

Original Paper

An Analysis of Cultural Adaptation in the Translation of Names of Characters and Martial Arts Moves in Jin Yong's Martial Arts Fiction

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Abstract

As the most influential and wide-spread literary genre in Chinese literature, martial arts fiction is deeply loved by the public for its distinctive narration style and language charm ever since 1960s. However, the martial arts fiction, represented by Jin Yong's works, was neglected by Western literary and translation field. The reason lies in the abundant cultural elements contained in Jin Yong's martial arts fictions, which is particularly true in the names of characters and martial arts moves. Therefore, how to translate such information emerges as the key to translating the full text. Legends of the Condor Heroes that is translated by Anna Holmwood is well recognized by Western world. On the basis of cultural adaptation, this thesis aims to explore the translation strategies that were adopted from the perspective of adaptation to different sense of nature, religious culture, custom and tradition as well as appreciation of the beauty. This paper finds that cultural adaptation effectively guided the translation when Holmwood deals with heterogenous cultural elements. Besides, cultural adaptation can facilitate the translation and oversea introduction of the same literary genre, and it can also promote "Chinese culture goes global".

Keywords

Wuxia fiction, cultural adaptation, Legends of the Condor Heroes, translation of names

1. Introduction

Jin Yong (pen name of Louis Cha) is the Chinese-speaking world's best-selling author. His novels are widely praised and well respected among Chinese all over the world. Despite his popularity in the

Orient, the works he produced have gone through a weak and tortuous transmission in the Western world over the past decades. Statistically, there are only 4 out of 15 novels have been translated into English by the full text. It is certainly a pity. For a long time, the translation of Jin Yong's works remains an arduous task for local martial arts enthusiasts, literary translators and foreign sinologists for the abundant cultural, religious and philosophical elements contained in the novels as well as its special literary genre.

But things are a bit different now. Because of the rapid growth of Chinese society and economy, the influence of Chinese culture has shown its momentum across the world. In February, 2018, the famous British press house, MacLehose Press, officially published the first volume of *Legends of the Condor Heroes* with its English translated name of *A Hero Born*. The translator is a Swedish girl—Anna Holmwood. It is the first time that it has been translated into English, despite making its appearance in Hong Kong 61 years ago. Ever since the publication of the translated version of *Legends of the Condor Heroes*, it caught the sight of Western readers. They highly praised and recognized this book. Besides, mainstream media in Britain and America as well as online book stores have also made some highly complimentary remarks about this book. As a result, *Legends of the Condor Heroes* became a typical example of successful transmission of an entertainment novel.

2. Cultural Adaptation

The concept of “cultural adaptation” was first of all introduced by J. W. Powell in 1883. He defined “acculturation” (the synonym of “cultural adaptation” with a slight difference) as “cultural modification of an individual, group, or people by adapting to or borrowing traits from another culture”. According to Wang (2011, p. 44), “Cultural adaptation refers to a conscious selection and adjustment of acts based on an individual's perception and emotional attachment towards two different cultures when he transfers from one to another”.

Besides, many other scholars (Verschuren, 2003; Berry, 2003) have also made their own explanation about this term. Jef Verschuren, the secretary-general of the International Pragmatic Association, made his remarks on pragmatics from a new perspective in his *Understanding Pragmatics* in 2003. It is on this book that he put forward the concept of “Theory of Linguistic Adaptability”, which emphasizes that “using language must consist of the continuous making of linguistic choices, consciously or unconsciously, for language-internal or language-external reasons” (Verschuren, 2003, pp. 56-57). Such a making of communicative choice can take place in every level of language structure, no matter phonetics, semantics, vocabulary, syntax or even discourse. “Adaptability is the property of language which enables human beings to make negotiable linguistic choices from a variable range of options in such a way as to approach points of satisfaction for communicative needs” (Verschuren, 2003, p. 69). That is to say, in essence, the use of language across different cultures is the selection and adaptation of language in a given context.

Therefore, when using language, especially under such a complex and heterogenous linguistic environment as intercultural communication, we need to take into consideration the awareness of selection and adaptation of our language material if we want to make our intention understood by other people. Or, put differently, cultural adaptation is of great significance during intercultural communication. While translation serves as the main form of intercultural communication and the bridge to different cultures, we should also pay more attention to the role that cultural adaptation plays in the process of translation. Of course, there's no easy way to that end. But common ground between different cultures is able to be found in most of the time. Just as Anna Holmwood (2018, p. I) states in the introduction of her translation of *Legends of the Condor Heroes*, "This story of love, loyalty, honor and the power of individual against successive corrupt governments and invading forces is as universal as any story could hope to be".

Through analysis of the translation of names and martial arts moves which are rich in Chinese cultural elements in Jin Yong's fiction, this thesis aims to explore how cultural adaptation strategy is adopted by Anna Holmwood during the translation of *Legends of the Condor Heroes*. Given the differences in the sense of nature, religious culture, custom and tradition and aesthetic taste between Chinese and Western cultures, this research takes the *Legends of the Condor Heroes* as an example to explore the cultural adaptation of names and martial arts moves between Chinese and English in terms of above perspectives.

3. Cultural Adaptation in *Legends of the Condor Heroes*

3.1 Adaptation to Sense of Nature

The nature and ecosystem are closely related to human's life and culture. Actually, the development history of human being represents a constant process of understanding and conquering the nature, during which human beings are not only transforming the nature but also affected by the nature. As a result, different cultural groups formed their own way of lifestyle and cultural pattern. Under such an interactive model between man and nature, different cultures underwent a different process of development and evolution. Different cultural patterns, therefore, took shape from different natural environment. For example, Chinese culture belongs to a typical kind of farming culture due to China's warm and humid climate, while Western culture is a typical marine culture. The difference in cultural environment results in different sense of nature among different nations, which serves as a major part of influence on the language people use in their daily life. During the interaction of language, cultural elements with natural common sense emerge as linguistic barriers and more or less result in cultural collision. According to Peter Newmark (2001, p. 34), "If the source text concerns natural environment, social system or cultural conventions that can be found in nowhere else, then the translation can be biased". And just as Tang (2010, p. 173) states, "The living environment is decisive to a nation's lifestyle to a large extent. If one thing is virtually inaccessible to a certain nation, then a default in

language and a barrier to understanding are inevitable”. Therefore, adaptation to sense of nature deserves due attention during the translation of texts with abundant geological and natural elements. The following are some typical examples selected from the translation of names and martial arts moves in *Legends of the Condor Heroes*.

1) “黄蓉”——“Lotus Huang”

Lotus Huang (黄蓉) is the heroine of this novel and enjoys the most favor among readers for her cleverness. According to Holmwood, Chinese Pinyin was her first option when dealing with the translation of “黄蓉”. But then Holmwood realized that an important part of how “黄蓉” is introduced is that she dressed up as a boy and Guo Jing didn’t realize she is a girl even when she said her name. It is a very important clue for the translator because Western readers can’t tell that “黄蓉” is a girl just by Chinese Pinyin.

Luckily in English, flower names are also feminine, so it became clear that it would be better to translate the name. Hibiscus might be a more common translation of “蓉”, but it doesn’t sound very appropriate in English because it’s too long and not much like a name. Therefore, instead of “Hibiscus”, Holmwood translated “蓉” into “Lotus” (“莲” in Chinese). In *Legends of the Condor Heroes*, “黄蓉” is a clever, quirky and naughty girl, which is quite different from the colorful and elegant image of hibiscus. However, lotus is also called “hibiscus in water” and favored by Chinese ancient people for its faint fragrance, graceful posture and other delicate features. Besides, “莲” is a culture-loaded word in China and also represents “a fruit that is supposed to make you feel happy and relaxed when you have eaten it, as if in a dream” in English. In the original text, “黄蓉” impressed and amused other people for her quick wit, which is quite similar to the characteristic of “lotus”. Meanwhile, instead of transliteration of “Huang Rong”, resorting to cultural adaptation by selecting similar natural image can also promote the development of story. No matter “Rong” or “Hibiscus”, readers cannot tell the gender of “黄蓉” at first glance, which may become an obstacle to the understanding of the following plot. To sum up, the translation of “黄蓉” deserves considerable attention because of different cultural perception towards a certain natural image (plant in this example). Under the guidance of cultural adaptation, the translator successfully transmitted the information contained in the original text while conveyed the original linguistic and cultural favor to the Western readers at the same time.

2) “梅超风”——“Cyclone Mei”

“梅超风” is one of the “Seven Freaks of the South” and the wife of “Hurricane Chen” (陈玄风). Her name can be translated as “Mei Chaofeng”, “Windy Mei” or “Tornado Mei”. But Holmwood finally selected “Cyclone Mei” because “梅超风” has very powerful Kung Fu skills and she looks frightening too for her blindness. Therefore, her characteristic cannot be revealed by transliteration. And her name also forms a pair with her husband Hurricane Chen (陈玄风). In Western cultures, female names often end with an “a” or an “e”. Cyclone sounded feminine, whereas Hurricane felt more masculine. People in Western countries are more familiar with and impressed by the horrible destructive force of cyclone,

a violent tropical storm in which the air goes round and round. It perfectly represents the powerful and terrifying martial arts of “梅超风”. By adapting to natural image, the translator successfully transmitted the features of characters that are created by their similarity to some natural phenomena.

3) “欧阳锋”—“Viper Ouyang”

In Chinese, “锋” means “sharpness” and “quickness”. By “Viper”, Holmwood related “锋” with a creature that bears these features. In *Legends of the Condor Heroes*, “欧阳锋” is the top villain and bears the nickname of “Xidu”. He is a typical insidious, vicious and brutal character. In English, “viper” is a small poisonous snake and can also represent a person who harms other people without sympathy. By relating the characteristic of “欧阳锋” and “viper”, Holmwood found common ground between a man and a natural creature. It is an adaptation to different sense of nature.

4) “海燕掠波”—“A Seagull Skims the Sea”

“海燕掠波” is an martial arts move mastered by Muye. Holmwood translated it as “A Seagull Skims the Sea”. “Seagull” means “海鸥” in Chinese while the most precise translation of “海燕” is “petrel”. Just as petrel, seagull is also a kind of bird that flies around the seaside. But petrel is not so common in Western regions. Therefore, instead of “petrel”, the translator selected “seagull”, a bird that is familiar to Western readers, to make a better understanding. It is also an effective way for the foreign sale and transmission of this novel.

5) “探海斩蛟”—“Search the Sea, Behead the Dragon”

In Chinese culture, “蛟” is evolved from snake and necessarily bears some features of snake, which is not equivalent to the image of “龙”. Besides, “龙” in Chinese is not the same thing as “dragon” in English. In Chinese culture, “龙” is the symbol of auspice without wing. While in Western cultures, “dragon” represents evil with a giant wing. But the translator didn’t stick to the rigid equivalence and entangled in the differences between “龙”, “蛟”, “蛇”, “snake” and “dragon”. She just adopted “dragon”, a well-recognized image, to achieve the adaptation to Western readers’ sense of nature.

3.2 Adaptation to Religious Culture

As an important part of culture, religious culture exerts extensive and profound influence on the linguistic communication in our daily life, which can inevitably result in the differences in the speech act and linguistic perception among different language groups (Ruan, 2006, p. 142). Though Eastern and Western culture hold different understanding towards the concept of religion, but how they recognize the basic characteristic of religion remains the same. Religion is a social and cultural system that presumes supernatural and surrealistic belief on the basis of sacred worship. As a time-honored and far-reaching social phenomenon, religion is a universally recognized system across all nations and countries. In Western countries, many people profess Christianity and Roman Catholic. The *Bible* says that the whole world was created by the God and all the arrangements in the world represent the God’s will. Whereas in China, the dominating religion is Buddhism and Taoism. There are many words and expressions that are rich in religious elements in *Legends of the Condor Heroes*, e.g., “Amitufo”,

“drop one’s cleaver and become a Buddha”, “Merciful Bodhisattva”, “the Jade Emperor”, “wooden fish” and so on. Besides, Jin Yong created many names of characters and martial arts moves with abundant religious favors, which inevitably results in some intractable translation problems for the translator. In order to trigger the same or similar reading perception among Western readers, Holmwood adopted appropriate cultural transfer and cultural adaptation strategies when dealing with these expressions with strong religious overtones.

1) “尹志平”—“Harmony Yin”

The prototype of this character is a famous Taoist priest in Yuan Dynasty. His style name is “大和” (a Taoist term, means “great unity and harmony across the world”). During this translation, the translator didn’t take “志平”, the character’s first name, into consideration but resort to his style name. Given “尹志平” is a Taoist priest, Holmwood intended to convey the Taoist features of this character. The word “harmony” is the equivalence of “和谐” and “和睦” in Chinese. It serves as a perfect embodiment of the Taoist philosophy that emphasizes spiritual freedom, universal harmony and life comforting. According to Wang (2009, p. 28), in Taoist notion, everything in this world, no matter physically or mentally, are governed and dominated by Dao, not by God or destiny. Dao is not a religious belief but a kind of practical rationality, the origin of everything in this world and the underlying principle of everything. Based on a sufficient understanding of the implied religious meaning that Jin Yong intended to convey, Holmwood took flexible strategies to find a balance between character’s name and the implicit religious meaning.

2) “焦木和尚”—“Reverend Scorched Wood”

“枯木大师”—“Abbot Withered Wood”

In *Legends of the Condor Heroes*, “焦木和尚”—the head monk of Fa Hua Temple—wears jute frock with a charred firewood in his hand. In English, “reverend” means a member of the clergy and a spiritual leader of the Christian church and “abbot” means a man who is the head of a monastery or an abbey. They are both not the same as “和尚” or “大师” in Chinese Buddhist culture. But in order to achieve cultural adaptation and eliminate the barrier in understanding brought by cultural otherness, Holmwood flexibly translated them in accordance with the equivalence in Western religions.

3) “少林罗汉拳”—“Shaolin Arhat Fist”

“罗汉伏虎拳”—“Tiger Taming Arhat Fist”

For martial styles with other Buddhist elements, Anna Holmwood searched the already-existing acceptable English counterparts first and used them in the English translation to show respect to the religion concerned through back translation strategy. For example, “罗汉” is a borrowed Chinese word from India, and the Western world has already absorbed Buddhism into English with its well-translated religious terms and culture. Therefore, terms like “般若” (prajna), “达摩” (dharma) and “罗汉” (arhat), the Chinese transliteration of Sanskrit words, should not be translated into English as “Borue”, “Damo” or “Luohan”. For “罗汉” in this novel, its Sanskrit version is “Arhat”, so Anna Holmwood used it

readily as the English version, adapting to vividly present the origin and features of the boxing style.

3.3 *Adaptation to Custom and Tradition*

The allusions, customs and traditions contained in a nation's culture reflect significant national and cultural features, which in turn determine the contradiction between language and culture during the process of translation. Therefore, in order to achieve equivalent transmission of message between the original readers and the target readers, the translator should adopt flexible translation strategies to take both the features of an allusion, custom or tradition and its linguistic expression into consideration (Bao, 2004, p. 265).

1) 一他浑家包氏，闺名惜弱，嫁给杨铁心还不到两年。当晚包氏将一只鸡和着白菜、豆腐、粉丝放入一只大瓦罐中。

—When her husband returned, Yang's wife, Charity Bao, put the freshly slaughtered chicken into a big pot.

In this excerpt, we take “包惜弱” (Charity Bao) as an example. Jin Yong imparted tenderness, virtue, kindness and mercy to this character. Her characteristic can be told from her Chinese name “惜弱”. But if the translator adopted “Bao Xiruo” by transliteration, it will not only present reading barrier to Western readers because of the tonal change of “包惜弱”, but also fail to meet the author's original intention when creating this character. On the contrary, “charity” in English means “kindness and sympathy towards other people, especially when you are judging them”. It is the perfect traditional expression for a kind-hearted person's name. Therefore, only by adapting to habitual and idiomatic expression can Western readers better understand why “包惜弱” can't bring herself to kill chicken and duck, why she chose to help Wanyan Honglie who brought tragedy to her husband Ironheart Guo. All these serve as the origin of the whole story, and that's why the name of “包惜弱” deserves attention during translation.

2) “同归剑法”—“The Sword of Mutual Demise”

The Sword of Mutual Demise is a kind of martial arts move created by the seven students of Wang Chongyang. It is mastered by Qiu Chuji with characteristic of extreme attack while giving up defense. Every move aims to attack the core weakness of the enemy, which seems to seek to destroy the master himself along with the enemy. However, in Chinese, the idea of death is implied through the character “归”, meaning “回归”. We don't see “死” a lot in serious and decent language. It is a kind of tradition for doing so. Luckily, in English, “demise” is also a kind of euphemism for “death”. Just like in Chinese, Western people don't like using the word “death” directly. “Mutual” is a better translation for “同” than “both” because it suggests that the two parts involved in fight will kill each other in one move. That is to say, the translator successfully eliminated inappropriateness in expression by adapting to the traditional usage of language in different cultures.

3) “灵蛇拳”—“The Sacred Snake Fist”

“灵蛇拳” is a flexible and deadly boxing technique mastered by Viper Ouyang. “灵” means “soul” or

“spirit” in Chinese culture. But in Western cultures, it is also related to “deity”, “fairy” and other sacred words. The translator translated “灵” into “sacred”, which not only facilitated Western readers’ understanding of this word but also increase the sense of mystery of this martial arts move. Adding that “snake” is also the image of deity in some Oriental religions, “The Sacred Snake Fist” can convey the flexibility and quickness of this boxing move while implying the mystery of Western Region’s Culture that Viper Ouyang belongs to. Arguably, the translation of “灵蛇拳” by Holmwood perfectly conveyed the intension and extension of this word. It is a typical example of adaptation to custom and tradition by looking for conventional expressions between different cultures.

4) “壮士断腕”—“The Brave Soldier Breaks Wrist”

In “壮士断腕”, “壮士” means a heroic and brave people in Chinses culture. But Holmwood translated it into “brave soldier” in English. Part of the reason is that in Western cultures, there no such an expression or image of “壮士” because the feature of “braveness” normally belongs to soldiers. Western readers necessarily regard soldiers as those people who protect their people, go to the battlefield and champion the territory and sovereignty of their country. Or, put it another way, soldier is traditionally the symbol of braveness. Therefore, by searching for common ground between different traditional expressions to describe braveness, Holmwood translated “壮士” into “brave soldier” so as to adapt to Western readers’ perception to their own custom and tradition.

3.4 *Adaptation to Appreciation of the Beauty*

Appreciation of the beauty (or aesthetic judgment) means people’s enjoyment of beautiful things and at the same time, an emotional evaluation and judgment about whether a certain is beautiful or not. Different factors result in different aesthetic psychology across nations (Zhou, 2011, p. 63). And as a major part of a nation’s culture, aesthetic psychology is the underlying reason for a specific communal mindset, which in turn determines how people in this community express themselves orally or in writing. Chinese and English emerged from different cultural atmosphere and bear heterogenous cultural psychology and aesthetic habits. Such kind of aesthetic habit is determined by environment, lifestyle, mindset and many other factors. Especially during the transmission of two different languages, the differences between aesthetic habits that are contained in languages become particularly prominent. Just as Liu (2011) states, “Translatology is the combination of one-third of linguistics and two-thirds of linguistic aesthetics, and the process of translation is the process of aesthetics in essence”. That is to say, the transmission of aesthetic factors during translation is of great significance. Unsurprisingly, if the translator simply and mechanically conveys message on linguistic level and fail to take the target readers’ distinctive aesthetic psychology into consideration, then the translated text he produced can only be classified as regular work and won’t be praised as classical translation on artistic level.

In *Legends of the Condor Heroes*, Anna Holmwood gave due consideration to the aesthetic characteristic of Western readers. During the transmission of Chinese and English, she subtly and successfully transplanted the lively aesthetic tastes that are contained in the original text into the target

readers by aesthetic adaptation. Mr. Lu Xun once said, “Chinese characters have three beauties—beauty in sense for the heart, beauty in sound for the ear and beauty in form for the eye”. Many translation examples of names and martial arts moves in *Legends of the Condor Heroes* have shown that on the basis of fully understanding the beauty of Chinese characters, the translator can be able to achieve dynamic equivalence between different aesthetic factors by resorting cultural adaptation and selecting comparable translation strategies.

It is well-known that the translation of character’s name should adhere to the principle of “follow the master” and “follow the convention” (Liu, 2021, p. 123). In terms of the translation of names in literary works, many translators conventionally choose to resort to transliteration as the first choice. But such a method cannot necessarily embody the full intention and aesthetic enjoyment that the author wants to convey in most of the time. Besides, more regrettably, it may stop readers from other cultural groups from receiving the equivalent semantic information and aesthetic enjoyment. It is like running in opposite directions. In this translated version of *Legends of the Condor Heroes*, Anna Holmwood used free translation to achieve cultural adaptation in the hope that a recurrence of aesthetic favor can be reached in the translation of the names and martial arts moves.

1) “韩小莹”—“Jade Han”

“韩小莹” is a chivalry heroine and the master of Guo Jing in *Legends of the Condor Heroes*. Portrayed by Jin Yong, “韩小莹” is a kind-hearted, selfless dedicated and beautiful female character. “莹” in Chinese means a bright and clean stone like a jade. It can also represent beautiful mind and virtue. Similarly, in English, the word “jade” can also be used to convey the aesthetic value by describing not only a female’s pleasing appearance but also her noble sentiments.

2) “丹阳子马钰”—“Scarlet Sun Ma Yu”

“马钰” is one of the students of Wang Chongyang with a pseudonym of “丹阳子”. In Chinese, “丹阳” means the sun rising high in the sky with powerful heatwave. Jin Yong created this character to show his excellent martial arts, strong sense of justice, generosity and benevolence. Therefore, “丹阳子” is the embodiment of his virtues. In Western cultures, people tend to harbor the same feelings and aesthetic perception for the sun. The word “scarlet sun” is just like “丹阳” in Chinese, represents the great moral character.

With an increasing popularity across the world, the translation of Jin Yong’s Wuxia fictions appealed considerable attention. Therefore, as the core of Wuxia fictions, the appropriate and vivid translation of martial arts moves is of great significance. Most of the names of martial arts moves originate from the poems in Qin, Tang and Song Dynasties, which contained the historical inheritance, philosophical thoughts and aesthetic pursuit of the ancient Chinese intellectuals. Inevitably, all these present many major difficulties when translating the names of martial arts moves. In *Legends of the Condor Heroes*, many martial arts moves are four-character structures, e.g., “推窗送月” (Open the Window and Push Back the Moon), “风卷残云” (Wind Disperses Swirling Clouds) and “毒蛇出洞” (Deadly Dragon

Flies the Cave). For Chinese readers, these expressions are full of lingering literary charm. In *Legends of the Condor Heroes*, Jin Yong created many impressive battle scenes and martial arts moves. The readers can enjoy the beauty just by the name. However, Jin Yong himself admitted that he knows nothing about martial arts, so the moves in his fictions are either created from nowhere or can only be understood by insight. Sometimes, the differences between two moves are too subtle to be told. Beyond question, all these add to the difficulty when translating martial arts moves into English.

3) “韦护捧杵式”—“Protector Skanda Defends Evil”

In “韦护捧杵式”, “韦护” is a famous Buddhist Dharma protector and one of the Vajra God named “韦驮天”. His Sanskrit name is “Skanda” and he holds a stick for defending evil. On the basis of understanding the meaning and posture of “韦护捧杵式”, Anna Holmwood didn’t translate “捧杵” into “stick” or “cane” but dismissed the equivalence in form. She fully translated the function of defending evil of 韦护’s weapon. By “Protector Skanda Defends Evil”, Western readers can better understand the key and essence of this martial arts move.

4) “三砌连环”—“Triple Chain Penetration”

“三砌连环” is a martial arts move mastered by “彭连虎”. By “Triple Chain”, readers can fully feel the pressing tension of this move by picturing in their mind three successive attack of chains appear at one time. Besides, “penetration” can also vividly transmit the overwhelming and powerful posture when attacking the enemy. On the basis of leaving no room for misunderstanding and obscureness, this recurrence of violence aesthetics can also be appreciated by Western readers through cultural adaptation that Anna Holmwood adopted.

To sum up, the translator knows only too well the underlying cultural and aesthetic requirements for characters between Chinese and Western readers. In her practice of translating *Legends of the Condor Heroes*, she successfully conveyed a relatively equivalent aesthetic perception to the translated text by adaptation to different appreciation style of the beauty of characters’ names and actions.

4. Conclusion

Under the guidance of cultural adaptation, Anna Holmwood—the translator of *Legends of the Condor Heroes*—adopted domestication as her translation strategy to localize the names of characters and martial arts moves in the original text. From the perspective of differences in the sense of nature, religious culture, custom and tradition as well as appreciation of the beauty between Chinese and English, Holmwood replaced the distinctive Chinese images with Western images that are more familiar with Western readers. The way readers perceive foreign cultural elements is mainly focused on the inner essence, not the form. On the whole, Holmwood’s cultural adaptation perfectly produced a translated text with relatively similar and appropriate style in comparison with the original text. Besides, the translation of characters’ names and martial arts moves under the guidance of cultural adaptation have proven to be acceptable for Western readers because they are easy to understand and meet the

reading habit of Western readers to the largest extent. To conclude, this thesis found that cultural adaptation in different dimensions during the translation of names and martial arts moves in Jin Yong's martial arts fictions is a successful and helpful strategy for the translation of martial arts fictions and other literary genre alike. It is hoped that during the oversea transmission of other traditional Chinese literary works, institutions in charge as well as translators can take the cultural otherness seriously and draw from the successful experience of *Legends of the Condor Heroes*. Respecting and adapting to a heterogenous culture are always the best way to foster closer ties and facilitate better communication between different nations. And for the "Chinese culture goes global" initiative, they are the surest way to embark.

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