

Research on the Translation of Chinese Ancient Costume Drama Series Titles From Chinese to Thai on the WeTV Platform

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Received 8 January 2025; revised 30 January 2025; accepted 15 February 2025

Abstract

This study investigates the Thai translation of Chinese ancient costume drama series titles on the WeTV platform, employing a document-based approach to analyze 60 series aired between 2020 and 2023. Utilizing Newmark's translation framework, the research identifies two primary translation strategies: Source Language (SL) emphasis and Target Language (TL) emphasis. The SL-emphasis approach, particularly word-for-word translation, accounts for 11.2% of the cases, while the TL-emphasis approach, including Adaptation Translation (36%) and Free Translation (53%), is more prevalent. Among these, translation based on the core essence of the story is the most frequently used technique. The findings reveal that cultural differences, audience engagement, and the need to preserve the original meaning while ensuring accessibility for Thai viewers significantly influence the choice of translation strategies. Translators often prioritize emotional and thematic resonance to align with Thai audience preferences, highlighting the importance of balancing fidelity to the source

material with adaptability to the target culture. This research underscores the role of translation in cross-cultural communication and offers valuable insights for future translations of Chinese media into Thai and other languages. The study concludes that effective translation strategies not only enhance viewer engagement but also contribute to the broader dissemination of Chinese cultural content globally.

Keywords : Chinese ancient costume drama series, Thai translation, Translation strategy

Introduction

In the 21st century, China has recognized the growing significance of its cultural industry, particularly in the realm of television dramas. The government has supported this sector with a series of policies, most notably the “14th Five-Year Plan for China's Economic and Social Development (2021-2025),” which incorporates the “Development Plan for China's Television Drama Industry.” This plan, as outlined by the National Radio and Television Administration (2022), aims to accelerate the high-quality development of Chinese television dramas and establish China as a leading global producer in the entertainment industry.

Chinese television dramas have been available internationally for over six decades, evolving through several phases, from early introductions to rapid expansion, a subsequent downturn, and more recently, a phase of recovery and growth. In Southeast Asia, Chinese dramas have gained significant popularity, particularly in Thailand, where a diverse range of genres have found an enthusiastic audience. These genres include youth stories, sitcoms, comedies, dramas about inner strength, detective narratives,

spy thrillers, romantic tales, family sagas, science-themed dramas, fantasy with demons and mythical creatures, historical dramas, ancient costume dramas, and war dramas (Zhang, 2012, p. 1).

In recent years, ancient Chinese period dramas have experienced remarkable popularity across Southeast Asia, contributing not only to the dissemination of Chinese culture but also to the expansion of China's cultural influence in the region (Yi, 2021). In Thailand, Chinese dramas have garnered a large and enthusiastic viewership, with streaming platforms like WeTV, iQiyi, and Youku making Chinese content more accessible. WeTV's entry into the Thai market in 2019 marked a significant milestone as the first Chinese streaming service in Thailand (Sakburanaphongsa, 2023). Among various genres, ancient Chinese period dramas have been especially favored by Thai and international audiences, with broadcast data showing that these dramas are the most frequently aired and widely received (Liang, 2013, p. 76).

A critical element in the success of Chinese dramas in international markets is the translation of their titles. The title of a drama plays a pivotal role in disseminating cultural content, shaping audience expectations, and influencing viewer engagement (Liu, 2021, p. 79). In the case of Thai audiences, the translation of Chinese drama titles is not just a linguistic task but a cultural bridge that requires a nuanced understanding of both Chinese and Thai cultures. Skillful translation that adapts the titles into catchy, culturally resonant phrases is essential for attracting viewers and encouraging engagement (Srivichien & Netrasomphol, 2021).

This growing trend of Chinese drama consumption, especially on platforms like WeTV, has sparked interest in understanding how these titles

are translated for Thai audiences. In particular, the translation of ancient Chinese costume drama titles raises unique challenges due to the historical and cultural nuances involved. As the popularity of these dramas grows, so does the need for effective translation strategies that preserve the essence of the original while making the titles appealing to Thai viewers.

This study aims to explore the translation of Chinese ancient costume drama series titles from Chinese to Thai on the WeTV platform. By examining the techniques used in translating these titles and their impact on audience reception, this research seeks to contribute to the understanding of how cultural content is adapted and marketed across linguistic and cultural boundaries.

Research Objectives

This research endeavors to analyze the naming characteristics of Chinese ancient costume movie titles and to investigate the approaches for translating Chinese ancient costume drama series titles into Thai. By conducting a case study of the titles presented on the WeTV platform, the study aims to shed light on these aspects.

Research Scope

The scope of this study is confined to Chinese ancient costume drama series available on the WeTV platform from 2020 to 2023. This time frame was selected due to several key factors. First, during this period, there was a significant increase in the international distribution and popularity of Chinese dramas, especially within Southeast Asia and Thailand. The WeTV platform, in particular, saw a notable rise in its viewership and content

offerings during these years, marking a pivotal moment for the platform's expansion in the region. Moreover, 2020-2023 saw a surge in the production and broadcast of Chinese ancient costume dramas, with many of these series achieving viral popularity both domestically and internationally.

Chinese ancient costume dramas, as a form of commercial film, inherit the rich heritage of traditional Chinese classical literature, novels, and myths. Set in ancient times, they feature characters in historical costumes and behaviors reminiscent of bygone eras. These dramas are generally categorized into historical series, palace series, time-travel series, martial arts series, and mythology and fantasy series. By focusing on this specific period, this study aims to capture a snapshot of how these dramas have evolved in recent years and how their titles have been translated for Thai audiences within the context of a rapidly changing media landscape.

Literature review

The research on Chinese ancient costume drama series names has been a subject of interest in numerous academic studies. Liu (2021, p. 79) posits that drama names play a crucial role in promoting a country's cultural content. Gong (2021, p. 40) indicates that drama names are a primary factor influencing viewers' choices. Translating Chinese television dramas into Thai is essential for attracting Thai viewers, and skillful translation can draw more audiences (Srivichien & Netrasomphol, 2021).

The concept of translation has been defined by various scholars. American translator Eugene Nida proposed that translation involves conveying both meaning and form from one language to another, with meaning taking precedence over form. British translation theorists Peter Newmark (1988) and Nida and Taber (1982, p. 12) stated that translation is

the transfer of meaning from one language to another, following the author's intention. Newmark (1988, p. 5) also noted that translation can be complex, often resulting in unnatural translations. He further elaborated on two types of emphasis in translation: source - language (SL) emphasis and target - language (TL) emphasis (Newmark, 1988, pp. 45 - 47). In this study, translation is defined as the conveyance of meaning and form from one language to another, in line with the author's intended meaning, based on the views of these two translation theorists.

Regarding the translation of Chinese TV series names into Thai, Sriwichian and Netsombatphon (2021) examined the translation methods in the WeTV application released in 2020 and identified new naming translation approaches. They classified different translation methods, including extended translation (adding words based on the original name), mixed translation (combining old and new naming elements), and semantic translation (literal translation based on the original meaning with possible structural changes).

Chantapan and Jawala (2021) studied the translation techniques of ancient Chinese TV drama names into Thai over three periods: 1990 - 1999, 2000 - 2009, and 2010 - 2019. They found that each period employed distinct translation methods, such as supplementary and non - supplementary translations, literal translation (full - text, partial literal translation, with or without supplementation), combined translation (partial transliteration, partial literal translation, with or without supplementation, deletion), and renaming (using original layout words without relying on the protagonist's name, features, characters, items, or the core of the story to attach to the same word in the title). The top three most popular translation

strategies were partial literal translation with Thai enhancement, renaming without attaching to the same word, and renaming separately using the same layout word.

Based on previous research on Chinese - Thai translation, different terms are used to understand the translation process. This article references Newmark's translation method and categorizes relevant translation methods as follows:

1. Source - Language (SL) Emphasis : Word - to - word translation preserves the original meanings of words and phrases without emphasizing language structure and context preservation. In Srivichien and Netrasomphol (2021), this method is referred to as “meaning translation” and in Chantaphan and Jawala (2021), it is called direct translation. For example, 《听雪楼》 is translated as หอสดับหิมะ (Listening to the Snow Tower) and 《夜天子》 as ราชนย์รัตติกาล “The Night King” (Emperor of the Night).

2. Target - Language (TL) Emphasis

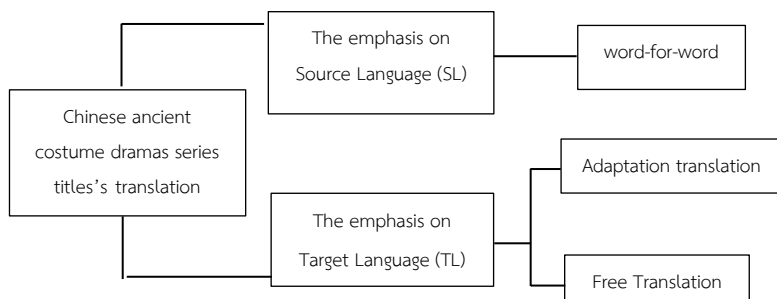
2.1 Adaptation Translation: This involves adjusting parts of a topic or plot by modifying key elements to adapt to the target language's cultural context. In Srivichien and Netrasomphol (2021), this includes extended translation, mixed translation, and national signal research. In Chantapan and Jawala (2021), it encompasses “full - text literal translation” with additional “partial literal translation” and “no addition”. For instance, 《全职高手》 (Full - time Master) is translated as เทพยุทธ์เซียนกลอรี่ (God of Glory) in Thai, and 《锦衣之下》 (Beneath the Brocade) as องครักษ์เสื้อแพร (Guard of Silk Shirt).

2.2 Free Translation : This focuses on a specific topic or theme by adjusting style, tone, and perspective, often using different words to convey

meaning. In youth - related research, transcription can also be used. In Srivichien and Netrasomphol (2021), this refers to new names based on the original story. In Chantapan and Jawala (2021), it involves new names that do not rely on the original words (possibly using the protagonist's name, features, characters, objects, the core of the story, or events in the title). For example, 《双十宠妃》(The Double - life Favorite Concubine) is translated as ท่านต้องเมื่อไหร่ท่านจะหย่ากับข้า (When Will You Divorce Me, My Prince?) and 《知不知否应是绿肥红瘦》(Do You Know? The Leaves Flourish as the Flowers Wither) as ตำนานหมิงหลัน (Minglan Legend).

Previous research has revealed various methods for translating Chinese series names into Thai. However, questions remain about whether current Chinese series names are translated in the same way. This study aims to conduct in - depth research on specific translations of Chinese series names to gain academic insights into Thai - Chinese translation.

Conceptual framework



Research Methodology

This study employs a literature-based approach, focusing on the Thai translations of Chinese ancient costume drama titles available on the

WeTV platform. The selection criteria are limited to Mainland Chinese dramas released between 2020 and 2023 on WeTV. The research methodology is divided into three main stages:

1. Theoretical and Literature Review: Conduct an extensive review of relevant theories and previous studies to establish a robust research framework. This includes an analysis of cultural translation theories and proper name translation strategies. Key concepts and findings will be synthesized to identify gaps in existing research, which will inform the subsequent analysis of collected data.

2. Data Collection Compile a dataset of 60 Chinese dramas translated into Thai and available on the WeTV platform from 2020 to 2023. The dataset includes:

2.1 Original Chinese names

2.2 Thai translations

2.3 Drama genres, plot summaries, and target audiences Ensure accuracy by cross-referencing multiple sources and verifying translations.

3. Translation Analysis Utilize the research framework to systematically analyze the translations. Contextual and textual analysis will be employed to examine:

3.1 Cultural connotations in the original Chinese titles

3.2 Representation in Thai translations

3.3 Effectiveness in conveying meaning to the Thai audience Assess translation strategies such as literal translation, adaptation, and free translation, evaluating their impact on preserving cultural elements and enhancing cross-cultural communication.

Research Results

1. The Naming Characteristics of Chinese Ancient Costume Movie Titles

From the analysis of 60 titles of Chinese ancient costume movies, we have found that the naming of these titles exhibits a rich variety of characteristics, as follows:

1.1 From the Perspective of Cultural Element Application

Citing Historical and Geographical Element: In titles such as 《长安秘闻录》 (Secret Tales of Chang'an) and 《燕云台》 (Yanyun Terrace), “Chang'an” and “Yanyun” are geographical names with profound historical connotations. They evoke associations with specific historical periods and regions, endowing the stories with a strong sense of history and regional characteristics. In the title 《大秦赋》 (The Great Qin Empire), “大秦” directly indicates that the background of the story is the Qin Dynasty, giving the audience a clear understanding of the time setting.

Drawing on Mythology, Legends, and Xianxia Concepts: Titles like 《玉骨遥》 (The Longing of Jade Bones), 《神隐》 (Divine Seclusion), and 《千古玦尘》 (Eternity of the Ancient Tribulations) carry obvious immortal heroes and mythological colors. Words such as “玉骨” (jade bones), “神” (divine), and “玦尘” (tribulations) create a mysterious and fantastical atmosphere, stimulating the audience's imagination of the immortal heroes world. The title 《遇龙》 (Meeting the Dragon) takes the mythical creature “龙” (dragon) as the core element, adding mystery and fantasy to the story.

1.2 From the Perspective of way of expression

Direct Narrative Type: Titles such as 《雪中悍刀行》 (The Swordsman in the Snow), 《将嫁》 (The Marriage to Come), and 《说英雄谁是英雄》 (Among Heroes, Who is the Hero?) directly indicate the key actions or core themes in the story. 《雪中悍刀行》 depicts the scene of a person advancing with a sword in the snow, suggesting the story's jianghu (martial arts world) background and the heroism of the characters. 《将嫁》 simply informs the audience that the story revolves around a woman's marriage.

Implicit Expression Type: Titles like 《今夕何夕》 (Tonight, What Night is It?) and 《忘川序》 (The Preface about Forgetting Chuan) are more implicit in their expression. Their poetic expressions arouse the audience's curiosity and desire to explore. 《今夕何夕》 is derived from ancient poems, full of poetry and philosophy, making people imagine about the story's context and emotions. The term “忘川” in 《忘川序》 has a mysterious cultural image, hinting that the story may involve complex emotions such as life and death, reincarnation, love, and hatred.

1.3 From the Perspective of Character Portrayal

Naming Centered on Characters: Titles such as 《少女大人》 (The Young Female Master), 《御赐小仵作》 (The Emperor - Bestowed Little Forensic Lady), and 《传闻中的陈芊芊》 (The Chen Qianqian in the Rumor) directly take the main characters in the drama as the core, clearly defining the protagonists and allowing the audience to quickly focus on the characters. 《少女大人》 indicates that the protagonist is a young female leader, sparking the audience's curiosity about her character's experiences. 《御赐小仵作》 not only shows the protagonist's identity but

also adds a touch of mystery through the term “御赐” (emperor - bestowed).

1.4 From the Perspective of Emotional Expression

Conveying the Theme of Love: Titles like 《三生缘起是清欢》 (The Three Lives' Origin Is Pure Happiness), 《锦心似玉》 (A Heart as Delicate as Jade), and 《长相思》 (Longing) highlight the theme of love. “三生缘起” (The three lives' origin) emphasizes the long - lasting and profound nature of love, and “长相思” straightforwardly expresses the feeling of yearning, allowing the audience to quickly sense the emotional tone of the story.

Showing Characters' Moods or Personalities: Titles such as 《我就是这般女子》 (I Am Such a Lady) and 《我家娇妻不好惹》 (My Feisty Wife Can't Be Messed With) show the characters' personalities or moods. 《我就是这般女子》 reflects the protagonist's confident and free - spirited personality, while 《我家娇妻不好惹》 highlights the heroine's bold and individualistic nature.

1.5 From the Perspective of Word Structure and Style

The Modifier - Head Structure Highlights the Focus: Many titles adopt the modifier - head structure, such as 《雪鹰领主》 (Eagle Snow Lord), 《彩门令》 (The Order of the Colorful Gate), and 《花颜御貌》 (Flower - like Face and Royal Appearance). The preceding modifier is used to describe the characteristics of the core word behind, making the title focused and vivid. “雪鹰” (Eagle Snow) modifies “领主” (Lord), giving the audience a preliminary impression of the character's image. “花颜” (Flower - like Face) modifies “御貌” (Royal Appearance), presenting the beauty and nobility of the female character.

Creating a Poetic Aesthetic: A large number of titles are full of poetry, such as 《岁岁青莲》(Year after Year of Qinglian), 《春闺梦里人》(The Person in the Spring Boudoir Dream), and 《浮世双娇传》(The Story of Two Beauties in the Mortal World). They use beautiful words and imagery combinations to create a romantic and aesthetic atmosphere, providing the audience with a sense of beauty and also hinting at the style and emotional atmosphere of the story.

The naming of Chinese ancient costume drama series titles exhibits a rich variety of characteristics: In terms of the application of cultural elements, the use of historical and geographical elements endows a sense of history, and the reference to mythological and xianxia concepts creates a fantastical atmosphere. Regarding the means of expression, there are direct narrative styles that clearly indicate the key actions or themes, as well as implicit expressions that arouse curiosity and exploration. When it comes to character portrayal, naming centered around the protagonist helps the audience to focus on the characters. In terms of emotional expression, the themes of love are highlighted, or the moods and personalities of the characters are presented. In terms of word structure, many titles adopt the modifier-head structure to highlight the key points, and a large number of titles are full of poetry, creating a romantic and aesthetic style.

2. translation of chinese ancient costume drama series titles from chinese to thai on the wetv platform

In a case study conducted on the WETV platform, it has been observed that certain translations of ancient Chinese TV drama titles into Thai prioritize both the preservation of the Source Language and the

comprehension of the Target Language readers. The following are the detailed findings:

2.1 Emphasis on Source Language translation

Word - for - Word Translation: This approach adheres to a word - for - word translation strategy while adjusting the language structure to conform to Thai norms. Through the analysis of 60 ancient Chinese TV dramas broadcast on the WeTV platform from 2020 to 2023, 7 instances of word - for - word translations were identified (see Table 1).

Table 1

The approach of emphasis on Source Language translation

No.	Titles	Titles in Thai
1	雪鷹领主	อินทรีหิมะเจ้าดินแดน
	Snow Eagle Lord	Snow Eagle Lord
2	长安秘闻录	แฟ้มคดีลับฉางอัน
	Secret Tales of Chang'an	Secret Tales of Chang'an
3	嘉南传	ตำนานเจียนาน
	The Legend of Jianan	The Legend of Jianan
4	玉骨遥	ลำนํ้ากระดูกหยก
	The Longing of Jade Bones	The Longing of Jade Bones
5	雪中悍刀行	ดาบพิฆาตกลางหิมะ
	The Swordsman in the Snow	The Swordsman in the Snow
6	我就是这般女子	ข้าก็เป็นสตรีเช่นนี้
	Such a Lady Am I	Such a Lady Am I
7	狼殿下	หมาป่าจอมราชันย์
	The Wolf Prince	The Wolf Prince

Example of Word - for - Word Translation Strategy

Take the title “雪鷹领主” as an example. In Thai, “雪” corresponds to “หิมะ” (snow), “鷹” to “อินทรี” (eagle), and “领主” to “เจ้าดินแดน” (lord). The translator used a word - for - word method and adjusted the language structure according to Thai grammar, where the modifier follows the head word. Thus, “snow” modifies “eagle,” resulting in the Thai translation อินทรีหิมะเจ้าดินแดน (Eagle Snow Lord).

2.2 Emphasis on Source Language translation

When emphasizing the Source Language (SL) in translation, the approach can be categorized into Adaptation translation and Free translation.

2.2.1 Adaptation translation

Adaptation translation, when applied to the names of ancient Chinese series, involves making interpretations, deletions, additions, and modifications to the original words in accordance with the characteristics of the destination language and its culture.

1) Adaptation translation with Explanation

Among the 60 Chinese ancient costume dramas aired on the WeTV platform from 2020 to 2023, 4 titles employed translation techniques combining interpretation and adaptation (see Table 2).

Table 2

Adaptation translation with Explanation

No.	Titles	Titles in Thai
1	遇龙	รักนิรันดร์ ราชนังกร
	Meeting the Dragon	Eternal love, Dragon King
2	重紫	ดวงใจ ลิขิตหวานรัก

No.	Titles	Titles in Thai
	Chongzi	Chongzi, destined
3	大秦賦	ฉินกำเนิดแผ่นดินมังกร ภาครวมแผ่นดินจากรักโลก
	The Great Qin Empire	Qin: The Birth of the Land of Dragons
4	侍酒令	สุราบัญญัติรัก
	The Command for Wine Service	The wine of love

Example of Adaptation translation with Explanation

The Chinese character “遇” corresponds to “meeting” and “龙” means “dragon”. A literal translation of the phrase would result in “meeting the dragon”. However, the translator went beyond literal rendering and added extra interpretive elements. As a consequence, it was translated into Thai as “รักนิรันดร์ ราชนันมังกร”, which can be rendered in English as “Eternal Love, Dragon King”.

2) Adaptative Translation: Strategies of Addition and Omission

Among the 60 Chinese ancient costume dramas aired on the WETV platform between 2020 and 2023, 7 were found to have been translated using the strategies of addition and omission (see Table 3).

Table 3

Adaptative Translation: Strategies of Addition and Omission

No.	Titles	Titles in Thai
1	夫君请自重 Please Respect Yourself, My Husband	สามีข้าเป็นคนคลั่งรัก My husband is a loving person
2	忘川序 The Preface about forgetting Chuan	รักนี้มีอาจลืมิ This love is unforgettable.
3	岁岁青莲 Year after Year of Qinglian	ตำนานรักชิงเหลียน Qinglian Love Story
4	飞狐外传	จิ้งจอกอหังการ

No.	Titles	Titles in Thai
	The Outer Legends of Flying Fox	Arrogant fox
5	三生缘起是清欢	ลิขิตรักสามภพเทพบุปผา
	The Three Lives' Origin Is Pure Happiness	Love the fate of three worlds, Flower God.
6	系统之皇后养成记	ระบบรักพิทักษ์ใจองค์ราชินี
	The System: The Queen's Cultivation Diary	Love Conquers the Queen
7	国子监来了个女弟子	ศิษย์สาวป่วนสำนัก
	A Female Disciple Enters the Imperial College	A turbulent female student.

Example of Adaptative Translation: Strategies of Addition and Omission

Take 《夫君请自重》 as an example. The Thai title สามิข้าเป็นคนคลั่งรัก (My Husband is a Loving Person) omits the meaning of “请自重” (“please restrain yourself”) and retains the meaning of “夫君” (“husband”). Additionally, words like ข้า (My), เป็น (is), and คนคลั่งรัก (Loving Person) are added to make the title more appealing to the Thai audience.

3) Substitution Translation

Among the 60 Chinese ancient costume dramas broadcast on the WETV platform from 2020 to 2023, 10 were translated using Substitution Translation (see Table 4).

Table 4

Substitution Translation

No.	Titles	Titles in Thai
1.	今夕何夕	ภพรักภพพราก
	Tonight, what night is it	The World Yearns for Worldly Separation
2.	将军府来了个小厨娘	เสน่ห์ปลายจวักมัดใจท่านแม่ทัพ

No.	Titles	Titles in Thai
	A little cook girl came to the General's Mansion	The Alluring Magic of Cooking: A General's Heart Captured
3.	洛阳四千金 The four wealthy daughters of Luoyang	สี่ตระกูลแห่งลั่วหยาง The Four Jewels of Luoyang
4.	长公主不可以 The eldest princess can't	รักต้องห้ามขององค์หญิง The Forbidden Love of the Princess
5.	三生三世枕上书 Pillow Book of Three Lifetimes and Three Eras	สามชาติสามภพ ลิขิตเหนือเขนย Three Kingdoms, Three Worlds: The Destiny Resting on the Pillow
6.	浮世双娇传 The Story of Two Beauties in the Mortal World	ตำนานสองสตรีกู้แผ่นดิน The Legend of Two Women Saving the World
7.	且试天下 Try the World Once	เทียบท้าปฐพี Dare to Vie for the World
8.	春闺梦里人 The Person in the Spring Boudoir Dream	คู่บุปผาเคียงฝัน Twin Flowers in a Dream
9.	花颜御貌 Flower-like Face and Royal Appearance	เสน่ห์รักบุปผางาม The Magic of Lovely Blossoms
10.	拜托了！别宠我 Please! Don't Spoil Me	ฝ่าบาท โปรดอย่ารักข้า Your Majesty, Please Refrain from Loving Me

Example: Substitution Translation

Take the title 《今夕何夕》 as an example. It represents an understanding-based translation approach involving word modification. Literally, 《今夕何夕》 can be translated as “Tonight, what night is it?” or interpreted as “Evening is a good time.” However, with an emphasis on the

Thai audience's comprehension, the translator has rendered it as ภาพรักภพพราก (love and separation). This substitution conveys a concept that, while different from the literal meaning, may hold more significance within the Thai cultural context.

2.2.2 Free Translation

When freely translating the titles of ancient Chinese TV series into Thai, two methods are often involved: Translating based on the core essence of the story; Naming the series according to its main character.

1) Translating based on the core essence of the story

Among the 60 Chinese ancient costume dramas aired on the WETV platform between 2020 and 2023, 26 were translated via free translation, with the approach of basing the translation on the core essence of the story (see Table 5).

Table 5

Translating based on the core essence of the story

No.	Titles	Titles in Thai
1.	乐游原 Leyou Plain	พลุธารักเคียงใจ Love's domain is in the heart
2.	神隐 Divine Seclusion	ตำนานรักผนึกสวรรค์ Heaven-Harbored Tales of Love
3.	将嫁 The Marriage to Come	วิวาห์ย้อนรอยแค้น Revenge Wedding
4.	四时好 The Goodness of Four Seasons	ขุนรักสลับบัลลังก์ Throne Switch Love
5.	择君记 The Record of Choosing a Husband	ป่วนรักอลาน วิวาห์อลเวง Falling for Allen: The Chaotic Wedding

No.	Titles	Titles in Thai
6.	上国赋 The Ode of the Upper Kingdom	พลิกแค้นชะตารัก The fate of revenge.
7.	彩门令 The Order of the Colorful Gate	คดีปริศนานักมายากล The Mysterious Case of Magicians
8.	君子盟 The Pact of Gentlemen	ยอดบุรุษพลิกคดี Superhero overturned the verdict.
9.	玉姬书 The Book of Lady Yu	ไขคดีลับซีรีส์หุ่น Resolve the secret case of the puppet series
10.	千古玦尘 Eternity of the Ancient Tribulations	ตำนานรักสองสวรรค์ The love legend of two heavens
11.	斗罗大陆 Douluo Continent	ตำนานจอมยุทธ์ภูตถึงซาน The Legend of Tangshan Hero
12.	燕云台 Yanyun Terrace	จอมนางพิชิตบัลลังก์ The queen conquered the throne
13.	长相思 Longing	ห้วงคำนึง ดวงใจนิรันดร์ Remember This: The Eternal Heart
14.	卿卿三思 My Darling, Think Thrice	สามคราชะตารัก The love of three fates
15.	花琉璃轶闻 The Unchronicled Young Daughter of the Hua Family: A Little – Known Whisper	ช่วงเวลาดี ๆ ที่มีแต่รัก Only the beautiful moments of love
16.	锦心似玉 A Heart as Delicate as Jade	ร้อยรักปักดวงใจ Love is deeply ingrained in one's heart
17.	斗破苍穹 Battle Through the Heavens	สัประยุทธ์ทะลุฟ้า The battle across the sky
18.	九义人	แก้ยอดคุณธรรมพลิกคดีแค้น

No.	Titles	Titles in Thai
	The Nine Righteous People	Nine Virtues: Unflipping Revenge Cases
19.	月生沧海	ดาราจักรรักล้นน้ำใจ
	The Moon Rises over the Sea	The Stars of Amorousness
20.	浮生印	สัดบรักก้องยุทธภพ
	The Seal of Floating Life	The Love That Rings Out Over All the Earth
21.	将夜	สยบฟ้าพิชิตปฐพี
	The Night of Parting	Skyward Conquest, Worldly Domination
22.	说英雄谁是英雄	ดาบเสียดฟ้า
	Among Heroes, Who is the Hero?	The Celestial Sword
23.	我家娇妻不好惹	รักนี้สามีจำยอม
	My Feisty Wife Can't Be Messed With	This Love, Husband's Willing Heart
24.	戏精女主桃花多	เสน่ห์ตราตรึงข้ามภพ
	The Drama-queen Heroine's Many Romances	Enchanted Beyond the Bounds of the World
25.	骊歌行	ลำนารักแห่งฉางอัน
	The Melody of Departure	The Chang'an Amour
26.	九流霸主	จอมคนเหนือชนชั้น
	The Overlords of the Nine Professions	The Super Elite

Example: Translating based on the core essence of the story

In this instance, 《乐游原》 is a distinctive term exclusive to the series. It carries connotations of “heaven,” “a utopian free society,” and “an idealized, non - existent realm.” This term serves as a common vehicle for expressing people's deep - seated hopes and longings for a free and unconstrained social order. This represents a free translation approach that

takes its name from the very core of the story. At the heart of the series lies the captivating narrative of a fisherman's adventure. By chance, the fisherman stumbles upon a land that has remained secluded and cut off from the outside world. Through a series of trials and experiences, the story unfolds. In the end, the protagonist of the tale manages to return to their hometown, accompanied by their lover. The Thai translation of this story adopts the name พสุธารักเคียงใจ, which, intriguingly, can be interpreted as “Love's domain is in the heart.” This Thai title seems to capture a different yet equally profound essence of the story, perhaps highlighting the emotional and spiritual journey within the narrative while maintaining a connection to the overarching themes of the series.

2) Naming the series according to its main character

Among the 60 Chinese ancient costume dramas broadcast on the WETV platform during the period from 2020 to 2023, 26 were translated using the free translation method, specifically by naming the series after its main character (see Table 6).

Table 6

Naming the series according to its main character

No.	Titles	Titles in Thai
1.	少女大人	ซูฉือ ได้เท่าสาวยอดนักสืบ
	The Young Female Master	SU CHI, the Female Detective
2.	灼灼风流	ขุนนางหญิงยอดเสน่ห์หา
	Brilliant Romance	The Charming Noblewoman
3.	嫣语赋	ชีวเยียนยอดหญิงพลิกชะตา
	Ode to Yanyu	Autumn Swallow: The Woman Who Transformed Her Destiny
4.	御赐小仵作	อู่ฉู่ มือชั้นสูตรฟ้าประทาน

No.	Titles	Titles in Thai
	The Emperor - Bestowed Little Forensic Lady	Chuchu, the Instrument of Heaven
5.	进阶的主母	สตรีแกร่งสกลใหญ่
	The Upgrading Mistress	The Resilient Woman
6.	传闻中的陈芊芊	ข้านี้แหละองค์หญิงสาม
	The Chen Qianqian in the Rumor	I Am the Third Princess

Example: Naming the series according to its main character

The literal meaning of 《少女大人》 in Chinese is “mistress”, and the translator uses the reader's understanding of the translation. In free translation, the translator uses the name of the protagonist and the translation of the character. “苏瓷” is the name of the protagonist, while “detective” is the character of the protagonist in the story. The translator translates it as ชูฉี ได๋เต้าสาวยอดนักสืบ (**SU CHI, the Female Detective**).

The 60 traditional Chinese TV dramas broadcast on the WETV platform during the period from 2020 to 2023 are summarized in Table 7: Translation Strategies.

Table 7

Translation Strategies for Series of Chinese Ancient Costumed Dramas Series

Translation Strategies							
Translation Strategies	SL		TL				
			Adaptation translation			Free Translation	
	word-for-word		explanatory	Addition/omission	substitution	core of the story	main character
percentage	11 %		7 %	12 %	17 %	43 %	10 %

Discussion of Results

This research on Chinese ancient costume drama titles and their Thai translations on the WeTV platform delves into the naming characteristics and translation strategies, offering valuable insights.

1. Naming Characteristics and Their Significance

Titles of Chinese ancient costume dramas are rich in cultural and aesthetic value, reflecting China's historical and mythological heritage. They incorporate diverse elements such as historical references, mythological themes, and artistic expressions. This diversity enhances the appeal of these dramas and caters to varied audience preferences, thus contributing to the global dissemination of Chinese culture.

2. Translation Strategies and Their Implications

Translation practices observed in this study highlight a dual-emphasis approach, balancing both Source Language (SL) and Target Language (TL) considerations. SL-Emphasis Translation Word-for-word translation accounts for only 11% of the titles, illustrating the challenges of directly transferring cultural nuances due to linguistic and cultural differences.

This study shows a dual-emphasis approach balancing Source Language (SL) and Target Language (TL) considerations.

2.1 SL-Emphasis Translation: Word-for-Word Translation (11%):

2.1.1 Directly translates titles with minimal adaptation to fit Thai language structure.

2.1.2 Ensures accuracy but may not fully convey cultural nuances due to linguistic differences.

2.2 TL-Emphasis Translation (89%): Adaptation and free translation dominate this category:

2.2.1 Adaptation Translation. Representing 36% of the translations, this translation techniques such as explanation, addition, omission, and substitution make titles more relatable to Thai audiences. For instance, culturally specific Chinese terms are modified to align with Thai cultural contexts.

2.2.2 Free Translation: Representing 53% of the translations, this approach involves creating titles that reflect the drama's essence or main character, ensuring clarity and accessibility for Thai viewers.

3. Key Influencing Factors

3.1 Cultural Differences. Cultural references, beliefs, and expectations in Thailand differ from China, requiring adaptations to make titles resonate with Thai audiences (e.g., Chinese historical or mythological terms often lack direct Thai equivalents).

3.2 Commercial Considerations. WeTV's goal of attracting a broad audience shapes translation choices, favoring strategies that boost viewer engagement, such as catchy or easily understood titles.

3.3 Language Evolution. The use of modern Thai expressions reflects shifts in language trends in media and entertainment, influenced by previous translations or industry patterns.

3.4 Translator Expertise. The translator's familiarity with Chinese culture and language proficiency influences the balance between literal accuracy and creative adaptation.

For TL-emphasis, adaptation and free translations dominate, adapting Chinese terms to be more culturally relevant and ensuring titles are engaging for Thai viewers.

4. Comparison with Previous Research

This study's findings both align with and deviate from previous research. Srivichien and Netrasomphol (2021) found that creating new names based on the main story was the most common translation method, which our research supports. However, compared to Chantapan and Jawala (2021), which found partial literal translation to be the most popular in the analyzed periods, our study shows a difference. Our research indicates that word - for - word translation (a form of literal translation) is only used in 11% of cases.

Building upon previous research, we have further discovered that during the translation of Chinese ancient costume movies into Thai, Thai words with distinct Chinese - style characteristics are utilized. Examples include “ราชันย์ (prince)”, “ปฐพี (world)”, “ดาบ (sword)”, “สำนัก (office)”, “ราชันมังกร (dragon king)”, “ไต่เท้า (detective)”, and “ขุนนาง (noblewoman)”. Additionally, given the genre of ancient costume dramas, translators incorporate words from ancient Thai language in the translation process, such as “ข้า (I)” and “มิอาจ (cannot)”.

5. Contribution and Future Directions

This research, based on the Newmark translation principle, contributes significantly to Chinese - to - Thai translation studies. It provides a comprehensive understanding of the translation strategies for Chinese ancient costume drama titles. For language teaching, it offers practical examples that can enhance students' understanding of cross - cultural translation. Future research could further explore the long - term impact of

these translation strategies on audience reception and cultural dissemination, and develop more refined translation guidelines tailored to different types of Chinese cultural content.

Recommendations

1. Implementation Suggestions

The translation methods identified in this study provide certain references for the analysis of Chinese-Thai translation. These methods are of some benefit to learners of both Chinese and Thai languages and have the feasibility of being integrated into translation learning courses. For translators, these methods can serve as a practical reference, which helps them improve the quality and accuracy of translations to a certain extent, and thus plays a certain role in promoting cross-cultural communication.

2. Suggestions for Future Research

In future research work, it is advisable to conduct a more in-depth exploration of the cultural context behind the translation of Chinese TV drama names in the Thai context. This requires a relatively comprehensive examination of how Thai cultural values, beliefs, and social norms interact in the translation process. If the cultural details can be grasped, translators may be able to create translations that are more in line with Thai culture and more attractive, thus triggering a certain resonance among Thai audiences to some extent.

In addition, future studies should focus on assessing the interest and comprehension levels of Thai audiences regarding the translation of Chinese TV drama names. This might involve conducting surveys, interviews, or focus group discussions to collect empirical data on which aspects of the

translations are most appealing or confusing to the audience. Such research will assist translators in fine-tuning their strategies to ensure that the translated names can not only convey the intended meaning but also attract the audience's attention and arouse their curiosity, ultimately promoting greater understanding and appreciation of Chinese TV dramas in Thailand.

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