film *Farewell My Concubine*.

From the analysis of 1139 lines in the movie *Adiós a mi concubina*, the most frequent is literal translation (about 42.76%), the second is modulation (10.71%), followed by adaptation (9.31); established equivalent (5.62%), linguistic compression (5.18%) and omission (4.92%) were not very different in frequency. There are also some techniques which appear occasionally, such as transposition (3.42%), combination (2.46%, here we calculate the frequency of combination as a separate category of translation techniques), description (2.02%), linguistic amplification (1.93%), and explication (1.14%). Finally, the less frequent translation techniques were reduction (0.79%), generalization and particularization (0.61%), substitution (0.53%), specification (0.44%), calque, variation and discursive creation (0.26%) and finally borrowing (0.18%).

From the above table, we can see that in observing the Chinese>Spanish subtitles translation of the movie *Adiós a mi concubina*, we observed combination as a way of combining two or more translation techniques, and the table below breaks down the cases of combination techniques by translation technique.

<b>Techniques</b>	<b>Amplification</b>	<b>Omission</b>	<b>Description</b>
Cases	10	12	4
<b>Techniques</b>	<b>Transposition</b>	<b>Modulation</b>	<b>Borrowing</b>
Cases	4	8	1
<b>Techniques</b>	<b>Linguistic compression</b>	<b>Adaptation</b>	<b>Particularization</b>
Cases	3	4	1
<b>Techniques</b>	<b>Linguistic amplification</b>	<b>Literal Translation</b>	<b>Total</b>
Cases	2	8	57

**Table 25.** Combination of techniques: breakdown of techniques.

As can be seen from the above table, in the case of a combination of techniques, omission, amplification, modulation and literal translation stand out to a greater extent, while other techniques such as transposition, description were less frequent.

Taking into account the above data, the following graph recapitulates the frequency of each of the translation techniques observed:

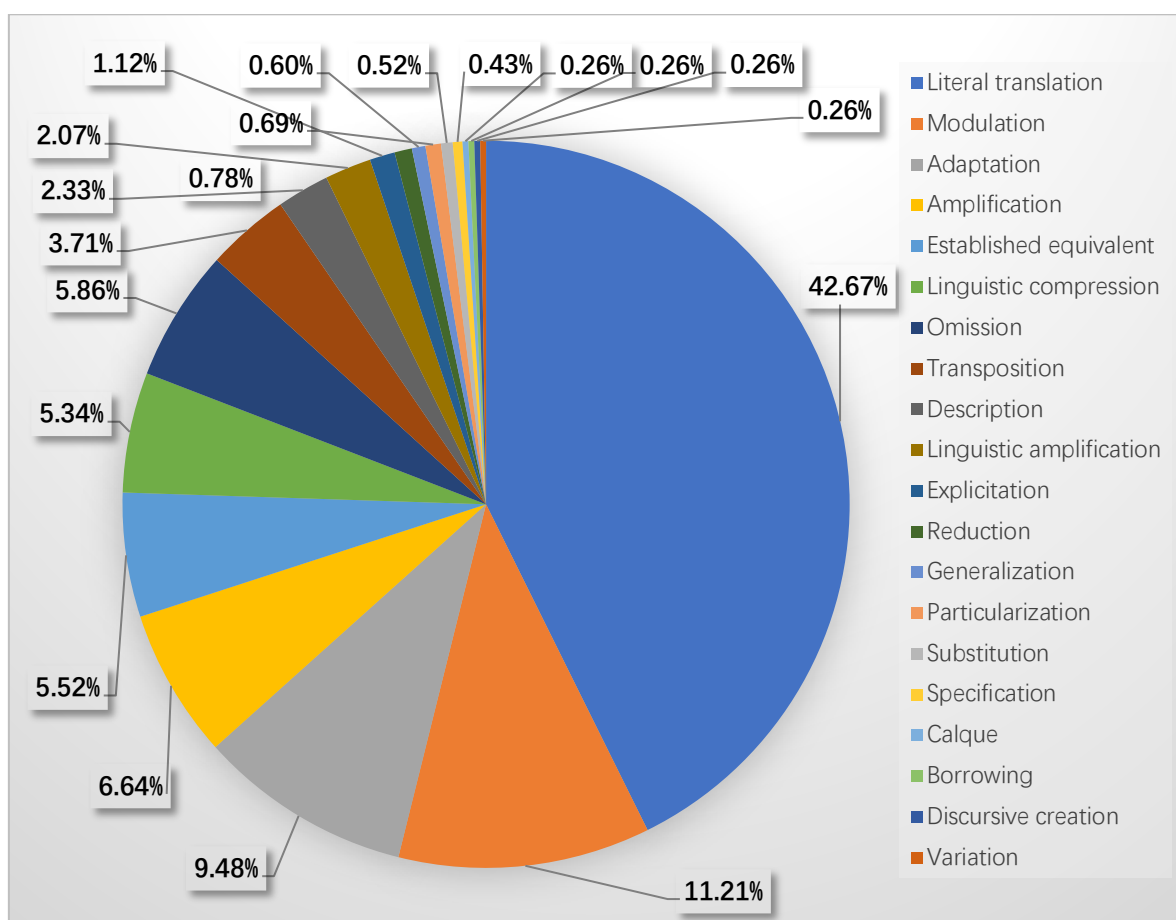


Figure 12. Frequency of translation techniques observed in the corpus.

Based on the above data, we can conclude the following. First, the most dominant translation strategy in the subtitle translation of the movie *Adiós a mi concubina* is foreignization, as literal translation, calque and borrowing account for almost 50% of the analyzed data. That is, the analyzed corpus is source text-centered rather than target-reader-centered, aiming at conveying Chinese culture to Western readers. In most cases, the Chinese subtitles in the films are translated

into Spanish according to a direct translation, although this translation can be confusing and problematic for the audience. Secondly, on this basis, we cannot ignore the two translation techniques of adaptation (9.6%) and modulation (11.3%), which appear more frequently in the corpus analyzed. This means that the terminology about Chinese culture, if translated directly, does not help the audience to understand to a certain extent, and the translator still needs to use the translation strategy of domestication to help the audience better understand the content of the movie and the Chinese culture that the movie wants to convey.

### **4.3. Translation problems**

After analyzing the translation of 1139 subtitles, we also found some translation problems, such as:

1. The translator did not have enough knowledge of Chinese culture, resulting in wrong or inaccurate translations. The movie contains many issues related to Chinese culture, and the translator needs to have good cultural literacy to accurately convey the content of the movie. For example, the translation of "活雉鸡" in the movie is "pavos reales", but the pheasant is not a peacock, but "雉鸡" is commonly known as a pheasant, and its scientific name is *Phasianus colchicus*.
2. The culture of Peking Opera does not exist in the target language, and even if it is translated, it is difficult for readers to understand the historical background. The translator's skills of Peking opera lines are also somewhat lacking. In the movie, for example, the translator chose not to translate the lines such as "The beautiful scenery of a beautiful day, so who's house is the place to enjoy it? (良辰美景奈何天，便赏心乐事谁家院)"
3. In the analysis of the subtitle translation of the movie *Farewell My Concubine*, we found several mistakes. The phrase "When Beijing is about to be liberated"

should be translated as "Poco antes de la liberación de Beijing" instead of "Poco después de la liberación de Beijing." “得，知道了，家去吧。” Here, it should be "Vaya a casa (You go home)," not "Voy a casa."

## 5. Concluding remarks

Films being a very popular way of cultural exchange, we need to pay attention to their translation. In this dissertation, we analyzed the translation techniques and translation strategies that appear in the Chinese>Spanish subtitle translation of the Chinese film *Adiós a mi concubine* using a parallel corpus-based analysis. Through the analysis, we observed the recurrence of 21 translation techniques (literal translation, modulation, adaptation, amplification, established equivalent, linguistic compression, omission, transposition, combination, description, linguistic amplification, explicitation, reduction, generalization, particularization, substitution, specification, calque, discursive creation, variation, borrowing). By analyzing the frequency of the above translation techniques, based on the data, we can see that in the subtitle translation of this movie, the translator prefers to use the translation strategy of foreignization to bring the target audience closer to the source culture.

We also roughly divide the source culture into three aspects based on the content of the movie which are Chinese opera lines, Chinese idioms and other special Chinese cultures (history, food, opera terms), and through the analysis, we observed that the presence of the source culture is preserved in the target text, in other words, we can assume that the translators of this movie subtitle translation prefer to preserve the presence of the source culture in the translation process and promote the unique Chinese culture to the target audience.

In the process of dealing with the source and target cultures, the translator also pays attention to the feelings of the target readers, and for the source cultures that are difficult to understand, the translator also uses the translation



strategy of domestication to help the source culture get closer to the target readers, so as to reduce cultural differences and promote the exchange of different cultures.

Since the subtitle translation of the movie we analyzed belongs to fansub, there will be some problems in the subtitle translation of the movie *Adiós a mi concubine*, which can be roughly divided into two types of problems: translation deficiency and translation error. Such translation problems may lead to the target audience's lack of understanding of the movie content or misunderstanding of the Chinese culture. For works involving national cultural aspects, translators should have a deeper understanding of the source culture before translating the work.

Due to the limitation of time and knowledge base, this thesis also has many shortcomings, for example, in this dissertation, I focused on one audiovisual production and my results still need to be contrasted with other empirical data on audiovisual translation in general, and we still need to carry out more in-depth research about film and television translation research.

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## Appendix

The table of analysis of the movie *Farewell My Concubine* subtitle in Chinese>Spanish translation is as follows.

Source fragment	Translated fragment	Translation techniques	Comments
哦，京剧院来走台的。	Somos de la compañía de la opera.	Omission	“走台” means rehearsal, it's omitted in the translation.
哎哟，是您二位啊！	¡Oh, no los había reconocido!	Modulation	The original caption means you are here, the translation has changed the words.
是啊？哎哟，呵	¿Ah sí?	Linguistic compression	All inflections in the original subtitles say "Yes?".
都是四人帮闹的，明白。	Es debido a la Banda de los Cuatro y a la Revolución Cultural.	Combination: Amplification Omission	The translation is complemented by the addition of "Cultural Revolution". “明白” means understand and it's omitted.
现在好了。	Ahora las cosas van mejor.	Linguistic amplification	
您受累了。	Sentimos molestarle.	Modulation	The original caption means "You've worked hard", but the translation reads "I'm sorry for your trouble".
老没见，你可想死我了。	Cuanto tiempo. Te he echado mucho de manos.	Established equivalent	“想死我了” here means “I miss you so much”, which is equivalent to “echar mucho de manos”.



臭婊子，你！	¡Puta!	Combination: Omission Literal translation	“你(you)” is omitted.
各位爷，多捧场了啊。	¡Damas y caballeros, disfruten del espectáculo!	Adaptation	“捧场” is a Chinese word that expresses support for someone else's activities.
小赖子又跑了！	Laizi intenta escapar otra vez.	Combination: Amplification Literal translation	The meaning of attempt was not in the original sentence, but was added in the translation.
好小子，我看你往哪儿跑！	¡Mocoso! ¡Veras como te pille!	Established equivalent	“好小子” means "little boy", which corresponds to the word "mocoso" in the translation.
去，给我追回来！	¡Rápido, agárrenlo!	Combination: Amplification Literal translation	“Rápido” is added in the translation.
各位各位，包涵着点啊！	Caballeros, tengan paciencia.	Adaptation	“包涵” is a Chinese word that means request for forgiveness.
爷们，爷们，您高抬贵手。	Señores, perdónennos.	Adaptation	The Chinese idiom of "高抬贵手" means to ask for forgiveness.
什么下三滥的玩意儿，敢给我在这露脸？	¡Basura! ¿Cómo te atreves a aparecer por aquí?	Adaptation	The Chinese word "下三滥" refers to people who are not lowly and have no talent.
各位爷都站好甬动，真钱买真货。	Que no se mueva nadie.	Established equivalent	“真钱买真货” means “real money for real goods”.

	¡Tendrán aquello por lo que han pagado!		
我小石头今天玩个真的让爷们开开眼。	Tan cierto como que mi nombre es Shitou, les daré algo digno de ver.	Modulation	
嚷嚷什么？我还没招呼呢！	¿Por qué gritas? ¡Ni siquiera he expezado!	Combination: Modulation Literal translation	“招呼” means greeting each other with words and gestures.
你个狗屁大师兄。	Eres una desgracia.	Modulation	The original sentence means “You're a shitty big brother.”
日后怎么做人呐？	¿Qué vas a hacer con tu vida?	Established equivalent	Both the original sentence and the translation mean “What are you going to do with your life?”
别当您今天玩了个邪，拍了个砖，你以为我能饶了你呀？	Creíste que te librarías con eso del ladrillo, ¿eh?	Linguistic compression	The translation uses “¿eh?” to express the meaning of original sentence “Do you think I will spare you? (你以为我能饶了你呀?)”.
磨剪子来, 锵菜刀!	¡Traigan sus cuchillos para afilar!	Adaptation	The original sentence means to polish scissors and kitchen knives to make them sharper, which is an ancient Chinese saying.
您这孩子啊, 没吃戏饭的命, 您带回去吧。	Este niño no está destinado a ser actor. No con un dedo de más.	Amplification	The fact that Little Douzi had six fingers was added to the translation to explain why he could not sing.

您想啊，他这一亮相，那台底下听戏的人不都吓跑啦？	Piénsalo, asustaría al público.	Omission	The translation omits “When he appears on the stage(他这一亮相)”.
不是养活不起，实在是男孩大了留不住，这才来投奔您来了。	Puedo permitirme criarle, pero se está haciendo demasiado grande para seguir en el burdel.	omission	“That's why I came to ask for your help. (这才来投奔您来了)” is omitted in the translation.
您老好歹收下他。	Ayúdeme. Por favor, quédese con él.	Linguistic amplification	
别介，都是下九流，谁嫌弃谁啊？	No seas ridícula. Las prostitutas y los actores son despreciados por la sociedad por igual.	Amplification	The translation add “Prostitutes and actors” to add the subject in the original sentence.
他祖师爷不赏饭吃。	Pero no tengo sitio para él.	Modulation	The original sentence means that “God did not give him the gift of singing”, the translation changes the statement.
娘，手冷，手都冻冰了。	Ma, se me está helando la	Reduction	The word "hand (手)" appears twice in the original sentence, but is omitted once in the translation.

	mano. Está helada.		
哪来的窑子里的，一边去！	¡Aléjate de nosotros, hijo de una puta!	Modulation	“一边去” means “go away”, and it's changed into “stay away from us” in the translation.
哎哟，我冷死啦。	Está helado.	Modulation	“我冷死啦” means very cold, it's equivalent to “qué frío” in Spanish.
呵呵，够横的呀你。	¡Eres increíble!	Modulation	The word “横” is a northern Chinese dialect that describes a person who is domineering, but the translation has changed the expression.
外面冷极了，小爷我撒的尿在牛牛眼上就结成冰溜子了。	Afuera hace tanto frío que el meado se me congeló en la punta del pito.	Adaptation	“牛牛眼” is a Chinese dialect which means “tip of the dick”.
差点没顶我一跟头。	¡Casi me caigo del susto!	Amplification	The translation adds “with fright” to explain the reason why I almost fell.
他是人啊，就得听戏。	Si son humanos, irán a la opera.	Combination: Literal translation Amplification	“si (if)” is added in the translation.
不听戏的，他就不是人。	Si no van a la opera, entonces no son humanos.	Combination: Literal translation Amplification	
所以啊，有戏就有咱梨园行。	! Y allí donde hay opera, hay	Adaptation	“梨园” is the ancient name for the opera troupe.

	trabajo para los actores ¡		"行" refers to the industry.
别嚷嚷，别嚷嚷，我不爱听。	¡Deja de chillar!	Linguistic compression	
要想人前显贵，您必定人后受罪。	Si crees que estás por encima de los demás, tendrás que aprender por la vía difícil.	Established equivalent	“要想人前显贵，您必定人后受罪。” means “If you want to be prominent in front of people, you must suffer after people.”
今儿个是破题，文章还在后头哪。	Esto no es más que el comienzo. Espera a que veas lo que te aguarda.	Adaptation	“破题” is the first strand of the “eight-legged essay (八股文)” refers to the beginning of the essay in general.
小豆子，没事，朕都耗了一炷香了。	No te preocupes, Douzi. Ya estamos por la mitad.	Adaptation	“一炷香” is an ancient Chinese way of measuring time, usually fifteen minutes.
豆子，忍着点。	Solo tienes que aguantar.	Modulation	“忍着点” means “bear with it”, and it’s changed to “you have to insist” in the translation.
小石头，在替谁偷工减料啊？	Shitou, ¿estás ayudando a hacer trampas?	Adaptation	“偷工减料” is Chinese idiom, which means do things in a very perfunctory manner.

师傅，我练腿眼朝天，没留神底下。	Pero, Maestro, estaba mirando. No me di cuenta de que estaba en el suelo.	Omission	The translation omits the phrase "I am training(练腿)".
废话！取活去！	¡Y una mierda! Tráeme mi espada.	Discursive creation	According to the plot of the movie, the “取活” here means "bring my sword".
怎么，你当完啦？还有一说呢？	¿No tienes nada que decir?	Linguistic compression	
我他妈小癞子，什么都不怕	No tengo miedo de nada.	Omission	“I, Xiao Laizi (我他妈小癞子)” is omitted in the translation.
打自有唱戏的行当起，哪朝哪代，也没有咱们京戏这么红过！	¡Desde que nació la opera nunca ha tenido tanta popularidad como hoy en día!	Linguistic compression	“since(自打)” and “no matter what dynasty or generation(哪朝哪代)” have the same meaning.
你们算是赶上来了！	¡Tienen suerte de formar parte de este momento!	Modulation	“你们算是赶上了” means “you are lucky to live in this moment.”
此乃天亡我楚，非战之罪。	La voluntad del cielo, no la falta de destreza ha sido quien ha llevado a la	Adaptation	“天亡我楚，非战之罪” is from The History(史记) to recount the grand historical scenes of the Chu-Han struggle.

	perdición a mi reino de Chu.		
小爷我今天练的是九转金炉火丹功。	He estado practicando kung fu para mantenerme en calor.	Description	The translation describes the "九转金炉火丹功" as a Chinese immortal cultivation technique.
我到外头凉快凉快。	Afuera hace frío, mucho frío.	Transposition	The subject of the original sentence is I. The translation becomes an impersonal sentence.
我成火人了, 离我远点	Pero me he convertido en un hombre de fuego. Aléjate de mí.	Calque	"fireman(火人)" ⇒ "hombre de fuego", which describes the very high temperature on my body.
力拔山兮气盖世。	Soy tan fuerte que puedo arrancar montañas , mi valor es famoso.	Adaptation	"力拔山兮气盖世, 时不利兮骓不逝。" is from the poem "Gaixia Song", which is a poem sung by Xiang Yu, the king of Western Chu, before his defeat.
时不利兮骓不逝。	He pasado malas épocas ni siquiera mi caballo, escaparía para salvarse.	Adaptation	

传于我辈门人， 诸生须当敬听。	Estas son nuestras reglas. Debemos aprenderlas bien.	Transposition	“传于我辈门人” ⇒this rule was passed on to my disciples, the translation changes verb to noun.
我辈既务斯业， 便当专心用功。	Habiendo elegido ésta, seremos fieles a ella.	Transposition	“用功” is a verb, which means work hard, and it’s changed to noun in the translation.
以后名扬四海， 根据即在年轻。	En nuestros esfuerzos de juventud yacen los cimientos de nuestra futura gloria.	Adaptation	The original sentence uses the old Chinese vernacular mixed with operatic diction.
你的“夜奔”。	Oigamos “Huyendo por la noche”.	Adaptation	“Night Run(夜奔)” is one of the traditional martial arts plays in Kunqu.
回首望天朝，急 走忙逃，顾不 得...	Volví a pensar en la Corte Celestial y rápidamente seguí adelante en mi huida sin haber caso de... de...	Established equivalent	“天朝” ⇒ “la Corte Celestial”
顾不得忠和孝。	Sin hacer caso de la lealtad y de	Description	The translation describes “filial piety (孝)” as “pity for my brother”.



	la piedad por mi hermano.		
想俺项羽乎，力拔山兮气盖世。	Soy tan fuerte que puedo arrancar montañas. Mi valor es famoso.	Adaptation	These three lines are from the ancient Chinese poem “Song of Gaixia(垓下歌)”. “垓下” is a place in China. “骓” means “top horses”. “兮” is a tone auxiliary in the ancient Chinese language. “奈若何” ⇒ “What to do with you.”
时不利兮骓不逝，骓不逝兮可奈何。	He pasado malas épocas. Ni siquiera mi caballo escaparía para salvarse. Si él no va a escapar, ¿qué puedo hacer yo?		
虞姬虞姬奈若何。	Y mi querida concubina, ¿qué hago con ella?		
成！一字不差，伸手。	Excelente, ni una palabra fuera de su sitio. Dame tu mano.	Established equivalent	“not a single word out of place (一字不差)” ⇒ “ni una palabra fuera de su sitio”
我叫你错!	¡¿No ves que te equivocas?!	Equivalence	
我打你，小癞子!	¡Voy a castigarte, Laizi!	Generalization	“beat(打)” is a kind of punishment.

你还错？你还错？	Todavía no lo haces bien, ¿verdad?	Modulation	The translation has been changed according to the Chinese meaning of the original sentence.
小癞子再也不敢了。	¡No me pegue! ¡No lo volveré a hacer!	Amplification	The translation adds “¡No me pegue!”.
你的“思凡”！	Canta “Soñando con el mundo fuera del convento”.	Adaptation	Sifan(思凡) is a play in the Kunqu opera "The Sea of Sins", which describes the life of a young nun.
你本是什么啊？	¡Vamos, dílo!	Linguistic compression	
您倒是真入了化境了，连雌雄都不分了啊。	Típico de ti. Ni siquiera distingues el masculino del femenino.	Transposition	“化境” mostly refers to artistic works that have reached a certain level of achievement. Verb⇒Adj.
让你错，我让你错，让你错。	¡Mal! ¡Mal!	Linguistic compression	
师哥，赶明我要是给打死了，枕头底下有三大子儿，就给你了。	Si por casualidad mañana muero de una paliza, quiero que te quedes las tres monedas de cobre que hay escondidas bajo mi colchón.	Combination: Description Transposition	Twenty copper coins called a “大子儿” at that time in China.  The original sentence uses “beat(打)(verb)”, and in the translation it's changed to “una paliza(noun)”.

<p>别进水！手毁了 就唱不了戏了。</p>	<p>Si tu mano no se cura bien, tu carrera como actor estará acabada.</p>	<p>Combination: Omission Modulation</p>	<p>“Don't let water in.(别进水！)” is omitted in the translation.  Original sentence: “you can't sing if your hands are ruined”, ⇒ Translation: “your career is ruined.”</p>
<p>豆子，过两天就 要给祖师爷上 香了。</p>	<p>Douzi, dentro de unos días empezarás con la compañía.</p>	<p>Modulation</p>	<p>“ 上 香 ” is a Chinese tradition, indicating worship or prayer.  In the film to the ancestor incense = the main character to officially start singing.</p>
<p>您就想你自己 是个女的，可别 再背错了。</p>	<p>Solo tienes que fingir que eres una chica, y no vuelvas a confundir las letras.</p>	<p>Amplification</p>	<p>Add “letras(letters)” in the translation. description</p>
<p>懒子，吃过豌豆 黄吗？</p>	<p>Laizi, ¿has comido alguna vez pasteles de guisantes dulces?</p>	<p>Description</p>	<p>“豌豆黄” is a Chinese court snack, a dessert made from peas.</p>
<p>吃过驴打滚 吗？盆儿糕 呢？</p>	<p>¿Has comido alguna vez rollitos de mijo? ¿Bundt cake?</p>	<p>Combination: Description Borrowing</p>	<p>“驴打滚” is a famous Chinese snack made of rhubarb rice noodles, soybean noodles and various fillings.  Bundt cake is from America.</p>

都是他妈的狗屁，不好吃！	Son horribles. Son igual de especiales que los pedos de perro.	Calque	“狗屁” = dog farts
那你说什么好吃？	¿Entonces qué es lo que te gusta?	Modulation	Original sentence: So, what's delicious? ⇒ Translation: So, what do you like?
天下最好吃的，冰糖葫芦数第一。	No hay nada más rico que una manzana con caramelo.	Description	“冰糖葫芦”is a traditional Chinese snack in which wild fruits are skewered with bamboo sticks and dipped in malt sugar.
我要是成了角儿，天天得拿冰糖葫芦当饭吃。	Si me hago rico, todos los días comeré manzanas con caramelo para cenar.	Modulation	Original sentence: “if I become an opera star” ⇒ Translation: “if I become rich”
冰糖葫芦！	¡Se venden manzanas con caramelo!	Amplification	In the film, the line of the vendor hawking, the verb "to sell" is added.
这么大个儿的风筝一堆呢！	¡Vaya, qué de cometas!	Reduction	“big(大)” is omitted in translation.
反正你废了，滚吧！	Eres despreciable. ¡Fuera de mi vista!	Combination: Literal translation Linguistic amplification	“滚吧” means go out.

诶，哪来的？	¿De dónde has sacado eso?	Amplification	“sacar” is added in translation.
让朕受用了吧。	Voy a gastarme tu dinero ahora mismo.	Amplification	“now(ahora mismo)” is added in translation.
大街上可不许撒尿，靠边来！	Pero no en medio de la calle.	Omission	“Step aside.(靠边来)” is omitted in translation.
角儿来了！角儿来了！	¡Han llegado las estrellas!	Linguistic compression	
这儿有近道，走近道。	Ven, por aquí.	Omission	“cut corners (走近道)” is omitted in translation.
哎哟，我的角儿，您这可是星宿下凡啦！	¡Mi querido señor, esto es como una vista del Cielo!	Adaptation	“星宿下凡” Chinese word to describe the descent of a famous person.
您受累了。	Le hemos puesto en muchos problemas.	Modulation	Original sentence: “Thank you for your hard work.” ⇒ Translation: “We have made many troubles.”
今天不挤出几条人命就上上大吉了。	¡Tendremos suerte si nadie muere pisoteado!	Transposition	“挤” is a verb in Chinese. “人命” is a noun in Chinese. “muere” is a verb in Spanish. “Pisoteado” is a Adv.
京剧《霸王别姬》	OPERA DE BEIJING “ADIÓS A MI CONCUBINA”	Discursive creation	“《霸王别姬》” is a Chinese opera.

你先驮着我，待会儿我驮你。	Me sentare un rato en tus hombros, y luego nos cambiaremos.	Description	“驮” is a verb, Indicates carrying something on the back.
霸王！霸王！	¡El rey! ¡Es el Rey de Chu!	Amplification	“the King of Chu(el rey de Chu)” is added to explain who the king is.
得挨多少打呀！	¿Cuántas palizas?	Combination: Transposition Linguistic compression	“挨打” is a verb in Chinese, and it's changed into a noun in translation.
我什么时候能成角儿啊？	¿Cuándo disfrutaremos de una fama así?	Modulation	Original sentence: “When Can I be a star?” ⇒ Translation: “When will we enjoy such fame?”
怎么个意思？	¡Hey!	Linguistic compression	
早就打皮实了，师父打我就跟挠痒痒似的。	Para mi es como si me rascarán un picor.	Omission	“I've long been used to being beaten.( 早就打皮实了。 )” is omitted in translation.
好小子，你们还回来呀，让你跑。	Pequeños botarates, han vuelto después de todo.	Amplification	“after all(después de todo)” is added in translation.
打得好！打得好！	¡Bien! ¡Me lo merezco!	Modulation	The original meaning is changed to “I deserve it.”
反了你了，你开门放人，你开门放人？	¿Por qué diablos les dejaste irse?	Omission	“open the door(开门)” is omitted in translation.

我打死你!	¡Te había puesto al cargo!	Modulation	Original sentence: "I'll beat you to death!" ⇒ Translation: "I had put you in charge!"
我打死你!	¡Te voy a matar!	Reduction	"beat(打)" is omitted.
您打我。	¡Péguese a mi en su lugar!	Amplification	"instead (en su lugar)" is added in translation.
你当我不打你?	¿Creías que no te ibas a llevar lo tuyo?	Modulation	Original sentence: "Don't you think I won't beat you?" ⇒ Translation: "Did you think you weren't going to get yours?"
我跟你拼了!	¡No te lo permitiré!	Modulation	Original sentence: "I will fight against you!" ⇒ Translation: "I won't let you do it"
关爷, 关爷, 了不得了!	¡Maestro Guan! ¡Ha ocurrido algo terrible!	Variation	"了不得了" is a tone of voice, usually used when something important is happening.
霸王别姬, 讲的是楚汉相争的故事。	La ópera <i>Adiós a mi concubina</i> cuenta la historia de la lucha entre los reyes Chu y Han.	Amplification	"the opera(la opera)" is added in translation.
那是天下无敌的盖世英雄, 横扫千军的勇将猛帅。	Un héroe invencible que no tenía rival, un atrevido e ingenioso general capaz	Combination: Transposition Literal translation	"天下无敌" is used to describe someone who is highly competent, powerful and invincible in battle, it's an Adj. In translation "no tenía rival" it's a verb.

	de derrotar a vastos ejércitos.		
可老天偏偏不成全他。	Pero el destino no estaba de su lado.	Modulation	Original sentence: "But God forbid that he should be satisfied." ⇒ Translation: "But fate was not on their side."
在垓下中了汉军的十面埋伏，让刘邦给困死了。	En Gaixia fue engañado por el rey Han.	Description	"十面埋伏" is a Chinese idiom, meaning to set up ambush troops on ten sides to surround and destroy the enemy army.
那天晚上刮着大风，刘邦的兵唱了一宿的楚歌。	Cuando se preparaban para la batalla, las tropas de Han entonaron cantos de victoria que el viento arrastró y el eco propagó por todo el valle.	Amplification	"As they prepared for battle (cuando se preparaban para la batalla)" is added in translation.
楚国的人马以为刘邦得了楚地，全都慌了神，跑光了。	Temiendo que el resto de sus tierras ya estuvieran conquistadas los guerreros de Chu escaparon presa del pánico.	Transposition	"panicked (慌了神)" is a Adj. "el pánico" is a noun.



人纵有万般能耐，可终也敌不过天命啊！	No importa lo ingenioso que uno sea no se puede luchar contra el destino.	Established equivalent	“敌不过天命”=cannot fight against the destiny= no se puede luchar contra el destino
霸王让乌骓马逃命，乌骓马不去！	Intento llegar a su corcel para escapar, pero no lo conseguí.	Reduction	“乌骓马” means black horse, and black is omitted.
让虞姬走，虞姬不肯。	Quería que su concubina huyera, pero ella también se quedo.	Particularization	“让虞姬走”=let her go In translation the word “escape(huyer)” is more specific.
那虞姬最后一次为霸王斟酒，最后一回为霸王舞剑，尔后拔剑自刎，从一而终啊！	Por última vez, la concubina sirvió vino para el rey y bailó para él con una espada con la que luego se corto la garganta, fiel hacia el rey hasta la muerte.	Description	“舞剑” Chinese dance performed with a short sword. “自刎” Suicide by slitting the neck.
讲这出戏，是这里边有个唱戏和做人的道理，	Para todos nosotros hay una lección en	Established equivalent	“人得自个儿成全自个儿” means “everyone is responsible for his or her own destiny”.

人得自个儿成全自个儿。	esta historia que cada uno es responsable de su propio destino.		
张宅上把订戏的差委了您。	El viejo Zhang te ha encargado que contrates una compañía de ópera.	Modulation	Original sentence: "He gave you the job of booking the play." ⇒ Translation: "He has commissioned you to hire an opera company."
那您就是我们喜福成的衣食父母。	Eres como un hada madrina para nosotros.	Adaptation	"衣食父母" is a Chinese idiom, a metaphor for the people who depend on it.
您抬举抬举, 孩子们年下就穿上新衣裳了。	Con tu patronazgo, los niños tendrán ropas nuevas que ponerse.	Transposition	"抬举" is a verb in Chinese, which means praise, recommend, promote. "patronazgo" is a noun.
衣裳好穿, 戏活难做!	Las ropas no son problema, una buena opera, sin embargo, no es fácil.	Linguistic amplification	The original sentence does not contain the word but, but it has this meaning.
张公公那是当年陪太后老佛爷听过戏的主儿。	Cuando era un eunuco en palacio el viejo Zhang se ocupó de operas para	Adaptation	"太后老佛爷" indicates Empress Dowager Cixi here.

	la mismísima Emperatriz Dowager.		
玩意儿要是不灵，新衣裳...砸了我的脸面没什么。	Comprende que si la actuación no tiene éxito yo podría perder mucho respeto. Pero eso no es nada.	Combination: Modulation Omission	Original sentence: "if the performance is unsuccessful, everything is over." ⇒ Translation: "if the performance is unsuccessful, I could lose a lot of respect." "new clothing(新衣裳)" is omitted.
像您这样的，能把您给囚起来。	¡Podría encarcelarte!	Omission	"people like you(像您这样的)" is omitted.
喳。	Entiendo.	Adaptation	It refers to the old-time servant's promise to his master.
小豆子，快，快过来，给经理请安。	Douzi, ven aquí y muestra tus respetos.	Adaptation	"请安" is a Chinese word that expresses respect by greeting.
有点昆腔的底儿没有啊？	¿Puedes cantar alguna opera clásica?	Specification	"昆腔" is a type of Chinese opera.
学了两出。	Sí, dos.	Linguistic compression	
那就来段思凡把。	Vamos a ver que tal suena.	Combination: Amplification Omission	"思凡" is omitted. "how it sounds(que tal suena)" is added.
谁叫你回来了？我叫你错，我叫你错。	¡Lo has arruinado todo! Voy a darte una lección.	Explication	The implied meaning of the original sentence is that you ruined everything! I'm going to teach you a lesson.

张嘴！张嘴！张嘴！我叫你错！	Abre la boca. ¡Ábrela!	Linguistic compression	The word "open mouth (张嘴)" appears three times in the original text.
错，错呀你，我叫你错！	¡Lo has arruinado para todos nosotros!	Explication	The implied meaning of the original sentence is that you ruined everything!
我叫你错！我叫你错！	¡Voy a enseñarte para que sigas diciendo mal esa línea!	Modulation	Original sentence: "Don't make the mistake again." ⇒ Translation: "I'm going to teach you so that you can continue to get that line wrong!"
为何腰系黄绦，身穿直裰？	¿Por qué tengo que usar estas ropas asexuadas?	Combination: Linguistic compression Adaptation	“直裰” A kind of Chinese costume, mostly worn by monks.
见人家夫妻们洒落，一对对着锦穿罗。	Veo pasar a las alegres parejas con sus esplendidos brocados.	Description	“锦穿罗” Fabrics for making gorgeous costumes.
不由人心极似火，奴把袈裟扯破。	A mi pesar, el deseo arde en mi corazón y rasgo mi toga budista.	Adaptation	“袈裟” A Buddhist term for the vestments worn by monks.
自从我随大王东征西战。	Años tras año por toda la tierra he seguido a mi rey en sus	Amplification	“year by year(años tras año)” is added.

	campañas militares.		
受风霜与劳碌。	Aguantando el viento, las heladas y el trabajo duro.	Calque	“风霜” is generally used to describe afflictions, and the translation is a word to word translation.
恨只恨无道秦把生灵涂炭。	Tan solo oído al anárquico tirano que ha sumido a nuestro pueblo en un abismo de miseria.	Description	“无道秦” A Chinese monarch during the Qin Dynasty was so brutal that the translation was translated as a governmentalist tyrant.
张公公，您寿比南山。	Señor Zhang, que viva tanto como la Montaña Sur.	Adaptation	“寿比南山” is a Chinese idiom meaning longevity as long as the terminal mountain, used as a tribute to the elderly.
只害得众百姓痛苦频连。	La gente ha sufrido indecibles apuros y penas.	Equivalence	The original sentence is an active sentence, while the translation is a passive sentence with the same meaning.
大王！	Su Alteza.	Established equivalent	“Su Alteza” in Spanish means the king.
这是老公公特地赏给两位小角儿的，谢赏去吧。	Esta es una muestra de agradecimiento del anciano para los dos jóvenes actores.	Omission	“Thanks for the reward!(谢赏去吧)” is omitted.

霸王要有这把剑，早就把刘邦给宰了。	¡El rey Chu habría ganado con esta espada!	Linguistic compression	
当上了皇上，那你就是正宫娘娘了。	Si yo fuera emperador, entonces tú serías la reina del palacio.	Adaptation	“正宫娘娘” means the queen.
师哥，我准送你这把剑！	Quiero que tengas una espada como ésta.	Modulation	Original sentence: “I will send you the sword as a gift.” ⇒ Translation: “I want you to have a sword like this one.”
哎哟，当心呀，我的小爷儿。	¡Cuidado, pequeño!	Linguistic compression	“哎哟” is an auxiliary word of tone.
这可是把真家伙。	¡Es una espada de verdad!	Amplification	“sword(espada)” is added.
慢着...慢着...来了...	¡No hace falta que corran!	Modulation	Original sentence: “Take it slowly.” ⇒ Translation: “No need to run!”
眉毛这里，汗一蛰，生疼。	El sudor me irrita el arañazo que tengo sobre el ojo.	Amplification	“the scratch(el arañazo)” is added.
老规矩了，多少年的老规矩了！	No. Es una antigua regla de aquí.	Modulation	“the old rule(老规矩)” ⇒ “no”

关师傅，这你不明白就说不过去了。	Maestro Guan, siento que no lo entienda.	Linguistic compression	
您说这虞姬她怎么演，她也得有一死。	La concubina tiene que morir, de un modo o de otro.	Linguistic amplification	“也得” ⇒ de un modo o de otro
您说呢？	¿No es así?	Modulation	Original sentence: “What’s your opinion?” ⇒ Translation: “Isn't it?”
今年是什么年？	¿En qué año estamos?	Amplification	“we are in(estamos)” is added.
是民国二十一年。	En...en 1932.	Omission	“民国” is a period of China, and it's omitted.
是大清宣统二十四年！	¡Todavía estamos en la dinastía Ching!	Modulation	Original sentence: “It was the twenty-fourth year of the declared rule of the Qing Dynasty!” ⇒ Translation: “We are still in the Ching dynasty!”
你这样的往里头撒，不算糟蹋东西。	No lo tires. Mea aquí.	Omission	“people like you(你这样的)” is omitted.
来，来！	¡Ven conmigo!	Amplification	“with me(conmigo)” is added.
小豆子，一个人有一个人的命。	Douzi, el destino ha determinado nuestras suertes.	Established equivalent	“一个人有一个人的命”= destiny has determined our fates
你还是把他放回去吧。	Déjale que siga su camino.	Modulation	Original sentence: “You might as well put him back.” ⇒ Translation: “Let him go his own way.”

好了，好了，瞧这儿，瞧这儿！	¡De acuerdo, miren a la cámara!	Amplification	“camera” is added.
二位老板年少裘马。	Caballeros, han estado fantásticos.	Adaptation	“年少裘马” refers to the meaning of being already rich when you are young.
甭管穿什么衣裳，什么款式，只要一上身，保管你都体面，都标志！	Siempre están tan dignos, absolutamente impresionantes con cualquier tipo de ropa.	Linguistic compression	“It doesn't matter what kind of clothes you wear or what style you wear. (甭管穿什么衣裳，什么款式)” ⇒ “any type of clothing(cualquier tipo de ropa)”
反对日本增兵华北！	¡Luchad contra la invasión japonesa del norte de China!	Modulation	Original sentence: “Oppose the increase of Japanese troops in North China!” ⇒ Translation: “Fight the Japanese invasion of northern China!”
这不是照片上那两戏子吗？	¿Esos no son los dos actores de la fotografía?	Adaptation	“戏子” is the ancient Chinese name for a person who sings opera.
妖里妖气的，你们唱什么戏？	¿Cómo pueden maquillarse y cantar opera en estos tiempos?	Transposition	“妖里妖气的” is an Adj. “maquillarse” is a verb here.
你们有没有中国人的良心？	¿No sientes nada por tu país?	Modulation	Original sentence: “Do you have the conscience of Chinese people?” ⇒ Translation: “Do you feel nothing for your country?”



都看清楚了,这是正经八百的中国人!	Mirad bien. También somos chinos, ¡chinos hasta la médula!	Linguistic amplification	“Chinese to the core!( ¡chinos hasta la médula!)” is added to emphasize.
老祖宗错了的吗? 错不了! 错不了!	! Y no lo olviden ¡	Combination: Modulation Omission	Original sentence: “Are the old ancestors wrong?” ⇒ Translation: “Don’t forget it.” “错不了” is omitted.
一个个都他妈忠臣良将的模样。	¿Quién diablos se creen que son?	Modulation	Original sentence: “every one of them has the look of a fucking loyal and good general.” ⇒ Translation: “Who the hell do they think they are?”
眼瞅就要当亡国奴了,你们知道吗?	¡Están haciéndole el juego a los japoneses!	Combination: Adaptation Omission	“亡国奴” refers to people who were enslaved by the invaders after the fall of the country or the fall of part of the country. “Do you know that?(你们知道吗)” is omitted.
这日本兵就在城外头,打去呀!	¿Por qué no van a pelear contra los soldados japoneses?	Omission	“outside the city(城外头)” is omitted.
敢情欺负的还是中国人。	¿Tendrían entonces tanto valor?	Modulation	Original sentence: “They just dare to bully their own people.” ⇒ Translation: “Would they then have so much value?”

瞎哄呗，学生们不都没娶过媳妇吗？火气壮，又没钱找姑娘，总得找个地界熬熬火气是不是。	¡Estos estudiantes! ¡Solo buscan un modo de matar su tiempo libre!	Combination: Omission Modulation	“瞎哄呗”，“没娶过媳妇”，“火气壮，又没钱找姑娘” are omitted in translation. Original sentence: “Simmer the fire” ⇒ Translation: “kill their free time”
领着喊的哪个唱武生倒不错。	El que más gritaba podría ser un buen actor.	Transposition	“can be(podría ser)” is added to change the grammatical structure.
咱们第一出“别姬”在哪儿唱的来着？	¿Te acuerdas de la primera vez que representaste “Adiós a mi concubina”?	Linguistic amplification	“别姬”= Adiós a mi concubina
那驴年马月的事，全让你记住了。	Solo tú te acuerdas de esas cosas.	Linguistic compression	
那不张公公府上的堂会吗。	Fue la fiesta de cumpleaños del Señor Zhang.	Adaptation	“堂会” means in the old days, rich families invited entertainers to perform in their own halls when there were celebrations.
我保的二位小爷嘛。	Fui yo quien se lo presento.	Modulation	Original sentence: “I preserved you.” ⇒ Translation: “I was the one who introduced him to you.”
又去找那把剑去了是不？早	Sé que has estado	Modulation	Original sentence: “I don't know where to sell it.

不知道卖哪儿去了	buscando la espada, pero hace tiempo que se perdió.		" ⇒ Translation: "but it has long since been lost."
座，汪洋汪海，个个都伸着脖子，等着瞻仰您二位的风采呢。	Hay muchísima gente maravillada ahí dentro estirando el cuello para intentar ver por un momento a sus ídolos.	Linguistic amplification	"座，汪洋汪海"=" Hay muchísima gente maravillada ahí dentro"
袁四爷专门来给您捧场。	El Maestro Yuan ha venido esta noche especialmente para ver vuestra actuación.	Adaptation	"捧场" refers to being present to support someone else's activity of some kind.
您这面子天大了去了。	Es un gran honor para nosotros.	Established equivalent	"面子大"= It is a great honor=" Es un gran honor"
马后，马后，没扮上呢！	¡Habrà un pequeño retraso!	Modulation	Original sentence: "It's not ready." ⇒ Translation: "There will be a slight delay!"
段老板，急急风催半天了，您再紧把手。	Maestro Duan, la orquesta lleva siglos entreteniéndolo al	Adaptation	"急急风" Dialect, describing the urgency of the situation and urging others.

	público. ¡Dese prisa, por favor!		
知道了，知道了，我先亮一嗓子。	Lo sé. Déjame practicar antes unas escalas.	Modulation	Original sentence: "I'll start by singing a line or two." ⇒ Translation: "Let me practice some scales first."
让他们知道票没白买不就得 了。	Así sabrán que han pagado lo justo.	Modulation	Original sentence: "Let them know that the ticket was not bought for nothing." ⇒ Translation: "This way they will know that they have paid the right amount."
没听见我盖着 唢呐唱吗，把血 都挣出来了。	Lo sé. He cantado tan alto, que no se oían las trompetas.	Amplification	"I know(Lo sé)" is added.
我就让他听明白了，没他四爷的捧场，咱在北平也照唱照红。	Pero quería que supiera que incluso sin su patronazgo seguiremos siendo la comidilla de Beijing.	Modulation	Original sentence: "We are still famous." ⇒ Translation: "We will still be the talk of Beijing."
那你也悠着点。	No deberías esforzarte de ese modo.	Modulation	Original sentence: "But you should be careful." ⇒ Translation: "You shouldn't strain yourself like that."
没事儿!	No te preocupes.	Established equivalent	"没事儿"="It's fine." No te preocupes."

到了裨节儿上，我两手轮着撑在腰里，帮着提气。	En los momentos clave me apreté la cintura con las manos para evitar quedarme sin respiración.	Adaptation	“裨节儿” A dialect that indicates a critical moment.
别闹！	Estate quieto.	Established equivalent	“别闹”= Don't make a scene.
四爷，您捧场！	Es usted muy amable.	Modulation	Original sentence: “Thanks for your coming!” ⇒ Translation: “You are very kind.”
唐突了点，算是见面礼。	Por favor, aceptad esta ... tontería, esta pequeña muestra de mi estima.	Amplification	“please accept it(Por favor, accepted esta)” is added.
哎哟，都说当年太后老佛爷，她老人家赏戏，有这样的手面吗？	Creo que ni la propia viuda del Emperador habrá concedido nunca un regalo como este a sus actores favoritos.	Description	“太后” is the Emperor's own widow.
有吗，没有啊！	¡Y si lo ha hecho, nunca he	Amplification	“I never heard of it.( nunca he oído hablar de ello)” is added.

	oído hablar de ello!		
四爷,您这让我们蝶衣怎么当得起?	Maestro Yuan, ¿cómo puede nuestro Dieyi ser merecedor de su favor?	Modulation	Original sentence: "How does he deserve it?" ⇒ Translation: "How can our Dieyi be worthy of your favor?"
本是从昆剧老本“千金记”里脱胎出来的。	Evoluciono a partir la antigua opera "Historia de la Querida".	Discursive creation	“千金记” is a play from the ancient Chinese opera Kunqu.
独你程老板的虞姬快入纯青之境。	Su evocación de la Concubina Yu lo eleva hasta las más altas cotas.	Modulation	“纯青之境” is a metaphor for reaching a state of mastery and perfection in learning, skill, etc.
有点意思了!	Impresionante.	Modulation	Original sentence: "It's interesting." ⇒ Translation: "Impressive."
按老规矩是定然七步,你只走了五步。	La costumbre dice que él da siete pasos. Solo has dado cinco.	Reduction	“steps(pasos)” is omitted in “Solo has dado cinco.”
霸王气度尊贵,要是威而不重,不成了江湖上的黄天霸?	¡Si el Rey Chu no se comporta con majestuosa dignidad entonces no es	Combination: Omission Generalization	“The king is dignified.(霸王气度尊贵)” is omitted in translation. “黄天霸” A Chinese historical figure with a fierce, conceited and cynical temperament.

	poco más que un gánster que se da aires!		
四爷，您梨园大拿啊。	Maestro Yuan, eres un maestro de las artes teatrales.	Adaptation	“大拿” is a Chinese word, indicates the authority in a particular area.
文武昆乱不挡，六场通透。	Experto en todas las variedades y facetas de la opera.	Adaptation	“文物昆乱不挡” is used to praise those actors who are more versatile in their art. “六场通透” refers to those musicians who are proficient in all the instruments accompanying the Peking Opera.
你能有错吗？	¿Podríamos dudar de su palabra?	Modulation	Original sentence: “Can you be wrong?” ⇒ Translation: “Could we doubt your word? ”
您要是都出了错，那我们兄弟这点玩意儿，还敢在北平的戏园子里露吗？	De verdad, somos unos atrevidos por exhibir nuestros escasos talentos en los teatros de Beijing.	Omission	“If you are wrong(您要是都出了错)” is omitted.
四爷，您得栽培我们。	Por favor, concédanos la gracia de sus consejos y críticas.	Particularization	“栽培” is a metaphor for cultivating and educating or fostering and elevating.

如不嫌弃，请二位到舍下小酌几杯，然后细谈。	Si no es indigno de ustedes, me gustaría invitaros a mi humilde hogar a tomar un poco de vino.	Adaptation	“舍下” Chinese modest word, used to call one's home to others.
说实话，这出戏的学问还真是不浅。	Todavía hay mucho que hablar acerca de esta opera.	Modulation	Original sentence: “There is a lot to learn from this play.” ⇒ Translation: “There is still much to be said about this opera.”
赶巧了，我得喝一壶花酒去。	Ya tengo otro compromiso con una cortesana.	Adaptation	“花酒” refers to drinking with prostitutes in brothels.
另有雅趣。	Ya tiene planeado otro refinado entretenimiento.	Linguistic amplification	“雅趣” Elegant sentiments
那么日后踏雪访梅，再谈不迟。	Ah, entonces deberíamos intercambiar pensamientos poéticos algún otro día.	Adaptation	“踏雪访梅” is a Chinese idiom, meaning the sentiment of a literati who loves the scenery and painstakingly composes poems.
失陪了。	Disculpadme.	Established equivalent	“失陪了” = excuse me = “disculpadme”
四爷，您慢走。	Maestro Yuan, gracia por haber venido.	Modulation	Original sentence: “Take care.” ⇒ Translation: “Thank you for coming.”



彩凤, 金燕, 丽君, 淑媛, 秋香, 接客啦!	¡Chicas! Venid a recibir a nuestro invitado.	Generalization	Cai Feng, Jin Yan, Li Jun, Shu Yuan and Qiu Xiang are all names of prostitutes.
有些日子没来了, 这心里还怪惦记的。	Hace mucho que no le veíamos, le hemos echado de menos.	Established equivalent	“惦记” means miss you.
她出条子应饭局去了!	La pidieron que saliera a cenar.	Adaptation	“出条子” In the old days, it was said in the north that prostitutes went out to drink with their clients
要不这么着, 姐给你找个好的。	¿Qué le parece esto? Le encontraremos una buena sustituta.	Amplification	“substitute(sustituta)” is added.
小楼, 我就不陪你了。	Que disfrute.	Explicitation	The original sentence means I'll take my leave, you take your time and enjoy.
菊仙姑娘在哪个屋啊?	¿Dónde está en realidad Juxian?	Amplification	“in fact(en realidad)” is added.
是在底下呀? 还是在上头?	¿Arriba o abajo?	Linguistic compression	
可人家是头牌。	Pero ella es de muy alta clase.	Adaptation	“头牌” In the old days, when the play was performed, the actor's name was written on a sign and hung out at the top of the pile.

你够得着吗?	¿Ha considerado que la atacara?	Modulation	Original sentence: "Can you get her?" ⇒ Translation: "Have you considered approaching her?"
让你说着了。	¡Ya lo creo!	Established equivalent	"让你说着了" = You bet= "Ya lo creo"
哥哥我就是专傍头牌的。	Mi especialidad son las de clase alta.	Transposition	"专傍" is a verb. "especialidad" is a noun.
去呀! 你不是要傍头牌吗?	Adelante. ¿A qué estás esperando?	Explicitation	The implied meaning of the original sentence is what are you waiting for.
看那几位爷不把你剁了当菜吃!	¡Apuesto a que esos chicos te hacen picadillo!	Omission	"eat you as a vegetable(当菜吃)" is omitted.
告诉你, 我真急了!	¡Ahora si que estoy furiosa!	Omission	"I am telling you(告诉你)" is omitted.
急了? 急了好呀!	¡Nos gusta cuando te enfadas!	Explicitation	The implicit meaning of this statement is that we like it when you are angry.
你跳呀, 你前脚跳, 我后脚跳。	¡Salta! Yo iré detrás de ti.	Linguistic compression	"你前脚跳, 我后脚跳。" = you jump, I jump. = Yo iré detrás de ti.
宁在花下死,	Una muerte así tiene que ser maravillosa.	Adaptation	This phrase is from The Peony Pavilion, which means that if one dies for the sake of a beautiful flower, there is no regret in dying.
做鬼也风流。	Serías un fantasma muy feliz.		
我们跟你死, 做你的棺材板。	Si tú mueres, moriremos todos	Linguistic amplification	"我们跟你死" = "Si tú mueres, moriremos todos"

	y seremos los tablonos de tu ataúd.		
这帮小子坏透了!	¡Esos hombres están armando jaleo!	Transposition	“坏透了” is an Adj., which means someone is so bad. “están armando jaleo” is a verb which means making trouble.
他们逼着我, 嘴对嘴地喂他们喝酒。	Me obligaban a beber vino de sus bocas.	Modulation	Original sentence: “Feed them mouth-to-mouth.” Translation: “Drink wine from their mouths.”
怎么着? 王八蛋! 你们跳啊!	Venga, imbéciles. ¡Saltad!	Linguistic compression	
姑奶奶跳了, 怎么着?	La señorita la ha hecho. ¡Ahora os toca a vosotros!	Explicitation	The implicit meaning of this statement is that I have jumped, and now it's your turn.
王八蛋, 都是他妈丫头养的!	¡Cabrones! ¡Atajo de cobardías!	Modulation	Original sentence: “Son of bitch!” ⇒ Translation: “Bunch of cowards!”
下去就他妈下去, 走!	¡De acuerdo, si tenemos que bajar, vamos allá!	Equivalence	“下去就他妈下去” means just do down.
段老板, 咱们到这儿来可都是来找乐子的, 扔出去的, 可都是	Escucha, hemos venido a pasárnoslo bien y gastar mucho dinero.	Linguistic compression	“咱们到这儿来可都是来找乐子的” = “hemos venido a pasárnoslo bien” “扔出去的, 可都是白花花响当当的大洋啊” = “gastar mucho dinero”

白花花响当当的大洋啊。			
今几个谁跟谁都别找不痛快。	Así que no montemos peleas entre nosotros.	Established equivalent	“别找不痛快” = Stay out of this = “no montemos peleas entre nosotros”
别找不痛快，走吧	No te metas en esto y piérdete.		
哎，别介呀。	No te enfades.	Adaptation	“别介” is a northern Chinese colloquialism that means don't do this.
菊仙，这可就是你的不周到了。	Juxian, todo esto es por tu culpa.	Linguistic compression	“这可就是你的不周到了” = “todo esto es por tu culpa”
你怎么没告诉各位爷，今天是什么日子？	¿No les dijiste a estos caballeros que hoy es un día especial?	Amplification	“special day(especial)” is added.
今儿不是咱俩定亲的喜日子吗？	¿Que hemos decidido anunciar hoy nuestro compromiso?	Omission	“special day(喜日子)” is omitted.
今几个是姑奶奶定亲的喜日子。	Hoy es el gran día de la señorita.	Omission	“The day of betrothal(定亲的日子)” is omitted.
怎么着？给姑奶奶贺喜把！	¿No nos vais a dar la enhorabuena?	Established equivalent	“贺喜” To congratulate someone or a group on a happy occasion.

给姑奶奶敬酒把。	¡Bebed a mi salud!	Established equivalent	“敬酒” is a toast, a ritual at a banquet.
给各位爷醒醒酒。	Y ahora, algo para quitaros la borrachera.	Established equivalent	“醒醒酒” = sober up = “quitaros la borrachera”
给我叫一好。	Deseadnos suerte.	Established equivalent	“给我叫好” = Wish us luck = “Deseadnos suerte”
听说您在八大胡同打出名来了。	He oído que te has metido en una pelea en la Casa de las Flores.	Adaptation	“八大胡同” means the eight hutongs refer to the eight hutongs near the Qianmenwai of Beijing where brothels gather.
这武二郎碰上西门庆。	¿Conoces la vieja historia de cuando el marido de Pan Jinlian se encontró con el hombre que la estafo?	Description	“武二郎” Wu Song is an important role in the "Water Margin", one of the one hundred and eight generals of Mount Liang. “西门庆” A character in the classical Chinese novel "Water Margin" and "The Golden Lotus", he is a cunning businessman.
不打能成吗?	¿Tenia alguna otra opción que no fuera pelear?	Linguistic amplification	“不打能成吗?” means did he have any choice but to fight?
这么说, 有个潘金莲了?	¿Eso quiere decir que hay una Pan Jinlian en tu vida?	Amplification	“in your life(en tu vida)” is added.
这是什么话?	¿Qué estás diciendo?	Transposition	“什么话” is a noun. “estás diciendo” is a verb.

不过是救人解 难玩玩呗，又不 当真。	Solo estaba jugueteando. Ya sabes, damiselas en apuros y todo eso.	Transposition	“又不当真” means just a joke. “eataba jugueteando” is a verb.
蝶衣，什么时候 一块去逛逛。	Ven alguna vez conmigo.	Linguistic compression	
师哥今儿神不 在家，说走嘴 了。	No pensé lo que hacia. Esta vez si que metí la pata.	Modulation	Original sentence: “I'm soul-dead today and said what I shouldn't have said.” ⇒ Translation: “I didn't think about what I was doing. This time I really screwed up.”
师哥该死！	Soy un estúpido.	Modulation	Original sentence: “I deserve to die.” ⇒ Translation: “I am stupid.”
什么话啊？	¿Cuáles?	Linguistic compression	
从一而终！	Permaneced juntos hasta el día de vuestra muerte.	Adaptation	“从一而终” The old ritual refers to a woman marrying only one husband in her lifetime, a metaphor for fidelity.
就让我跟你好 好唱一辈子戏， 不行吗？	Quiero estar contigo el resto de mi vida.	Omission	“act(唱)” and “can I?(不行吗)” are omitted.
这不小半辈子 都唱过来了 吗？	Hemos llegado hasta aquí juntos, ¿verdad?	Modulation	Original sentence: “We have been singing together for more than ten years.” ⇒ Translation: “We've come this far together”

不行,说的是一辈子。	No es suficiente. Estoy hablando de toda la vida.	Combination: Explication Literal translation	The implied meaning here is not enough.
蝶衣,你可真是不疯魔不成活呀。	Dieyi, estás obsesionado de veras.	Linguistic compression	
唱戏得疯魔,不假,可要是活着也疯魔	Tu obsesión por el escenario te deja sin vida privada.	Modulation	Original sentence: "You can be obsessed with singing, but don't let it affect your life." ⇒ Translation: "Your obsession with the stage leaves you with no private life."
来,给师哥勾勾脸!	Échame una mano con mi maquillaje, ¿quieres?	Combination: Transposition Amplification	"勾勾脸" is a verb means makeup. "maquillaje" is a noun.
妃子	Concubina Yu	Particularization	"妃子" means concubine.
真他么相当太太奶奶了你?	¡Así que quieres ser la mujer de un hombre rico!	Description	"太太奶奶" refers to the mistress of a rich family in olden times.
做你娘的玻璃梦去吧!	Pues entonces ve a vivir esa maldita fantasía.	Established equivalent	玻璃梦 = fantasy = maldita fantasía
你出了这门儿,把脸一抹酒,你还真成良人啦?	¡No pienses que cuando atravieses esa puerta te convertirás en una mujer decente!	Omission	"把脸一抹酒" means change only the appearance. It is omitted.

你当这世上的狼啊虎啊，就都不认得你啦？	¿Crees que los lobos y los tigres ya no reconocerán tu olor?	Amplification	“your scent(tu olor)” is added.
哟，可吓死我啦！	¡Qué miedo tengo!	Established equivalent	“吓死我啦” = How scared I am! = “¡Qué miedo tengo!”
那窑姐儿永远都是窑姐儿。	Una vez puta, puta orara toda la vida.	Adaptation	“窑姐儿” Generally refers to ancient or modern prostitutes, mostly used in northern China.
你记住我这句话。	Recuérdalo.	Linguistic compression	
袁四爷送条幅。	El Maestro Yuan se presenta ante vosotros con un banderín.	Amplification	“in front of you guys(ante vosotros)” is added.
风华绝代	Dice, “La Belleza de la Edad”.	Adaptation	“风华绝代” Chinese idiom, meaning someone's style and talent is the first in the world.
哎哟，你怎么上这儿来了？	¿Qué haces aquí?	Linguistic compression	
来来来，进来，进来说。	¡Entra!	Linguistic compression	The original text says come in three times.
来来来，过来见见。	Ven. Voy a presentarte.	Modulation	Original sentence: “Come to see Juxian.” ⇒ Translation: “I am going to introduce you.”
这就是我的亲师弟。	Este es mi hermano de escenario, Dieyi.	Amplification	Cheng Dieyi, the name is added.



你瞧见了，演虞姬的。	Tal vez le hayas visto interpretando a la Concubina Yu.	Linguistic amplification	
菊仙小姐，失陪了。	Señorita Juxian. Discúlpe me, tengo que irme.	Amplification	"I have to go.(tengo que irme)" is added.
小楼，那天在花满楼，要不是你在楼底下接着，我早就入土了。	Xiaolou, aquel día en la Casa de las Flores si no me hubieras cogido, ahora estaría muerta.	Adaptation	"入土" Buried in the grave, referring to death.
那杯定亲酒，可是你先喝了一半。	Recuerda que fuiste tú quien me pidió la mano.	Modulation	Original sentence: "You asked me to marry you first." ⇒ Translation: "it was you who asked for my hand."
菊仙命苦。	Estoy acostumbrada a las privaciones.	Modulation	"命苦" means I've had a bad fate.
你要是收留她，有人当牛做马伺候你。	Si me acoges, te lo haré todo.	Linguistic compression	"当牛做马伺候你" means do everything for you.
你要是嫌弃她，大不了，她再跳回楼。	Si te cansas de mi, me suicidare.	Linguistic compression	"跳楼" here is a way to suicide.

这妞可够厉害的。	¡Menuda bruja!	Linguistic compression	“这妞可够厉害的” = This woman is good enough.
服，我服！	¡Increíble!	Generalization	“服” Expresses admiration for someone.
什么时候洞房花烛夜啊？	¿Cuándo es la actuación de “Noche Intima en los Aposentos Nupciales”?	Adaptation	“洞房花烛夜” Chinese culture, referring to the first night of marriage for newlyweds.
还有哪？	Esperad.	Modulation	Original sentence: “What else?” ⇒ Translation: “Wait.”
你呀，得当着戏班得老少爷们的面，先给我办定亲礼。	Quiero una ceremonia formal de compromiso a la cuál está invitada toda la compañía.	Transposition	“In front of the young and old in the theater (当着戏班的老少爷们的面)” Here as a complement. “está invitada toda la compañía” is a verb.
我得堂堂正正地进你段家的门。	Quiero entrar en tu casa como una novia de verdad.	Adaptation	“堂堂正正” Chinese idiom, meaning someone who is bright and upright.
嫌我偷工减料啊？	No pensaréis que estaba pensando en ahorrarme dinero, ¿verdad?	Description	“偷工减料” Chinese idiom, referring to the sloppy and perfunctory way of doing things.

那成，今儿晚上就是定亲礼。	La ceremonia formal de compromiso será esta noche.	Adaptation	“定亲礼” Engagement party
请各位赏光。	Caballeros, solicitamos el placer de su compañía.	Linguistic amplification	“请各位赏光” = Please come to my party.
哟，我哪儿学过戏呀？	¿Yo? ¿Qué te hace pensar que estudie opera?	Amplification	“how do you think(qué te hace pensar)” is added.
没学过呀，那就别洒狗血了。	El modo en que está sobreactuando su papel.	Adaptation	“别洒狗血了” The term comes from the theater industry and is about opera performers who break away from the plot and engage in slapstick or other over-the-top performances.
蝶衣，叫声嫂子吧，不叫不成了。	Dieyi, va a ser tu cuñada. Se amable.	Explication	The original sentence means that Dieyi should be nicer to Juxian.
黄天霸和妓女的戏，不会演。	No me conozco la opera “El Rey de los Gánster y su Puta”.	Adaptation	“prostitutes(妓女)” here is Pan Jinlian, it is a character in the novel Water Margin.
师父没教过。	Nuestro maestro nunca nos la enseñó.	Linguistic amplification	
这是哪儿跟哪儿呀？	¿De qué estás hablando?	Modulation	The original sentence means what you are talking about.

师弟，小楼在人前人后提起您来，说的可都是厚道话呀。	Dieyi, Xiaolou solo puede decir cosas buenas de ti tanto en público como en privado.	Adaptation	“厚道话” Chinese dialect, referring to words of praise.
我上哪儿，你管得着吗？	No es asunto tuyo.	Omission	“where I'm going (我上哪儿)” is omitted.
要栽培咱们。	Quiere ser nuestro mecenas.	Modulation	Original sentence: “He wants to cultivate us.” ⇒ Translation: “He wants to be our patron.”
姓袁的他管着的姓段的吗？	¿Quién se cree que es? A mi nadie me dice lo que tengo que hacer.	Amplification	“Who does he think he is?( ¿Quién se cree que es?)” is added.
我是假霸王，你是真虞姬。	Yo tan solo soy un rey de mentira, pero tú eres la auténtica Concubina Yu.	Transposition	“假” is an Adj. which means fake. “de mentira” is a noun.
让他栽培你一个人去吧。	Déjale que te patrocine si es lo que quieres.	Amplification	“if that's what you want(si es lo que quieres)” is added.
这对翎子，难得。	Este penacho de plumas es extraordinario y muy valioso.	Combination: Description Linguistic compression	“翎子” Pheasant tails, a decorative item on the costumes of opera performances.

是从活雉鸡的尾巴上生生收取的。	Las plumas son arrancadas de las colas de pavos reales vivos.	Adaptation	“活雉鸡” is Pheasant.
这才够柔软，够伶俐，够漂亮。	Ese es el secreto de la suavidad y el colorido de las plumas.	Amplification	“this is the secret(ese es el secreto)” is added.
尘世中，男体阳污，女体阴秽。	En este mundo, hay suciedad tanto en los hombres como en las mujeres.	Description	This sentence means men have good places and bad places, women are the same, there is no perfect thing.
独观世音集两者之精于一身。	Solo el bodhisattva encarna las esencias masculinas y femeninas.	Borrowing	“bodhisattva” derived from Pali.
张家破财时是费了大周折弄到手的。	Cuando Zhang entro en bancarrota, luche mucho por conseguirla.	Established equivalent	“破财” = go bankrupt = “entrar en bancarrota”
如此看来，此物是你的旧相识了。	Veo que sois viejos conocidos.	Linguistic compression	

果然世上的事是踏破铁鞋无觅处啊!	Asombroso. Uno busca algo por todas partes solo para acabar tropezando con ello por casualidad.	Adaptation	“踏破铁鞋无觅处” Chinese vocabulary, a metaphor for something that is desperately needed and cannot be found with great effort, but is inadvertently obtained.
你我之间不言钱, 那个字实在不雅。	No hablemos de dinero entre nosotros.	Omission	“That word is really indecent.( 那个字实在不雅)” is omitted.
自古宝剑酬知己。	Una valiosa espada es el clásico regalo para el amigo más íntimo.	Transposition	“酬” is a verb here means compensate.
程老板, 愿做我的红尘知己吗?	Señor Cheng, ¿quiere ser mi más íntimo amigo?	Established equivalent	“知己” = closest friend = “el más íntimo amigo”
汉兵已掠地,	Los soldados de Han nos han invadido.	Adaptation	These three lines are from Yu Ji's poem, which means that the Han soldiers have occupied a lot of land, and the songs of their homeland are heard on all sides. What is the point of living when the king's will and pride have worn out?
四面楚歌声,	Las canciones de Chu se oyen por todas partes.		
君王意气尽。	Desde que el buen rey perdió su espíritu combativo.		

别动!	¡No lo hagas!	Modulation	Original sentence: "Don't move." ⇒ Translation: "Don't do it!"
一笑万古春,	Una sonrisa surge en la primavera.	Adaptation	These two lines are from Li Yannian's Song of a Beautiful Woman (佳人歌), which compliments Cheng Dieyi's beauty and his pursuit of art.
一啼万古愁。	Una lágrima oscurece el mundo entero.		
此境非你莫属。	Estas palabras encajan contigo a la perfección.	Particularization	The translation "this situation(此境)" is specific to "these words (estas palabra)".
此貌非你莫有。	Solo tú posees un encanto así.	Modulation	Original sentence: "This look is only available to you." ⇒ Translation: "Only you possess such charm."
这上座都给你留着哪!	Hemos guardado un sitio para usted en la mesa principal.	Adaptation	"上座" is a kind of oriental ritual orientation, the order, which allows the position of the person of high status.
这面子你总算给师哥了,要不然...	Me alegro de que hayas aparecido. Si no...	Modulation	Original sentence: "Luckily, you gave me face." ⇒ Translation: "I'm glad you showed up."
你认认。	Echa un vistazo a esto.	Established equivalent	"你认认"= take a look = "echa un vistazo"
对, 得罚一杯。	¡Sí, bebe!	Linguistic compression	

小楼，从今往后，你唱你的，我唱我的。	Xiaolou, de ahora en adelante, no volveremos a actuar juntos.	Linguistic compression	“你唱你的，我唱我的” means “You sing your song, I'll sing mine.”
不得了 不得了!	¡Es terrible!	Linguistic compression	The translation omits the repetitive part of the original sentence.
日本... 日本进城，进城了!	¡Las tropas japonesas han entrado en la ciudad!	Linguistic compression	The translation omits the repetitive part of the original sentence.
师弟说，这眉子得勾得立着点才有味。	Dieyi dijo que quedaba mejor con la ceja muy alta.	Adaptation	“眉子” Chinese dialect, referring to the eyebrows.
这不成，你得让他给我脱下来。	¡No voy a tolerar esto! Dile que lo devuelva inmediatamente.	Amplification	“I will not tolerate this!( ¡No voy a tolerar esto!)” and “immediately(inmediatamente)” are added.
这才是你的戏衣。	¿A qué se debe este alboroto? No es más que un traje.	Combination: Amplification Modulation	“What's all the fuss about?( ¿A qué se debe este alboroto?)” is added. Original sentence: “This is your your playsuit.” ⇒ Translation: “It is nothing more than a suit.”
他就是要你姥姥身上的寿衣，你也得乖乖地给扒下来。	Aunque fuera el sudario del ataúd de tu abuela, aún así	Generalization	“扒” is a specific action, which means take off.



	tendrías que dármele.		
这哪儿是什么堂会呀。	No se trata de una fiesta privada.	Adaptation	“堂会” In the old days of China, rich families invited entertainers to perform in their own halls during festive occasions.
您说这不去吧，眼下能救小楼的，除了您没旁人了。	Por un lado, eres el único que puede salvar a Xiaolou.	Linguistic compression	Original sentence: “Right now, there is no one else who can save him but you.” Translation: “You are the only one who can save him.”
你赶紧着呀。	¡Date prisa!	Established equivalent	“你赶紧的” = Hurry up! = “¡Date prisa!”
都说日本人会放狼狗掏人心吃。	¡He oído que los japoneses alimentan a sus perros con prisioneros!	Modulation	Original sentence: “The Japanese would release wolf dogs to pull out hearts and eat them.” ⇒ Translation: “The japanese feed prisoners to their dogs!”
你要去晚了，他可就没命啦！	¡Si te retrasas, puede que ya sea demasiado tarde!	Modulation	Original sentence: “If you delay, he will die.” ⇒ Translation: “If you delay, it may already be too late!”
我师哥可是在您的手上让人逮走的。	Fuiste tú quién permitió que se lo llevaran.	Modulation	Original sentence: “My brother was caught in your hands.” ⇒ Translation: “It was you who allowed him to be taken away.”
小楼打小是怎么待你的？	Xiaolou ha cuidado de ti	Equivalence	The original sentence is a question, which is consistent with the meaning of the translation.

	desde que erais pequeños.		
您知道就好了!	Me alegra que te hayas dado cuenta de eso.	Linguistic amplification	“知道” = know = “dar cuenta de”
那爷,请您先退一步?	Señor Na, ¿le importaría dejarnos solos un momento?	Explicitation	The original sentence implies that it is possible for me to talk to Dieyi alone.
都说菊仙姑娘聪明,不然不能这时候来。	Todo el mundo dice que la Señorita Juxian es bastante lista y su coordinación en este caso lo prueba.	Modulation	Original sentence: “They say the Juxian girl is smart, otherwise she can't come at this time.” ⇒ Translation: “Everyone says Miss Juxian is pretty smart and her timing in this case proves it.”
都是为了小楼,有话好商量。	Estamos todos intentando ayudar a Xiaolou. Hablad de ello.	Amplification	“in order to help(intentar ayuday)” is added.
干脆明说了吧。	¿Qué te parece si me das una respuesta clara?	Variation	The tone of the original sentence has changed.
您到底去还是不去?	¿Vas a ir o no?	Linguistic compression	“去还是不去?” = “ir o no”
我明白你的心思。	Sé lo que estás pensando.	Transposition	“心思” here is a noun, means thought.

			“estás pensando” is a verb.
要不这么着吧。	Tengo una propuesta.	Modulation	Original sentence: “How about this.” ⇒ Translation: “I have an idea.”
你只要囫圇个的把小楼给弄出来,我哪来哪去,回我的花满楼。	Si sacas a Xiaolou de allí entero, volveré a la Casa de las Flores.	Adaptation	“囫圇个的” In Beijing dialect, it is often used as neat, whole or complete.
这可是您自个儿说的。	Recuerda que ha sido decisión tuya, no mía.	Amplification	“not mine(no mía)” is added.
一言为定!	Te doy mi palabra.	Established equivalent	“一言为定” = It’s a real. = “Te doy mi palabra.”
似这般都付与断井颓垣。	Su estación ha pasado, ya han caído todas en la ruina y la decadencia.	Adaptation	This line is from the opera The Peony Pavilion, expressing a sigh of relief at the confinement and stifling of beautiful youth.
我替你喝。	De acuerdo. Beberé uno por ti.	Amplification	“Agreed(de acuerdo)” is added.
这就是“霸王别姬”,以我之见,你们这戏演到这份儿上,竟成了姬别霸王。	Creo que esta opera, “Adiós a mi Concubina”, se ha convertido en “Adiós, mi Rey”.	Omission	“You have played this drama to this point.(你们这戏演到这份儿上)” is omitted.

往后啊，我太太平平地跟你过日子。	Vivamos una vida tranquila.	Omission	"in the future(往后啊)" is omitted.
喝了它，您定能纤音入云，柔情似水。	Bebe esto y tu voz atravesara los cielos hasta ser más tierna y fluida que el agua.	Adaptation	“纤音入云” Chinese idiom, a metaphor for someone's beautiful singing voice. “柔情似水” Chinese idiom, a metaphor for tender and lingering affection.
我一下得俩，够了。	Entonces tendré todo lo que quiero. Será suficiente.	Modulation	Original sentence: "I will have my husband and my son." ⇒ Translation: "I will have everything I want."
(拦住)	¡Espera!	Substitution	There is a blocking action here in the movie, and the translation translates as "Wait."
拿出来!	Olvidas algo.	Modulation	Original sentence: "Take it out." ⇒ Translation: "You forget something?"
你别看他今天高兴，想讹他。	¡No creas que es estúpido!	Combination: Modulation Omission	Original sentence: "He is happy today." ⇒ Translation: "Don't think he is stupid." "Trying to trick him (想讹他)" is omitted.
把钱拿出来，赶紧的。	¡Devuélvele el dinero! ¡Lo necesitamos!	Amplification	"We need it! (¡Lo necesitamos!)" is added.
赶紧走吧你!	¡Lárgate!	Particularization	There are many ways to translate "walk (走)", and the translation

			specifically translates this action as "Largate".
站起来都是七尺高的老爷们。	¡Menudos amigos!	Modulation	Original sentence: "All are seven-foot-tall gents." ⇒ Translation: "Such friends!"
放着正经营生不做，就会在一个小虫子身上找饭辙，德行！	Solo querían aprovecharse de nosotros.	Omission	"Just know how to fight cricket. (就会在一个小虫子身上找饭辙，德行！)" is omitted.
我姓段的就会唱戏。	Soy actor. ¿¿Qué otra cosa voy a hacer?!	Modulation	Original sentence: "I only know how to sing." ⇒ Translation: "What else am I going to do!"
我不玩蛐蛐，我干嘛去呀？	¿Ahora qué hago?	Omission	"If I don't play cricket(我不玩蛐蛐)" is omitted.
我抬棺材掏大粪去？	¿Buscar un trabajo? Eso es fácil de decir. Yo solo sé de opera.	Modulation	Original sentence: "I'll carry the coffin, and take out the shit?" ⇒ Translation: "Am I going to look for a job?"
你要不这么着啊，他们就像那狗尿苔似的，长咱们家了。	Pero tus amigos no me han dejado otra elección. ¡Son una mala influencia!	Combination: Omission Modulation Amplification	"if you don't do that(你要不这么着啊)" is omitted. Original sentence: "They stay at our house all the time." ⇒ Translation: "But your friends have left me no choice." "They are a bad influence!( ¡Son una mala influencia!)" is added.

哎，科班那个关老爷子说让你去呢。	El Maestro Kwang quiere que trabajes para él.	Explication	The original sentence implies that Master Guan asks you to go work for him.
不去！	No pienso hacerlo.	Amplification	“I don’t want to do that.” Is added.
没脸见师父！	¿Cómo voy a mirar a la cara a mi maestro?	Variation	The tone of the translation has changed compared to the original.
看那剑。	¡Cuidado, que voy!	Modulation	Original sentence: “Look at the sword.” ⇒ Translation: “Watch out, it’s coming!”
哎哟，我这面子天大了去啦！	Somos indignos de vosotros. Sois muy amables por haber venido.	Amplification	“You are very kind of you to come.( Sois muy amables por haber venido.)” is added.
我这怎么当得起呀？	Me siento muy honrado.	Modulation	Original sentence: “How do I deserve it?” ⇒ Translation: “I am very honored.”
请坐请坐，受老朽一拜。	Tomad asiento, por favor. Permitid que este decrepito hombre os muestre respeto.	Adaptation	“老朽” A modest word used to refer to oneself as an older person.

程蝶衣, 当初是你师哥把你成全出来了的。	Cheng Dieyi, Xiaolou ayudó a hacer de ti lo que eres hoy.	Established equivalent	“成全” = make you what you are today = “hacer de ti lo que eres hoy”
你也该拉他一把吧。	Es hora de que tú le echas una mano.	Established equivalent	“拉他一把” = help him = “echar una mano”
快着点啊!	¡Vamos!	Linguistic compression	
给我动手啊!	¡Hazlo!	Linguistic compression	
你们两起小这点故事, 话说来长了。	Ha corrido mucha agua bajo el puente desde que erais niños.	Established equivalent	When we say, “Ha corrido mucha agua bajo el puente” we mean “A lot of things have happened (after something) ”.
怎么, 现在成角儿了, 谱儿大了。	Ahora sois unos grandes actores, pero sois arrogantes.	Adaptation	“谱儿大了” The origin is from the early 19th century Beijing immigrant settlement. The old families all had family trees, and everyone sat down to see whose family tree was big. It refers to the intentional display of a certain posture for others to see.
到了这时候就不忍心啦?	¿Es que ya no tenéis el valor?	Modulation	Original sentence: “At this point in time, you can't stand it?” ⇒ Translation: “Do you no longer have the courage?”

我叫你纵着他， 我叫你护着他？	¿Te dije que le mimaras y le consintieras?	Linguistic compression	
我叫你护着他？	¿Te dije que le cubrieras las espaldas?	Specification	The translation specifically describes the protection of his back.
我叫你看着他。	¿Te dije que te quedaras sentado mientras desperdiciaba su talento?	Amplification	“while he wasted his talent(mientras desperdiciaba su talento)” is added.
师父，是我没出息！	Maestro, es culpa mía. Soy un fracasado.	Amplification	“I am a loser.( Soy un fracasado.)” is added.
老爷子	Escúcheme, abuelo.	Substitution	In the movie, there is an action of Juxian pushing away her clothes and interrupting the conversation, which is translated as "Listen".
您猜怎么着？	A que no adivina lo que tengo que decir.	Established equivalent	The original sentence and the translation have the same meaning.
您今个儿可是第一位贵客。	Hoy eres nuestra invitada numero uno.	Adaptation	“贵客” Chinese word meaning honored guest.
喝好，看好了再去！	Toma un trago y echa un vistazo.	Established equivalent	“看好” = have a look = “echar un vistazo”



我叫你吃喝嫖赌?	¿Te enseñe a que te dieras el gusto y fieras de putas?	Adaptation	“吃喝嫖赌” It refers to certain people who are not doing their jobs.
我叫你当行头?	¿Te enseñe a empeñar tus trajes?	Adaptation	“行头” The ancient term for opera costumes.
我叫你糟蹋戏?	¿A profanar la opera?	Omission	“I told you...? (我叫你)” is omitted.
打得好!	¡Bien! ¡Me lo merezco!	Amplification	“I deserve it. (¡Me lo merezco!)” is added.
可这当师弟的这个, 请问您, 这算什么?	¿Pero no crees que su hermano de escenario tiene también algo ver?	Substitution	There is a gesture of smoking opium here in the movie, and the translation translates it as Dieyi is also guilty of it.
自然不归你们喜福成科班的管, 可您这当师父的也不能只听一面之词不是?	Esto no es asunto mío, pero como su maestro, ¿no deberías escuchar las dos versiones de la historia?	Modulation	“一面之词” Chinese idiom, meaning the words spoken by one of the two disputing parties.
没你说话的份!	¡Mantente al margen!	Established equivalent	“没你说话的份” = Stay out of it! = “¡Mantente al margen!”
段小楼, 你可真知道疼人哪!	¡Duan Xiaolou, eso sí que es ternura!	Transposition	“疼人” here is a verb, which means cherish. “ternura” is an Adj.

你再不信，我他妈打死你！	Si no te callas te mataré.	Modulation	Original sentence: "If you don't believe me, I'll fucking kill you!" ⇒ Translation: "If you don't shut up, I will kill you."
今个儿你打死我，算你赚了一个。	Acabaras con dos vidas de una vez.	Explication	The implied meaning of the original sentence is that I am pregnant.
让你老段家断子绝孙去吧！	¡La estirpe de la familia Duan acabara contigo!	Adaptation	“断子绝孙” Chinese idiom, referring to the absence of offspring.
这么瞎混下去丢了玩艺儿，你以后拿什么请我喝满月酒？	Si sigues malgastando tu tiempo y perdiendo tus habilidades, ¿cómo vas a permitirte una fiesta por el bebe?	Adaptation	“满月酒” It is a Chinese custom to set up a banquet one month after the birth of a baby.
跪近点！	¡Acercad vuestras rodillas!	Transposition	“跪” is a verb here, which means kneel down. “rodillas” is a noun.
再靠紧着点儿！	¡Más cerca!	Linguistic compression	
腿伸直了！给我绷直了！	¡Estirad esas piernas! ¡Estiradlas!	Linguistic compression	“给我绷直了” = “Estiradlas”
你练的这是“夜奔”。	Estás practicando	Amplification	“isn't it? (¿no es así?)” is added.

	“Huyendo por la Noche”, ¿no es así?		
那是八十万禁军教头，不是小毛贼。	Es el capitán de la guardia del palacio, no un vulgar ladronzuelo.	Adaptation	“禁军教头” It refers to the trainer of the regular army of the Northern Song Dynasty who specializes in training soldiers in martial arts.
都瞧我的!	¡Prestad atención todos!	Modulation	Original sentence: “Look at me!” ⇒ Translation: “Pay attention!”
男儿有泪不轻弹，只因未到伤心处。	Un hombre no derrama sus lagrimas a la ligera a menos que su corazón se haya roto.	Adaptation	From Li Kaixian's The Book of the Sword 《宝剑记》, it means that even if a man has tears, he will not show them easily.
师父罚我七天连跪，还没到日子呢。	El maestro me dijo que estuviera siete días de rodillas como castigo.	Omission	“It's not even the day yet.( 还没到日子呢)” is omitted.
师父说了，要想成角儿，就得自个儿成全自个儿。	El maestro dijo que para ser un gran actor todo depende de uno mismo.	Established equivalent	“自己成全自己” = everything is up to us = “todo depende de uno mismo”
我打小被捡回来的，没家。	Me abandonaron en la calle siendo	Modulation	Original sentence: “I was adopted as a child.” ⇒ Translation: “I was

	un bebe, no tengo otro hogar.		abandoned in the street as a baby.”
没告诉, 说怕我知道了是谁, 犯狂, 不用功。	¡No! Dijeron que, si lo supiera, se me metería en la cabeza y no trabajaría.	Modulation	Original sentence: “I would be proud” ⇒ Translation: “it would get into my head”
唱, 要饭也唱, 也要成角儿!	¡Sí, aunque tenga que mendigar para vivir!	Omission	“I still want to be a star.( 也要成角儿)” is omitted.
一九四五年, 日本投降。	EL EJÉRCITO NACIONALISTA DE CHIANG KAI-SHEK RECONQUISTA BEIJING.	Amplification	It complements the historical context of the reoccupation of Beijing by Chiang Kai-shek's Nationalist forces after the Japanese surrender.
只听得众兵丁闲谈议论。	Solo se oye a los soldados.	Adaptation	“兵丁” In the old days, it was used to call soldiers.
四儿, 你下去跟经理说, 别闹出事来。	Xiao sí, dile al director que evite los problemas.	Reduction	“go to(下去)” is omitted.
口声声露出了离散之心。	Y solo hablan de huir.	Adaptation	The phrase is from the Peking Opera Farewell My Concubine.
怎么不唱了?	¿Qué ocurre?	Amplification	“What happened? (¿Qué ocurre?)” is added.

	¿Por qué no cantas?		
别乱...	¡No creéis problemas!	Amplification	“Don’t make troubles.( No creéis problemas!)” is added.
小楼，去不得啊，去不得...	No vayas, Xiaolou. ¡No merece la pena!	Amplification	“It’s not worth it! (¡No merece la pena!)” is added.
大伙儿都是来听戏的，请回座位上去吧。	Todos los presentes, por favor, vuelvan a sus asientos.	Omission	“Everyone is here to hear the play. (大伙儿都是来听戏的)” is omitted.
回去！	¡Todos a vuestros asientos!	Linguistic amplification	
可是有一样！替日本人叫好成不成？	¿Vamos a permitir que se vaya habiendo hablado a favor de los japoneses?	Established equivalent	“叫好” = in favor of = “a favor de”
我操你大爷的！	¡Hijos de puta!	Transposition	“操” is a verb, which means fuck. “Hijos de puta” is a noun.
你放开他，放开他！	¡Dejadle en paz!	Established equivalent	“放开他” = let him go = “dejar en paz”
快，凳子！	Traed un taburete. ¡Rápido!	Transposition	“凳子” is a noun, which means chair. “Traed un taburete” is a verb.
先保住大人再说，赶紧着。	Primero sálvala a ella y luego	Amplification	“then worry about the baby (luego preocúpate por el bebe)” is added.

	preocúpate por el bebe.		
还至于劳动诸位, 弄出这么大动静?	¿Es necesaria esta demostración de fuerza?	Omission	“Thank you all for your time.( 劳动诸位)” is omitted.
你们凭什么抓人?	¿Por qué?	Omission	Original sentence: “Why are you arresting people?”
程蝶衣犯的是汉奸罪。	Cheng Dieyi traiciono al país frente a los japoneses.	Description	“汉奸罪” Refers to betraying China to the enemy and committing a heinous crime.
走!	¡En marcha!	Linguistic amplification	
你们凭什么说他是汉奸?	¿¿Cómo puede decir algo así de él?!	Omission	“traitor(汉奸)” is omitted.
你忙你的去吧。	Ve a ayudar Dieyi si es que él es más importante para ti.	Explicitation	Juxian's implied meaning is that Dieyi is more important than me.
总是轻省不了, 早晚还得出乱子!	Pero tarde o temprano, acaban encontrándose.	Established equivalent	“早晚” = sooner or later = “tarde o temprano”
只要你跟他在一起, 我这心里就不踏实。	Siempre que estás con él, el corazón se me	Description	“不踏实” Describe the unstable and unsettled heart.

	sube a la garganta.		
往后跟你一起去要饭，我都没二话。	No me importa tener que pedir limosna contigo en las calles.	Amplification	“on the street(en las calles)” is added.
可就有一样，小楼，你得让我的心理太平平的。	Lo único que pido es tener la conciencia tranquila.	Linguistic compression	
你得给我立字据啊？	Por escrito.	Transposition	“立字据” is a verb here, means write down a note as proof. “por escrito” is a modal gerund here.
四爷，蝶衣这条性命，可就全仰仗您啦！	Maestro Yuan, la vida de Dieyi está en sus manos.	Modulation	Original sentence: “His life depends on you.” ⇒ Translation: “His life is in your hand.”
这点，您先打着。	Cuéntelo.	Linguistic compression	
但凡不够，咱们回头再...	Si no es suficiente...	Omission	“We'll talk about it later.(咱们回头再...)” is omitted.
袁四爷，您只要救出蝶衣，我们哥俩三年的包银全归了您。	Si al menos salvara a Dieyi, le daríamos nuestras ganancias de los próximos tres años.	Established equivalent	“只要” = “al menos” = as long as

没你们的包银，你当我就喂不起这几只鸟？	¿Crees que necesitó vuestro dinero para que mis pájaros no se mueran de hambre?	Modulation	Original sentence: “Without your money, you think I can't afford to feed these birds?” ⇒ Translation: “Do you think I need your money to keep my birds from starving to death?”
给蝶衣唱霸王的一段小楼啊！	Interpreta al rey junto a Dieyi en “Adiós a mi Concubina”.	Amplification	“Adiós a mi Concubina” is added.
哎哟，我的亲老爷子，那不是戏吗！	¡Muy señor mío, eso no es más que una obra!	Established equivalent	“no es más que” = “那只是” = is nothing more than
可这全北平，谁不知道袁四爷才是梨园行的真霸王啊！	¡Todo Beijing sabe que el Maestro Yuan es el auténtico rey del teatro!	Adaptation	“梨园” is another name for opera in ancient China.
这霸王回营亮过相去见这虞姬，到底走几步啊？	Cuando el rey vuelve para ver a la Concubina Yu, ¿cuántos pasos debe dar?	Omission	“Appearances(亮相)” is omitted.
这是袁四爷的府上吧？	¿Es está la honorable casa del Señor Yuan?	Adaptation	“府上” A term of respect, used to refer to the other person's residence or hometown.
瞧您这意思，我是找对主儿了。	Por su expresión, veo	Specification	“瞧您这意思” The phrase can mean many things, and the



	que he venido al lugar correcto.		translation is "by your expression" according to the plot of the movie.
这剑找到主儿，我也就放心了。	Así de convencida estoy de haber encontrado a su dueño.	Modulation	Original sentence: "The sword found the master, I am also relieved." ⇒ Translation: "That's how convinced I am that I have found its owner."
可这人啊，也总有指望错的时候。	Pero en ocasiones las esperanzas de uno están fuera de lugar.	Established equivalent	"指望错的时候" = "estar fuera de lugar" = out of place
他给日本人唱堂会，怕不是袁...袁某指使的吧？	Él no dijo que yo...le incite a ello, ¿verdad?	Omission	"He sang for the Japanese.( 他给日本人唱堂会)" is omitted.
要是您袁四爷让他去的，他能让人给逮起来吗？	Si usted estuviera implicado, él no estaría en problemas, ¿verdad?	Generalization	"逮" is a specific verb, which means catch. "estaría en problemas" This word has that generality, indicating that would be in trouble.
一屋子的记着都在家里等着呢。	En casa hay una habitación llena de periodistas esperando.	Transposition	"等着" is a verb, which means waiting for. "esperando" is an Adj. here.
慢着！话说清楚了！	¡Espera un momento! Hablemos.	Linguistic compression	"Hablemos" = "话说清楚了"

袁四爷让我来关照你。	El Maestro Yuan me pidió que hablara contigo.	Particularization	“关照” has two meanings, one is to express concern, and the other is to remind someone.
赶明儿上了法庭,你得说是日本人拿枪逼着你去唱的堂会。	Mañana ante el tribunal, di que los japoneses te pusieron una pistola en la sien.	Omission	“They force you to sing in the congregation.(逼着你去唱的堂会)” is omitted.
在兵营里头对你动了刑。	Di que te torturaron.	Omission	“In the barracks(在兵营里头)” is omitted.
这是小楼让我交给你的。	Esto es de Xiaolou.	Transposition	“交给” is a verb, means give you. “de” is a preposition.
小楼的孩子死了,这就是你们在一块儿唱戏的报应。	La muerte del niño de Xiaolou fue la venganza kármica por vuestra asociación.	Transposition	“死了” is a verb, means died. “la muerte” is a noun.
出去以后,你走你的阳关道去吧!	Cuando salgas de aquí, sigue tu propio camino.	Adaptation	“你走你的阳关道” It means not to interfere with each other and do their own thing.
以淫词艳曲,为日寇坐堂会演出。	Cheng Dieyi traicionó al país actuando para los japoneses.	Amplification	“Cheng Dieyi betrayed the country (traicionó al país actuando)” is added.
长敌之气焰,灭我之尊严。	Alentasteis al enemigo y	Adaptation	Original sentence means grow the enemy's strength and destroy the dignity of our country.

	deshonrasteis a vuestro pueblo.		
敌酋青木三郎在日军投降后，仍有反抗举动。	Aoki siguió resistiéndose incluso después de la rendición oficial de Japón.	Omission	“敌酋” refers to the leader of the enemy. It's omitted.
已被我军击毙。	Por eso le disparamos cuando le encontramos.	Amplification	“when we found him (cuando le encontramos)” is added.
其与被告往来之罪证相片已落入我方。	Hemos recogido estas fotos como prueba que confirman que al acusado cantó para los japoneses.	Description	“罪证” here means the photos.
世卿世受国恩，岂敢昧法。	El gobierno siempre ha sido bueno conmigo. No me atrevería a engañar al tribunal.	Adaptation	“世受国恩” For generations, I have been receiving favors from the state.
更不敢当众违背天理良心。	Como tampoco traicionaría a las leyes sagradas o a mi conciencia.	Omission	“in public(当众)” is omitted.

还用手枪顶其项背威胁。	Le pusieron una pistola en la nuca.	Omission	“threat (威胁)” is omitted.
日本人，他是打了我的师弟。	Los japoneses dieron una paliza a mi hermano de escenario.	Description	“师弟” The person who claims to have learned from the same master after himself.
这四爷全说了。	Justo lo que el Maestro Yuan acaba de describir.	Modulation	Original sentence: “He said it all.” ⇒ Translation: “Just what Master Yuan has just described.”
方在检察官声言，程之所唱为淫词艳曲。	El fiscal afirma que Cheng represento obras obscenas.	Adaptation	“淫词艳曲” Chinese idiom for unhealthy poetry, words and music.
程当晚所唱是昆曲牡丹亭“游园”一折。	Aquella noche Cheng interpretó escenas del “Pabellón de las Peonías”.	Adaptation	《牡丹亭》 A tune from the famous Chinese kunqu opera.
何以在检察官先生口中竟成了淫词艳曲呢？	¿Cómo puede ser obscena a ojos del fiscal?	Established equivalent	“口中” here means in the eyes of.
如此糟蹋戏剧国粹。	¿Cómo se atreven a insultar nuestra	Description	“国粹” The original meaning refers to the essence of a country's inherent culture, and Peking

	tradición y nuestra cultura de ese modo?!		Opera is one of the four national treasures of China.
被告人, 本庭要求你对日本军部时间, 作自我陈述。	El tribunal quisiera oír que tiene que decir el acusado.	Omission	“Japanese military time (日本军部时间)” is omitted.
堂会我去了。	Canté para los japoneses.	Modulation	Original sentence: “I went to the ceremony.” ⇒ Translation: “I sang for the Japanese.”
可是他们没有打我!	Pero no me pusieron la mano encima.	Linguistic amplification	“打” = “me pusieron la mano encima”
你再仔细回忆一下, 再做一次陈述。	Piénsalo bien, y vuelve a decirnos que fue lo que ocurrió.	Amplification	“what happened (lo que ocurrió)” is added.
青木要是活着, 京戏就传到日本国去了。	Si Aoki hubiera vivido, habría llevado la Opera de Beijing a Japón.	Equivalence	“Aoki” is the name of the Japanese officer.
你们杀了我吧!	¿Por qué no me matáis?	Equivalence	The original sentence is an exclamation, and the translation is a question.
我走不走, 他都死定了!	¿Qué más da? Está prácticamente muerto.	Modulation	Original sentence: “Whether I go or not.” ⇒ Translation: “What difference does it make?”

本庭宣布。	El tribunal ha tomado su decisión.	Linguistic amplification	“宣布” = “tomar su decisión”
被告程蝶衣交保具结, 予以释放。	El acusado queda libre bajo juramento.	Adaptation	“交保” The judiciary entrusts the prisoner to a trusted person who will be responsible for his arrival. “具结” Ordering criminals who are exempt from criminal punishment to promise in writing that they will repent.
程先生请。	Por aquí, Señor Cheng.	Substitution	The movie has a please gesture here.
不到园里怎知春色如许!	¿Cómo puede nadie saber el color de la primavera sin visitar el jardín?	Adaptation	It comes from The Peony Pavilion, which means that if you don't go to the garden of the Peony Pavilion, how can you know there is such a charming scenery?
娘, 上信收到了吧?	Ma, ¿te llego mi última carta?	Adaptation	“上信” means previous letter.
儿子在这里一切都好, 您不用挂念。	Por aquí todo va bien. No te preocupes por mi.	Established equivalent	“不用挂念” = don't worry = “no te preocupes”
我的师哥小楼, 对我处处照应体贴。	Mi hermano de escenario Xiaolou cuida muy amablemente de mi.	Linguistic compression	“对我处处照应体贴” = “cuida muy amablemente de mi”

我们白天练功喊嗓，晚上同台演戏，跟过去往常一模一样。	Ensayamos por el día y actuamos por la noche, igual que antes.	Linguistic compression	“跟过去往常一模一样” = “igual que antes”
外面世道虽不大好，不过我们只求平安。	El mundo no es lo que era, pero todo lo que pedimos es una vida tranquila.	Modulation	Original sentence: “Although the world outside is not good.” ⇒ Translation: “The world is not what it used to be.”
把戏唱完拿回包银，太太平平就是了。	Cantamos y nos pagan por ello. ¿Qué más podemos pedir?	Modulation	Original sentence: “It's good to be too peaceful.” ⇒ Translation: “What more could we ask for?”
嘿，这来福就等着您喷它两口香。	El gato quiere que le soples más humo de opio.	Description	“来福” is the name of the cat. “两口香” here means opium smoke.
这林黛玉要不焚稿，那叫什么林黛玉呀。	Todos los adictos a la heroína quemáis vuestras cartas.	Adaptation	“林黛玉焚稿” From the famous Chinese novel Dream of the Red Chamber, Lin Daiyu burns the manuscript to cut off her love affair.
你瞧，这玩艺儿我给您淘换来了。	¿Lo has visto?	Omission	“This plaything I plundered for you.” Is omitted.
不要，不要我可撕了啊。我真撕了啊。	Si no lo quieres, lo romperé.	Omission	“I really tore it up.(我真撕了啊)” is omitted.

段师傅收下了。	Le di al Maestro Duan la espada que te devolvió el Maestro Yuan.	Amplification	“Master Yuan returned to you (te devolvió el Maestro Yuan)” is added.
哎哟，这水流千遭到了还得归海不是。	El curso de un río fluye serpenteante, pero al final desemboca en el mar.	Adaptation	“水流千遭到了还得归海” It means that people who are wandering will come back to their hometown eventually.
虞姬跟霸王说话中间还得隔条乌江啊？	¿Pero qué abismo se halla todavía entre nuestra concubina y nuestro rey?	Adaptation	“乌江” The place where Xiang Yu killed himself.
赶紧着，不然刘邦可就杀进城来了。	¡El rey Han está a punto de entrar en la ciudad!	Omission	“hurry up (赶紧着)” is omitted.
一九四八年，民国政府离开大陆之前。	1948-VISPERA DE LA EVACUACIÓN NACIONALISTA A TAIWAN. LOS COMUNISTAS HAN RODEADO LA CIUDAD.	Amplification	“THE COMMUNISTS HAVE SURROUNDED THE CITY.” Is added.



我们旗人好歹还坐了三百年天下。	Para bien o para mal, los Manchús hemos reinado durante tres siglos.	Combination: Linguistic amplification adaptation	“好歹”= “para bien o para mal” “旗人” The Eight Banners system was the military organization and household system of the Manchu people in the Qing Dynasty.
这民国才几年呀, 说话人家就兵临城下了。	La Republica no ha hecho más que empezar y ya está sienta derrocada.	Adaptation	“兵临城下” The enemy soldiers have already arrived at the city. Describe a very critical situation.
新君临朝, 江山易主, 庆典能少得了您二位吗?	El imperio puede cambiar de manos, pero descansad tranquilos seguiréis encabezando el cartel de las celebraciones por el nuevo régimen.	Modulation	Original sentence: “Can you two be missing from the celebration?” ⇒ Translation: “you will continue to headline the celebrations.”
他们别瞎闹哄, 闹哄急了, 照打。	Por supuesto que me enfrentare a ellos...si no se comportan como se debe.	Established equivalent	“闹哄” = “comportan como se debe”
别呀, 您要有袁四爷那谱那行,	Si tuvierais la clase del	Modulation	Original sentence: “No matter what generation he is, he will always be

甬管哪朝哪代，人家永远是爷。	Maestro Yuan, prosperaríais independientemente de quien estuviera en el poder.		the master.” ⇒ Translation: “You would prosper regardless of who was in power.”
抽一根！	¡Cigarrillos! ¡Cómprame uno!	Substitution	There is an action here in the film to give money.
四儿，要什么给人家什么，可千万别动手。	Xiaosi, les ha cantado lo que querían oír. Solo ha eludido una escena.	Modulation	Original sentence: “You mustn't hit anyone.” ⇒ Translation: “He only skipped one scene.”
我们这位角儿，今儿个他是...	Hoy mi compañero de escenario es ...	Particularization	“这位角儿” = “mi compañero de escenario”
袁世卿与人民为敌，死路一条！	¡Yuan Shiqing es enemigo del Pueblo y debe morir!	Transposition	“与人为敌” is a verb here, means set oneself against. “es enemigo del Pueblo” is a noun.
提高警惕，擦亮眼睛！	¡Debemos aumentar la vigilancia y ver que ha estado pasando!	Amplification	“has been going on (ha estado pasando)” is added.
综上所述，反革命份子袁世卿	Yuan Shiqing siempre se ha opuesto al	Omission	“counter-revolutionary(反革命份子)” is omitted.

一贯反共反人民。	Partido Comunista y al Pueblo.		
打倒反动戏霸袁世卿!	¡Abajo con el tirano del mundo de la opera, Yuan Shiqing!	Description	“反动戏霸” means the tyrant of the opera world.
毙了?	¿Así sin más?	Modulation	Original sentence: “Killed?” ⇒ Translation: “Just like that?”
别闹!	¡Deja de hacer tonterías!	Established equivalent	“别闹” = “Deja de hacer tonterías.”
你听着,再忍忍就过去了!	¿No me oyes? Lo superarás con el tiempo.	Modulation	Original sentence: “Just bear with it a little longer and it will pass.” ⇒ Translation: “You will get over it in time.”
好了别闹了,再忍忍就过去了。	Bien, cálmate. Todo irá bien.	Linguistic compression	
怎么着?	¿Cómo se encuentra?	Modulation	Original sentence: “How is the situation?” ⇒ Translation: “How are you feeling?”
看样子得用点药。	Puede que tengamos que desengancharle del opio poco a poco.	Specification	“medicine(药)” here is opium.
你看着点,别让他挣蹦出来。	Vigílate. No le dejes que se haga daño.	Modulation	Original sentence: “Don't let him get out.” ⇒ Translation: “Don't let him hurt himself.”

不碍事，他要想把大烟戒了，还得脱几层皮呢。	¡Si de verdad quiere superar su adicción, va a tener que pasar por un infierno!	Modulation	“还得脱几层皮呢” here means He has a lot of torture to go through.
我冷。	Tengo la mano helada.	Amplification	
好了好了。	No pasa nada.	Established equivalent	“好了” = it's okay = “no pasa nada”
解放区的天是晴朗的天。	El cielo de las zonas liberadas está despejado y azul.	Description	“晴朗” The sky is clear and free of clouds.
开会去了。	En un mitin.	Borrowing	“mitin” is from the English Word “meeting”.
哟，换行头了啊？	¡Ah, habéis cambiado de vestuario!	Adaptation	“行头” Refers to clothing.
多谢大伙来看我，没事了，我好了。	Gracias a todos por venir a verme. Ahora estoy bien.	Reduction	“没事了” is omitted.
全北京的大街小巷都支棱着耳朵，等着听霸王和虞姬出场呢！	¡Todo Beijing espera conteniendo la respiración a la próxima aparición del	Adaptation	“支棱着耳朵” Refers to prick up your ears and listen.

	Rey y su Concubina!		
什么叫“盛代元音”，这他妈就是。	Será el mayor éxito de la era dorada.	Modulation	“盛代” A Chinese word meaning a heyday.
大家让我说几句，那我就说几句，好不好。	Me habéis pedido que diga unas palabras. No sé como decirlo.	Amplification	“I don't know how to say it. (No sé como decirlo.)” is added.
不如行头好看，布景也太实。	Los telones de fondo son demasiado realistas. No hay nada que agrade a la vista.	Combination: Omission Amplification	“Not as good as the costume (不如行头好看)” is omitted. “There is nothing pleasing to the eye.( No hay nada que agrade a la vista.)” is added.
唱，念，做，打，都是在这个情境里。	Las canciones, los movimientos y las acrobacias son parte de esa ambientación.	Adaptation	“唱，念，做，打”are the four artistic means of opera performance
穿上这一身往布景前头一站，玩艺儿再好也不对头了。	Pero si lleváis conjuntos como estos y os colocáis delante de esos telones, no funciona.	Omission	“The plaything is no longer right. (玩艺儿再好也不对头了)” is omitted.

我就怕这么弄， 就不是京戏了。	Temo que este sea el final de la opera tal como la conocemos.	Modulation	Original sentence: "I'm afraid that if you do this, it won't be Beijing Opera." ⇒ Translation: "I fear this is the end of opera as we know it."
京戏是什么？	¿Y al fin y al cabo qué es una Opera de Beijing?	Amplification	"after all (al fin y al cabo)" is added.
就是八个字。	Puedes decirlo de manera sucinta.	Modulation	Original sentence: "That's eight words." ⇒ Translation: "You can put it succinctly."
无声不歌，无动 不舞。	No hay sonido que no sea una canción, no hay movimiento que no sea un baile.	Adaptation	It is usually used to describe the arts such as opera.
得好看，美。	Tiene que tener belleza.	Transposition	"好看" is an Adj., means beautiful. "belleza" is a noun.
等你流上三船 五车的汗，就明 白了。	Practica. Cuando hayas sudado lo suficiente para llenar varios cubos, lo entenderás.	Adaptation	"流上三船五车的汗" It is a metaphor for giving a lot.
你说的是两码 事，放肆！	¿Qué comparaciones son esas? ¡Advenedizo!	Established equivalent	"放肆" = "Advenedizo"

段师傅，您说说。	Me gustaría oír al Maestro Duan.	Modulation	Original sentence: "Mr. Duan, you say something." ⇒ Translation: "I would like to hear from Master Duan."
一提这论理的事儿，我头就大。	Las preguntas teóricas me dan dolor de cabeza.	Adaptation	"头大" means a headache.
依我看，只要是唱这西皮二黄，它就是京戏。	Lo que yo digo es que, si se utilizan las formas tradicionales, entonces es Opera de Beijing.	Adaptation	"西皮二黄" Xipi" and "Erhuang" are originally two different voices. Xipi originated from the Qin cadence, while Erhuang was evolved from the blowing cadence and goblet.
咱们应当拥护，应当支持啊！	Se merece nuestro apoyo.	Linguistic compression	
功也不练，嗓也不吊，耍皮顶嘴你到学成了！	Si la opera se basará en ser un sabelotodo, te graduarías con honores.	Modulation	Original sentence: "You do not practice well, to learn to talk back." ⇒ Translation: "If opera was all about being a know-it-all, you'd graduate with honors."
唱戏的不靠这个，靠的是功夫，本事，玩艺儿！	La opera requiere practica, habilidad y talento.	Omission	"The opera does not rely on this (唱戏的不靠这个)" is omitted.
没你的近道可走！	¡No existen atajos!	Established equivalent	"没你的近道可走" = "No existen atajos."

不罚？不罚你永远是下三滥。	Y si no te castigo, siempre serás un actor de segunda.	Established equivalent	“下三滥” Refers to a lowly, unproductive person.
没错，你领我来，哪儿是想让我成角儿。	¿Y desde cuando tienes tú interés en que yo tenga éxito?	Modulation	Original sentence: “You didn't adopt me to train me to be a star.” ⇒ Translation: “¿Y desde cuando tienes tú interés en que yo tenga éxito?”
你是想找个小力膀，小催帮，小跟包，小腿子，小龙套！	¡Lo único que has querido de mi era un porteador, un tramoyista, un seguidor, un actor de segundo!	Adaptation	“龙套” Refers to the supporting role.
你放肆，你大胆！ 我让你胡说八道，胡说八道！	¿Cómo te atreves?! ¡Estás diciendo tonterías!	Linguistic compression	
还不给我跪下！	¡Arrodíllate!	Linguistic compression	
师父，永没那日子了！	¡No vivirás para ver otro día!	Modulation	Original sentence: “There will never be that day.” ⇒ Translation: “You won't live to see another day!”
程老板，您这话要是搁在旧社会说，我信。	Señor Cheng, apenas puedo creerlo.	Omission	“If you say this in the old society(您这话要是搁在旧社会说)” is omitted.



在新社会说，我不信。	¡Parece algo sacado de la Vieja Sociedad!	Modulation	Original sentence: "I don't believe it in new society." ⇒ Translation: "It looks like something out of the Old Society!"
我要是再跑龙套，就对不起您的栽培。	Si sigo teniendo papeles pequeños, seré indigno de tu patronazgo.	Adaptation	“跑龙套” Originally, it refers to the role of a soldier holding a flag in the opera, but later it is used as a metaphor for doing insignificant things under people.
昨儿开会您可是在场的呀。	Estabas en la reunión de anoche.	Transposition	“开会” is a verb here, means hold a meeting. “la reunión” is a noun.
可后来我觉着，这话您说最合适。	Me lo pensé dos veces. Decidí que deberías decírselo tú.	Modulation	Original sentence: "This is most appropriate for you to say." ⇒ Translation: "I decided that you would tell him."
舔了!	¡Quítatelo!	Adaptation	Refers to the removal of clothing.
谁爱唱谁唱去。	Veamos quién más quiere actuar.	Modulation	Original sentence: "Whoever likes to sing, go ahead." Translation: "Let's see who else wants to act."
段小楼同志，而今台下坐的可都是劳动人民。	Camarada Duan, ese público está formado por la masa obrera.	Equivalence	“劳动人民” means Working people.
小楼，虞姬都上了。	Xiaolou, la concubina está en el escenario.	Specification	“上” here means perform on stage.

你该顶场了。	Será mejor que te des prisa.	Explication	The original sentence implies urging.
师哥给你赔不是，还不成嘛？	¿No vas a aceptar mis disculpas?	Modulation	Original sentence: "I apologize to you." ⇒ Translation: "Won't you accept my apology?"
那条小蛇可是你把它捂活的，而今人家已经修炼成龙了！	¡Esa pequeña serpiente que rescataste, se ha convertido en un auténtico dragón!	Adaptation	“修炼成龙” Chinese legend says that the snake needs to live enough to cultivate into a dragon for 500 years with its own efforts.
不顺着他，不顺着他能成吗？	¡Tienes que aceptarlo! No tienes otra opción.	Modulation	Original sentence: "I can't say no to him." ⇒ Translation: "You have to accept it! You have no other choice."
这戏总得唱吧，这可是你说的。	¡Como tú me dijiste, tienes que seguir cantando, cueste lo que cueste!	Amplification	"whatever it takes (cueste lo que cueste)" is added.
你也不出来看看，这世上的戏都唱到哪一出	Vamos fuera a ver que están dando hoy en día en el teatro de la vida.	Modulation	The original sentence means that the world has become a different place.
了。 小豆子，你就听师哥一句，服个软。	Douzi, escucha a tu hermano de escenario. ¡Hay	Modulation	“服个软” Refers to the abandonment of assertiveness to show obedience.

	que ir con los tiempos!		
蝶衣,你可真是不疯魔不成活啊。	Dieyi, ¿por qué eres tan insufrible?	Modulation	“不疯魔不成活” It refers to a professionalism, dedication.
可那是戏!	¡La obra es así, por el amor de dios!	Amplification	“for god's sake (por el amor de dios)” is added.
一、社会主义革命的新阶段,当前开展的无产阶级文化大革命是一场触及人们灵魂的大革命。	¡Esta nueva etapa en la revolución socialista es un acontecimiento que llegara a lo más profundo del alma del Pueblo!	Omission	“The Great Proletarian Cultural Revolution currently underway. (当前开展的无产阶级文化大革命)” is omitted.
敢想,敢说,敢做,敢闯,敢革命。	Un buen comunista debe ser valiente, hablar adecuadamente , y luchar por la revolución.	Amplification	“A good communist (Un buen comunista)” is added.
是无产阶级党性的基本原则。	Esta es la base de nuestra lucha revolucionaria.	Adaptation	“党性” is a term often used by the Communist Party to refer to the inherent "nature" of a political party.

不造反就是百分之百的修正主义。	Si un soldado no hace esto, no es un auténtico revolucionario.	Adaptation	“修正主义” refers to a category of bourgeois thinking and political forces within the communist movement that distort, falsify, and deny Marxism.
修正主义统治学校十七年了，现在不反，更待何时。	Aquellos que se oponen a la revolución serán enviados a reformatorios para ajustar su actitud.	Modulation	Original sentence: “Revisionism has ruled the schools for seventeen years.” ⇒ Translation: “Those who oppose the revolution will be sent to reformatories to adjust their attitude.”
一些大胆的反造反的人，今天突然变得忸怩起来。	Allí descubrirán que su postura anti-revolucionaria disminuye.	Modulation	Original sentence: “Some of those who boldly opposed the rebellion suddenly became coy today.” ⇒ Translation: “There they will discover that their anti-revolutionary stance is diminishing.”
絮絮叨叨，吞吞吐吐，什么太片面了呀，什么太狂妄了呀，什么太粗鲁了呀，什么太过分了呀。	Hay algunos que se quejan repetidamente de que la revolución no es apropiada, que es demasiado violenta, que es demasiado agresiva, que es	Equivalence	“絮絮叨叨” Describe the wordy and nagging speech. “吞吞吐吐” Describe speaking with concern. “片面” refers to the lack of comprehensiveness.

	demasiado repentina para el pueblo.		
这统统是谬论。	Todo eso es ridículo.	Transposition	“谬论” is a noun here, means misconception. “ridículo” is an Adj.
干嘛？怎么想起喝酒来了？	¿Cómo puedes beber en tiempos como estos?	Modulation	Original sentence: “Why do you want to drink?” ⇒ Translation: “How can you drink in times like these?”
想喝一杯。	Me apetece.	Reduction	“a sip (一口)” is omitted.
反正这两杯子也沾上四旧了。	De todos modos, las tazas de jade eran parte de la “Vieja Sociedad”.	Combination: Particularization Adaptation	“杯子” = cup “四旧” refers to old ideas, old culture, old customs, old habits.
我怕。	¡Tengo mucho miedo!	Established equivalent	“我怕” = “tengo mucho miedo”
我就是想往下跳，我想往下跳。	Quería saltar.	Linguistic compression	
你跳呀，我在那儿呢。	¿Saltar? Yo te cogería.	Modulation	Original sentence: “I am there.” ⇒ Translation: “I would catch you.”
你不在那里，你不在那里。	Tú no estabas allí.	Linguistic compression	
在...在戏园子大街。	En...en la calle, frente al teatro.	Amplification	“in front of the theater (frente al teatro)” is added.
当时你说过什么话没有？	¿Qué os dijisteis?	Reduction	“at that time (当时)” is omitted.

当时挺乱的，我记不得了。	Había mucho caos. No lo recuerdo.	Transposition	“乱” is an Adj. “caos” is a noun.
没有，想不起来了。	Si lo hicimos, no lo recuerdo.	Amplification	“if we did (si lo hicimos)” is added.
啊，没有，肯定没有，绝对没有！	¡No! ¡Por supuesto que no!	Linguistic compression	
要有，杀了我也不冤。	Apostaría mi vida en ello.	Modulation	Original sentence: “If there were, it wouldn't be wrong to kill me.” ⇒ Translation: “I would bet my life on it.”
要有人证明你说过呢？	¿Y si tenemos un testigo?	Transposition	“证明” is a verb here, means proof. “testigo” is a noun.
还敢惹人家伤兵不敢呐？	Algo acerca de las desaliñadas tropas.	Modulation	Original sentence: “How dare you mess with someone's wounded soldiers?” ⇒ Translation: “Something about the disheveled troops.”
那坤，你血口喷人！	¡Na Kun! ¡Eso son calumnias!	Transposition	“血口喷人” Verb, metaphorically speaking, to accuse someone falsely with malicious words.
你这个反动戏园子老板，光想保你自己！	¡Maldito viejo reaccionario! ¡Solo quieres protegerte!	Omission	“The owner of the theater (戏园子老板)” is omitted.

你说共产党来了,你也照打不误!	Dijiste que te ibas a enfrentar a sus tropas.	Omission	"You said the Communists are coming(你说共产党来了)" is omitted.
没有!我没说!	¡No! ¡Yo nunca he dicho eso!	Linguistic amplification	
那爷,那爷,您的替我,那爷。	Señor Na, ayúdeme. ¡Señor Na!	Substitution	The movie has hand motions here that translate to help me.
拍给我瞧瞧。	Haznos una demostración.	Transposition	"瞧瞧" is a verb, means have a look. "demostración" is a noun.
我觉得可耻。	Sí.	Linguistic compression	
你娶菊仙的时候,她是什么身份?	Cuándo te casaste con Juxian, ¿ella que era?	Dissolution	"娶" = casarse con
你要好好揭发程蝶衣。	Ahora dinos lo que necesitamos saber de Cheng Dieyi.	Modulation	Original sentence: "You have to expose Cheng Dieyi properly." ⇒ Translation: "Now tell us what we need to know about Cheng Dieyi."
横扫一切牛鬼蛇神!	¡Eliminad a los demonios vacunos y a los espíritus reptiles!	Adaptation	"牛鬼蛇神" In the Chinese Cultural Revolution, a collective term for those who were to be defeated.

揪出黑帮，斩断黑手！	¡Destapad a las Bandas Negras! ¡Cortad las Manos Negras!	Established equivalent	“黑帮” During the Cultural Revolution in China, it mainly refers to capitalists.
革命无罪，造反有理！	La revolución no es un crimen. ¡La rebelión está justificada!	Transposition	“造反” is a verb, means revolt. “la rebellion” is a noun.
段小楼不老实！	¡Duan Xiaolou no está diciendo la verdad!	Modulation	“不老实” describes not telling the truth.
段小楼，程蝶衣是黑线人物！	¡Duan Xiaolou y Cheng Dieyi son contrarios al Partido!	Adaptation	“黑线人物” a false accusation put forward to persecute old cadres and intellectuals.
我说。	De acuerdo, os lo diré.	Linguistic amplification	
他是个戏痴，戏迷，戏疯子！	Está completamente loco por la opera. ¡Está obsesionado!	Generalization	“戏痴，戏迷，戏疯子” = “está obsesionado”
他是只管唱戏。	Lo único que le importa es la ópera.	Transposition	“唱戏” is a verb. “la opera” is a noun.
他不管台下坐的是什么人，什么阶级，他都卖	Da igual quien este en el público, a que calce	Linguistic compression	“他都卖力的唱，他玩命的唱” = “él lo dará todo”



力的唱，他玩命的唱。	pertenezcan, él lo dará todo.		
你不老实!	¡No estás siendo franco con nosotros!	Transposition	“老实” is an Adj. “estás siendo franco” is a verb.
抗日... 抗日战争刚刚开始，他就给日本侵略者唱堂会。	Al comienzo de la Guerra de Resistencia, cantó para los japoneses.	Established equivalent	“抗日战争” = “la Guerra de Resistencia”
他，给国民党伤兵唱戏，给北平戏团反动头子唱戏。	Cantó para los soldados nacionalistas heridos, para los dueños de los teatros.	Omission	“Reactionary leader of the Peking Opera Company (北平戏团反动头子)” is omitted.
给资本家唱，给地主老财唱，给太太小姐唱。	Cantó para los capitalistas, los terratenientes, los ricos ociosos, sus esposas y sus hijas.	Adaptation	“地主老财” means the landlords who oppressed the peasants or workers during the Republican era.
他抽大烟，他抽起大烟来没命。	Fumaba opio como si no hubiera un mañana.	Modulation	Original sentence: “He smoked a lot of cigarettes and never stopped.” ⇒ Translation: “He smoked opium like there was no tomorrow.”

揭，揭实质问题。	Continua. Vete al grano.	Modulation	Original sentence: "Revealing the substance of the problem." ⇒ Translation: "Get to the point."
他为了讨好大戏霸袁世卿，他 ... 你有没有?	Para seguir teniendo el favor de Yuan Shiqing, él... ¿lo hiciste o no?	Established equivalent	"讨好" = tener el favor de
才子佳人，帝王将相。	Eruditos y mujeres bellas, reyes y ministros.	Adaptation	It refers to the time when operas were all about emperors and generals and talented people.
我也揭发!	¡Yo también tengo algo que desenmascarar!	Linguistic amplification	
揭发姹紫嫣红，揭发断壁颓垣。	Quiero desenmascarar la fealdad que hay tras una fachada de glamur.	Adaptation	It refers to the beautiful and beautiful scenery and the weakened and dilapidated view of the broken walls.
段小楼，你天良丧尽，狼心狗肺，空剩一张人皮了!	Xiaolou, tú no tienes conciencia. Eres codicioso como un labio, y cruel como un perro salvaje.	Description	"狼心狗肺" It is a metaphor for viciousness and ungratefulness.

你当今几个是 小人作乱，祸从 天降？	¿Crees que los desastres vienen del cielo?	Omission	“The villain is making trouble from it.( 小人作乱)” is omitted.
不是，不对！	No.	Linguistic compression	
报应！	Es nuestro justo castigo.	Linguistic amplification	
我早就不是东 西了。	Soy despreciable, y lo he sido durante mucho tiempo.	Transposition	“不是东西” is a noun, means good man. “despreciable” is an Adj.
可你楚霸王也 跪下来求饶了！	¡Pero ahora incluso el Rey de Chu está de rodillas pidiendo clemencia!	Transposition	“跪” is a verb. “rodillas” is a noun.
那京戏它能不 亡吗？	¿Puede la Opera de Beijing sobrevivir a esta humillación?	Amplification	“humillación” is added.
就是她！	¿Veis a esta mujer?	Equivalence	The translation is tarnished with a question.
我来告诉你们 她是什么人。	Yo os lo diré.	Omission	“What kind of person is she? (她是 什么人)” is omitted.
臭婊子！淫妇！	¡Una puta!	Generalization	“臭婊子” “淫妇” all means bitch.

真的不爱，真的！我不爱她！	¡De verdad! Te juro que no la quiero.	Amplification	“I swear (Te juro)” is added.
我跟她划清界限。	Nunca más volveré a tener nada que ver con ella.	Established equivalent	“划清界限” = tener nada que ver con
我从此跟他划清界限了！	Nada en absoluto.	Linguistic compression	
却原来，我是风里生来雨里长。	Yo era hijo de la lluvia y el viento.	Transposition	“生长”is a verb, means grow up. “ser hijo de” is a noun.
妃子，不可寻此短见呐。	¡No, no debes quitarte la vida!	Adaptation	“寻短见”means suicide.
不跟趟儿了，老了。	Soy viejo. Ya no puedo hacerlo.	Adaptation	“跟趟儿” Chinese word for keeping up.