1. Introduction

This paper addresses variation in the chosen translation strategies and chosen target languages of translations of Taiwanese idol drama titles before and after 2010. Taiwanese idol drama, a kind of TV drama, has been played on TV in Taiwan for about twenty years, and nearly 610 Taiwanese idol dramas have been released since *Má Là Sian Shih* [《麻辣鮮師》], was played on TV in 2000 (Hsu, 2015). The Chinese term, oǔ siàng jyù [偶像劇 / lit: idol drama], is derived from "trendy drama," which is starred by Japanese idols and focuses on current life and hot issues. The themes of Taiwanese idol dramas previously focused on "love", but in recent years, the topics and themes have diversified, covering various aspects of human life, including family, campus, career and relevant others. The plot of Taiwanese idol dramas is either adapted from comic books and novels or created based on some people's life experiences. For example, *Meteor Garden* [《流星花園》] is adapted from the Japanese comic series written by Yoko Kamio [神尾葉子]. In addition, the actors and actresses in Taiwanese idol dramas are always handsome and beautiful, so they can attract the audience's attention and interest.

Since a growing number of Taiwanese idol dramas is produced every year, the translations of Taiwanese idol drama titles have gained importance, particularly when they are prepared for overseas marketing (Chen, 2014; Ho, 2014). Only when an attractive English title of Taiwanese idol drama is used can the foreign audience be interested in it and watch it. For example, the English title of *In Time with you* for *Wǒ Kě Néng Bù Hueì Aì Nǐ* [《我可能不會愛你》] caught a huge audience's attention and won seven prizes in the 47th Golden Bell Awards. It was also translated into many languages, including Korean, Thai, Japanese, and relevant others. In

contrast, a boring or dull title translation, such as *Gloomy Salad Days* [《死神少女》], was not eye-catching, so its viewership was low. Thus, the title translation of Taiwanese idol dramas is one of the keys to high or low viewership and its importance cannot be underestimated. In this regard, the present paper tries to identify strategic and language variation in title translations of Taiwanese idol drama before and after 2010, and will also discuss the relevance between translation strategies and the socio-cultural context in which the translation is completed.

Since this paper deals with title translation, we need to review the literature that has introduced title translations of various types, including movie titles, headlines, book titles, and relevant others. In her paper, Hsu (1997) analyzed the title translations of American movies from English to Chinese from 1996 to 1997 and examined the relation between title translations and socio-cultural contexts. The results showed that 17 translation strategies were used, including literal translation, transliteration, and relevant others. This paper also points out that several external factors, such as time and trend, affect the choice of strategies for translating movie titles. In his paper, Peng (2005) investigated the strategies of English-to-Chinese translation of news headlines in the areas of words, grammar, rhetoric, and structure. The results identified some methods that had been used to translate English headlines into Chinese, including (1) literal translation, (2) sense-for-sense translation, (3) expansion, (4) structural change, (5) rhetoric, and relevant others. On the other hand, Liu & Xiang (2006) analyzed the features of movie titles and addressed some issues in relation to Chinese-English translation of movie titles, including (1) the messy and low-quality situation, (2) the difference between alienation and assimilation, and (3) over-imitation of Hollywood blockbusters' translation modes. The authors claimed that translators should consider the individual and major characteristics of original movies and target audiences' cultural backgrounds, so the translations can successfully achieve their informative, aesthetic or commercial functions. In

her thesis, Hung (2010) explored the differences in the Chinese translations of foreign films between Taiwan and China. The findings showed that the translation in Taiwan utilized adaptation a lot, but the translation in China frequently used literal translation. In her paper, Guo (2011) addressed the translation of the chapter titles of *Hong Lou Meng* and made a comparison among three translation versions. The results indicated that explicitation in translation always made the complex stories and relationship among participants clearer to be understood.

As presented in the previous research on title translation, the subjects of discussion focus on movies and books, and the translation languages pairs and directions are mostly from English to Chinese. Unlike the proceeding research, this paper deals with the title translations of Taiwanese idol dramas from Chinese to English and probes the relevance of translation strategies to the dominant translation trend in a specific social-cultural context. Specifically, this paper tries to achieve three research objectives: (1) to identify the most and least frequently used strategies in the translations of Taiwanese idol drama titles before and after 2010, (2) to detect the most and least frequently used target languages in the translations of Taiwanese idol drama titles before and after 2010, and (3) to probe the relevance between drama title translation strategies and the dominant translation trend in a socio-cultural context. To achieve the purposes, two research questions are raised to frame the investigation as follows:

(1) What strategies are most and least frequently used in the translations of Taiwanese idol drama titles before and after 2010? And how is the finding related to the socio-cultural context?

(2) What target languages are used in the translations of Taiwanese idol drama titles before and after 2010? And how is the finding related to the socio-cultural context?

To answer RQ1, we analyze collected data to identify translation strategies based on the

criteria of Bastin's (1998) adaptation theory. The authors will identify strategic variation in the translations of Taiwan idol drama titles before and after 2010. Furthermore, the authors will explore how the chosen strategies are governed or/and affected by the dominant trend of translation in a specific socio-cultural community. To answer RQ2, the authors will conduct quantitative analysis to calculate the number of chosen target languages. The results of investigation can be used to check if more target languages are used to translate Taiwanese idol drama titles after 2010 than before 2010 and this might be related to the impact of globalization in recent years.

2. Theoretical Review

Due to a chronological study of the strategies for translating Taiwanese idol drama titles and the target languages, some important concepts of Lefeveré's (1992) theory of poetics, and globalization theory will be used to frame and support all arguments and discussions in this paper.

2.1 Lefeveré's Theory of Poetics

According to Lefeveré (1992), some concrete factors determine the reception, acceptance or rejection of literary texts, including power ideology, institution and manipulation, which often affect a translator's strategic choice. The research emphasizes three key factors in the literary system having some impact on a translator's strategy selection, including (1) professionals within a literary system, (2) patronage outside a literary system and (3) the dominant poetics.

Professionals refer to the critics, reviewers, teachers and translators, whose comments or viewpoints often affect the formation of poetics in a specific socio-cultural context (Lefeveré,

1992). Patronage means the persons or institutions that can initiate the public's reading, and a writing style, including the publishers, the media, a political class or party, and some institutions that regulate the distribution of literaturey (Lefeveré, 1992). In detail, there are three characteristics of patronage: (1) the ideological component, which constrains the choice of subjects and the form of its presentation; (2) the economic component, which concerns the payment of writers and rewriters, and (3) the status component, which means meeting the patron's expectations. In addition, patronage is classified into undifferentiated and differentiated types depending on the three above components (Lefeveré, 1992).

The dominant poetics has two elements: (1) literary devices and (2) the concept of the role of literature. The former contains genres, symbols, and characters, and the latter, the relation of literature to the social system where it is used. The importance of poetics is that a change in the status of a specific genre or text type in the entire literary system will affect chosen strategies for rendering the genre or the text type. When a literary genre moves from a central position to the peripheral one in a socio-cultural context, the dominant translation strategy will also change from literal translation to communicative translation with some adaptation. An obvious example is that poetry in early times holds a higher status, so its translation often witnesses the replication of the original literary form and the representation of original rhetorical devices. However, with the declining status of poetry in modern times, the poetry translation rarely reproduces the original literary form and tends to use the strategy of communicative translation (Lefeveré, 1992; Ren, 2013). Since the present paper investigates the relevance of translation strategies to the socio-cultural context, not word choices and rhetoric devices, the authors focus on the concept of the role of literature using the theory of poetics as the framework. The theory of dominant poetics is more appropriate to explore how the dominant translation trend leads to difference in the chosen strategies for translating idol

drama titles before and after 2010.

Some researches have addressed the impact of poetics on the choice of translation strategies. In her thesis, Ding (2009) investigated the strategies for translating culture-specific items in literary works. The results showed that in rendering literary works, literal translation was the most frequently used strategy in early times, but adaptation became the most frequently used one in modern times. In another thesis, Tsai (2012) analyzed the translations of movie titles in Taiwan and China. The findings showed that literal translation was the normative strategy before the mid-20th century across the Taiwan Strait. Towards the end of the 20th century, Taiwan translators began to use free translation for a change, but translators in China still viewed literal rendering as an appropriate strategy. A literature review above reveals a strategic shift in the translations of Taiwan literature, and the strategy for addressing movie titles moves from literal translation in early times to adaptation in contemporary times.

In addition, to illustrate how title translation strategies are chosen under the impact of different translation theories that are emphasized at different times, we can review some literature that addresses translation theories and strategies in Taiwan. According to Tung (2010), the dominant translation studies focused on linguistic issues and literal translation was the most frequently adopted strategy in the early 20th century. He claimed that Yen Fu's three criteria of translation, faithfulness, expressiveness and elegance were often used to assess the quality of a translation. "Faithfulness" means that the translation should faithfully represent the thoughts or ideas and the form of the original text. "Expressiveness" refers to the fluency of translation, and "elegance" indicates a beautiful literary style that makes translation esthetically pleasing (Shen, 2000; Zhong, 2003). In contrast, in the late 20th century, due to cultural and functionalistic turns in Western translation theories, translation strategies are often adopted depending on the extra-linguistic factors, such as textual function and target audiences. Based

on Vermeer's (1989) *skopos* theory, translation is a way of communication, and its emphasis is whether the translation can successfully achieve its textual function. The purpose of translation often governs the translator's choice of translation strategies, and the translated texts should be functionally adequate. The recent research on translation strategies tends to investigate if a translation can successfully achieve its intended purpose from the perspective of *skopos* theory (Shi, 2014). A shift in the choice of translation strategies under the impact of different translation theories that are held in high esteem at different times can be used to support variation in the translation strategies of Taiwanese idol drama titles before and after 2010.

2.2 Globalization Theory

The theoretical concept of globalization can also be used to support why there are more target languages chosen for the translations of Taiwanese idol drama titles after 2010 than before 2010. According to the Merriam-Webster Dictionary (n.d.), "globalization" is defined as the act or process of globalizing, especially for the development of an increasingly integrated global economy that features free trade, the free flow of capital, and the tapping of cheaper foreign labor markets.

In the 1960s, the term, "globalization" was proposed by Marshall McLuhan (1962), a Canadian communication scholar, and it has been applied to different disciplines for several years. In economics, globalization focuses on the internationalization of economy and trade, and the spread of market (Liu, 2007). In international relations, it centers on the relationship among nations and the development of global politics (Liu, 2007). In sociology, globalization scholars call our attention to the importance of interaction between organizations and the form and rise of world society (Liu, 2007). In historiography, people are interested in the progress of the earth. In culture studies, globalization means the spread of information and homogenization (Liu, 2007). The above statements imply that globalization has been broadly

used and this paper will apply it to the study of dram title translation.

As Kumaravadivelu (2008) has put it, "globalization refers to a dominant and driving force that is shaping a new form of interconnections and flows among nations, economics, and peoples" (p. 32). It results in "the transformation of contemporary social life in all its economic, political, cultural, technological, ecological, and individual dimensions" (Kumaravadivelu, 2008, p. 32). As an essential part of globalization, cultural globalization refers to how "contacts between people and their cultures — their ideas, their values, their ways of life — have been growing and deepening in unprecedented ways" (Kumaravadivelu, 2008, p. 33). Cultural globalization is not reduced to Westernization or Americanization; rather, it suggests a mixture of diverse cultures around the world. Local color is not fully removed or substituted by foreign ones under the impact of globalization. Instead, the local culture could be developed through transformative modification in a multi-cultural industry. Borrowing the concept of cultural globalization to frame the discussion, the present paper will justify that more target languages are chosen to translate Taiwanese idol drama titles after 2010 than before 2010.

3. Methodology

In the present research, 548 Chinese titles of Taiwanese idol dramas and their corresponding English translations were collected for strategic analysis. The research data could not be found in the governmental website and were collected from *List of Taiwanese Idol Dramas* [臺灣偶像劇列表] on Wikipedia, and the research data had been verified again via each official website of Taiwanese idol drama, Táiwān ǒuxiàng jùchǎng [臺灣偶像劇場], or IMDb. Readers can consult Appendix about chosen titles and their translations. The reason for choosing drama title translations is that they are important and make a box office success when

they are played on TV. The collected data, released from 2000 to 2019, last for 20 years, and run through the entire history of Taiwanese idol drama. They are presented by using nine target languages, including English, Finnish, French, German, Italian, Japanese, Korean, Spanish, and Vietnamese (in alphabetical order). These translated titles are chosen to identify which target language is most frequently used to translate Taiwanese idol drama titles.

As for the research methods, we conduct both quantitative and qualitative analyses. Quantitative analysis is adopted to calculate the number of most frequently used strategies for dram title translations before and after 2010 respectively. Qualitative analysis is conducted to explore the reasons for the statistical results and discuss the implications of research findings.

With respect to analysis criteria, Bastin's (1998) global adaptation (GA), and local adaptation (LA) are considered. Global adaptation (GA) is determined by extra-linguistic factors such as audiences' expectations and textual functions. Global adaptation (GA) is also regarded as the creation of the source text to achieve a different translation purpose. In contrast, local adaptation (LA) is limited to certain parts of a text arising from the linguistic differences between source and target texts (Shih, 2012).

In the present paper, Bastin's (1998) global adaptation (GA) is redefined as the rewriting of the entire titles based on the plot of Taiwanese idol dramas and its purpose is to attract the audience interest. In a different manner, local adaptation (LA) is redefined as a partial change in the drama title translation by omitting or adding some words. Some scholars also proposed adaptation-related concepts. Vinay and Darbelnet (1958) identified two translation strategies: direct translation and oblique translation. Direct translation suggests literal translation that refers to transcription of the original and transliteration. Oblique translation is similar to adaptation that can be used when a source message cannot find its equivalent in the target language/culture. Similarly, Nida (2000) maintained that the translator often adapted a source

message to suit the linguistic conventions in the target culture or meet the expectation of the editor, the publisher, and the target readership. Notably, there is a hybrid translation, which combines two strategies together within one title translation. At this point, we choose global adaptation (GA), local adaptation (LA), literal translation (LT) and hybrid translation as analysis criteria. Table 3.1 shows these criteria and their matching strategies.

Table 3.1 *The translation strategies and analysis criteria for Taiwanese idol drama's title translations*

Analysis Criteria	Definitions	Translation Strategies
Global Adaptation (GA)	The total paraphrase of the title	• Creation (CR)
Local Adaptation (LA)	The partial paraphrase of the title	• Partial omission (PO) • Expansion (EXP) • Partial paraphrase (PP) • Modulation (MOD)
Literal Translation (LT)	The direct translation of the title	• Transcription of the original (TO) • Transliteration (TL)
Hybrid (HB)	A combination of two translation strategies	• Global adaptation (GA) + Local adaptation (LA) • Global adaptation (GA) + Literal translation (LT) • Local adaptation (LA) + Literal translation (LT)

Some examples are used to explain the above strategies. When the title of *Wǒ Kě Néng Bù Hueì Aì Nǐ* [《我可能不會愛你》] is translated as *In Time with You*, the strategy of creation is used. Since the English translation is completely different from the source title, so it is

viewed as global adaptation (GA). When *È Zuò Jyù Jhih Wǔn* [《惡作劇之吻》] is rendered as *It Started With A Kiss*, it uses a paraphrase; è zuò jyù [惡作劇] is not seen in the translated title and only wǔn [吻] is rendered as "kiss," so it is identified as local adaptation (LA). When the title of *Si Lì Rén Chi* [《犀利人妻》] is translated as *The Fierce Wife*, transcription of the original is used. Furthermore, when *Siaǒ Haí Dà Rén* [《小孩大人》] is rendered as *Man．Boy*. Literal translation (LT) is used to render "siaǒ haí" [小孩] as "boy" and "dà rén" [大人] as "man", and local adaptation (LA) is used to change the word sequence. If local adaptation (LA) is not used, the translated title should be *Boy．Man*. This example is a strategic combination of literal translation (LT) and local adaptation (LA), identified as the hybrid translation. At this point, we choose global adaptation (GA), local adaptation (LA), literal translation (LT) and hybrid translation as the criteria to analyze and identify variation in the drama title translations.

4. Findings and Discussions

This section reports the findings of variation in the chosen translation strategies and chosen target languages before and after 2010.

4.1 Variation in the chosen translation strategies for drama titles

In answer to RQ1 about the most and least frequently used strategies for translating Taiwanese idol drama titles before and after 2010 and their relevance to the dominant translation trend in a specific socio-cultural context, the results indicate pre-2010 title translations favor the literal translation strategy most, but post-2010 translations prefer the adaptation strategy. Specifically, before 2010, literal translation (LT) is more frequently used, taking up 50% (68 out of 184). Local adaptation (LA) holds 26% (36 out of 184); global adaptation (GA) takes up 23% (31 out of 184), and "Hybrid" holds 1% (1 out of 184). Figure

4.1 shows the percentages of the strategies for translating Taiwanese idol drama titles before 2010.
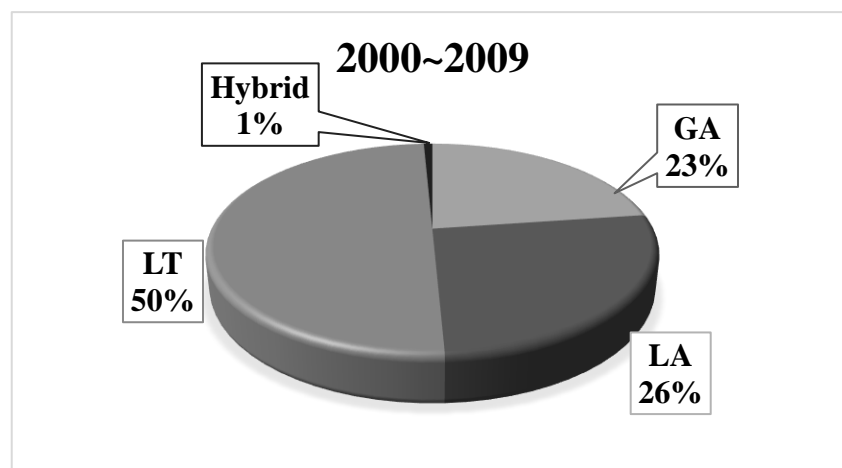

Figure 4.1: *The distribution of the strategies for translating Taiwanese idol drama titles before 2010*

On the contrary, after 2010, local adaptation (LA) takes up 29% (122 out of 426), global adaptation (GA) holds 33% (135 out of 426), literal translation (LT) takes up 36% (148 out of 426) and "hybrid translation" holds 2% (7 out of 426). In addition, a combination of local adaptation (LA) and global adaptation (GA), taking up 62% (257 out of 426) shows a higher frequency than that of literal translation (LT), which only holds 36% (148 out of 426). Figure 4.2 shows the percentages of the strategies for translating Taiwanese idol drama titles after 2010.
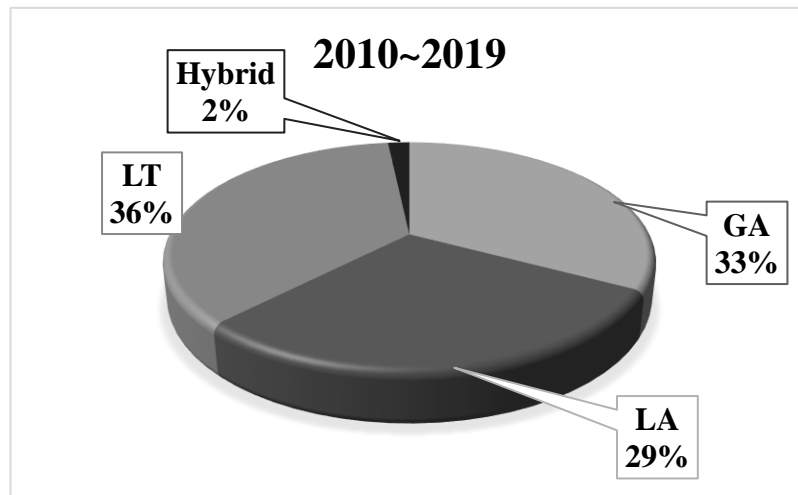
Figure 4.2 *The distribution of the strategies for translating Taiwanese idol drama titles after 2010*

A comparison between Figure 4.1 and Figure 4.2 leads to the conclusion that literal translation (LT) is more frequently used (50%) before 2010, but a combination of local adaptation (LA) and global adaptation (GA) is more frequently used (62%) after 2010. Besides, the percentage of "hybrid translation" rises from 1% before 2010 to 2 % after 2010.

The strategic difference between pre-2010 and post-2010 translations could be attributable to different translation strategies chosen by the translators at different times. In early times, Taiwan translation favored literal translation because a Chinese translation master, Yen Fu (Lin, 2014; Shen, 2000) proposed the theory of "faithfulness, fluency and elegance." This theory calling for the use of word-for-word translation outweighs other theories. Because of this impact, translators before 2010 tend to handle the translation of idol drama titles with the literal translation strategy. For example, the titles of idol drama, *Weí Siaò Pasta* [《微笑 Pasta》] and *Jhong Wú Yàn* [《鍾無艷》], are literally rendered as *Smiling Pasta* and *JHONG WU YAN.* The translations are done based on the surface meaning of each word and stick to the original word sequence without any change.

Nevertheless, there has been an increasing attention and acceptance of Western translation theories after 2010 in Taiwan, so Taiwan translators' choice of translation strategies is making a difference. The functionalistic theoretical impacts gradually lead to a shift in translation strategies from source-oriented to target-oriented, focusing more on effective communication of the message and on the audience's reception than the faithful replication of original forms and meanings. A shift in the original word sequence or re-writing of the original title in the target language is preferably used. For example, the titles of two idol dramas, *Sià Yí Jhàn, Sìng Fú* [《下一站，幸福》] and *Wǒ Zu Liaǒ Yì Gẹ Chíng Rén* [《我租了一個情人》], are respectively translated as *Autumn's Concerto* and *Love Me Or Leave Me* by adopting the adaptation strategy, not a literal translation, *Next Station – Happiness* and *I Rent A Lover.* The adapted titles attract the target audience more than the literal translations. A shift from the preference for literal translation before 2010 to the preference for adaptation after 2010 can be supported with Lefeveré's (1992) argument that translation strategies are often controlled and governed by the dominant translation trend in a specific socio-cultural context.

4.2 Variation in the chosen target languages of drama title translations

In answer to RQ2 regarding variation in the target languages chosen to translate Taiwan idol drama titles before and after 2010, the statistical results show that pre-2010 translations only use three target languages, including English, Japanese, French, but post-2010 translations use seven target languages, including English, Japanese, French, Italian, German, Vietnamese, and Korean. In other words, more target languages are used after 2010 than before 2010. English remains the most frequently chosen target language before and after 2010. As more and more Taiwanese idol dramas are shot, there are only 129 titles rendered in English before 2010, but there are 387 titles rendered in English after 2010. This finding implies that the translated titles rendered in English after 2010 are about three times as many as those before

2010. However, the frequencies of untranslated titles dramatically drop from 48 to 14. Figure 4.3 shows variation in the target languages chosen for the translations of Taiwanese idol titles before and after 2010.
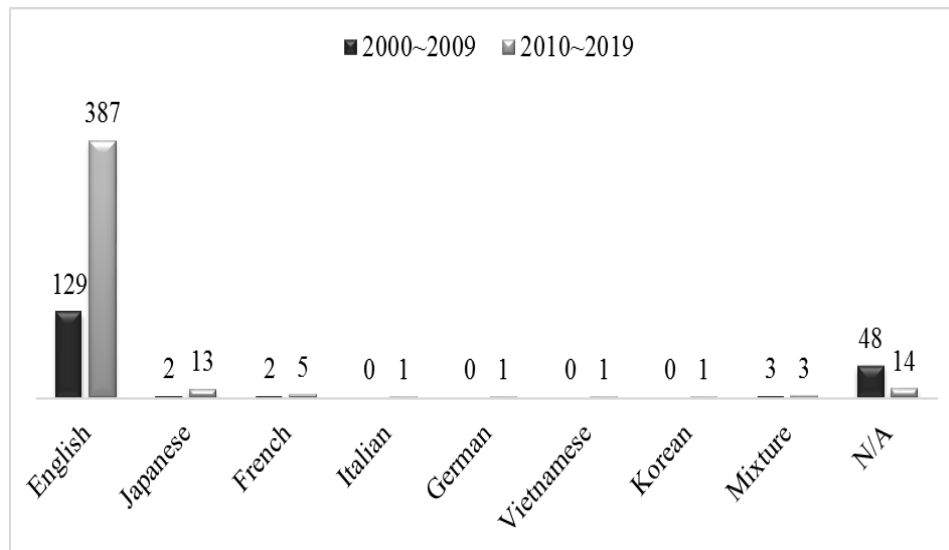

Figure 4.3 *The difference in the target languages chosen for the translations of Taiwanese idol titles before and after 2010*

Though English is found to be the most frequently used target language before and after 2010, the use of some minor target languages, such as Japanese, French, Italian, German, Vietnamese, and Korean, shows a higher frequency after 2010. 26 Taiwanese idol drama titles are translated into non-English languages, with 15 titles into Japanese, 7 titles into French, 1 title into Italian, 1 title into German, 1 title into Vietnamese, and 1 title into Korean respectively.

To name a few to explain the reasons why non-English languages are chosen as the target languages to translate Taiwanese idol drama titles. For instance, *Chun Mei* [《春梅》] is translated into Japanese as *HARU*. The background of this idol drama is the period of Taiwan under Japanese rule, so Japanese is chosen as the target language to present its background.

Meí Yoǔ Míng Zịh Dẹ Tián Diǎn Diàn [《沒有名字的甜點店》] is translated into French as *Amour et Pâtisserie* because the plot is about a French dessert shop. Furthermore, *Aì Shàng Chiaǒ Kè Lì* [《愛上巧克力》] is translated into Italian as *Ti Amo Chocolate* since its plot is about a chocolate shop and chocolate is a representative product of Italy, especially Ferrero Rocher [金莎巧克力] that is well known worldwide. Another title *Baí Sè Jhih Liàn* [《白色之戀》] is translated into German as *Die Sterntaler* since the setting is in a snowy country and the translation, *Die Sterntaler*, means "star money" and is derived from German *Grimm' Fairy Tales*. At last, *Sin Niáng Jià Daò* [《新娘嫁到》] is translated into Vietnamese as *Tân Nương Giá Đáo* because this idol drama is about how new immigrants like brides from Vietnam get used to the life in Taiwan and accept the cultural difference between Taiwan and Vietnam.

In addition to the application of non-English languages, the authors also find that there is a combination of two target languages in the translation of one title. One combination is Spanish plus English, and another is Japanese plus English. For example, *Weí Siaò Pasta* [《微笑 Pasta》] is translated into Spanish and English together as *Sonria Pasta*; "*weí siaò*" [微笑] is rendered in Spanish as "sonria", and "pasta" keeps its original English form. "Pasta" is a common English word and many people know it, so the title translation retains this word without change. It is also interesting to find that there are two translations for one Taiwanese idol drama title in the same target language. For instance, *Jhíh Jyù Chǎng - Mòng Lǐ Dẹ Yì Chian Daò Chiáng* [《植劇場－夢裡的一千道牆》] is rendered into *1000 Walls in Dream* and *All About Love*. The former is for TV station (TTV), and the latter is for online video platform (Netflix). The above examples show that title translations are adapted to different countries or regions.

Now, we realize that to meet the expectations of different groups of target audience, one title can be translated into two different target languages. Ten Taiwanese idol dramas are

translated into two different target languages, i.e. English and Japanese. For example, *Siaŏ Zih Nyŭ Haí Siàng Chián Chong* [《小資女孩向前衝》] is rendered as *Office Girls* in English and 進め！キラメキ女子 in Japanese. Compared with English, the Japanese language is more familiar to Japanese, so the Japanese translation can be used to promote overseas marketing in Japan. Additionally, there are different English translations for the same title. For example, *Tou Sin Dà Shèng PS Nán* [《偷心大聖 PS 男》] is translated into English as *PS Man*, for the ordinary audiences, but is translated as *The Player* for overseas marketing in Singapore. The preceding examples suggest that title translations need to be adapted to meet the expectations of different groups of audience in different countries or regions.

We may figure out part of the reason for the preceding translation phenomenon from the perspective of cultural globalization. In early times, many Taiwanese idol dramas were not marketed or exported overseas, so they were not translated into foreign languages before 2010. However, due to cultural globalization in recent years, Taiwan's TV companies start marketing their idol dramas overseas, and so many drama titles need to be translated into foreign languages for international audiences after 2010. The trend of cultural globalization has led to an increase in the number of chosen target languages that rises from three before 2010 to seven after 2010. Cultural globalization promotes cultural exchange across borders, so more target languages are used in the title translations of Taiwanese idol dramas after 2010, and fewer and fewer drama titles are untranslated. Furthermore, the trend of cultural globalization has made English, a global *lingua franca*, chosen as the dominant target language, so many Taiwanese idol drama titles are translated into English. However, although there are different motivations for the choice of non-English target languages to translate dram tiles, their common objective is to attract the audience's interest and attention. Thus, due to the linguistic uniqueness of non-English title translations, two target languages are often used for the translations of one

Taiwanese idol drama title. This phenomenon is also affected by cultural globalization because different translations of the same title can be   provided to different groups of international audiences.

In sum, we reach a conclusion that since Taiwan becomes more globalized after 2010, more international components are incorporated into the plots of Taiwanese idol dramas and TV companies expect to market their dramas to international audiences. For this reason, more non-English target languages are chosen to translate drama titles. The use of more target languages attracts more international audiences, and makes them more interested in Taiwanese idol dramas. Undeniably, diversity of target languages is affected by the impact of cultural globalization. In conclusion, variation in translation strategies and target languages is closely related to a change in the dominant translation trend of a specific social-cultural context.

5. Conclusion

In summary, this study has justified that in the translations of Taiwanese idol drama titles, there is a close relevance of strategic choice and target language diversity to the dominant translation trend in a socio-cultural context. The results of strategic analysis show that literal translation is more frequently used (50%) before 2010, but adaptation is more frequently used (62%) after 2010. The higher frequency of adaptation in recent years is attributed to the impact of Western functional translation theory, concurring with Lefeveré's (1992) argument that translation strategies are often govern by dominant poetics. Furthermore, more different target languages are chosen for translating the titles after 2010 than before 2010. The higher diversity of target languages after 2010 is affected by the globalization trend. In general, this paper has justified that strategic choices and target language diversity are closely relevant to the trendy

socio-cultural context.

We can explore some empirical significance of this research from the chronological and socio-cultural perspective. On the one hand, the findings prove that time is a key to a shift in the chosen strategies for translating the titles of Taiwanese idol dramas at different times. On the other hand, there are different poetics or dominant translation trends in different socio-cultural contexts at different times, and they often affect the translator's choice of strategies for translating drama titles.

Even though this study only focuses on the title translations of Taiwanese idol dramas, this research model can be replicated in future research when different types, such as book titles, movie titles, soap operas titles, drama titles, and related others, are investigated to identify variation in different periods of time. Furthermore, if more research data are collected, and more language pairs involved in the translation are chosen, such as Japanese (JP) and Traditional Chinese (ZH-TW), Korean (KO) and Traditional Chinese (ZH-TW), the findings could be more genuine and more representative. In sum, despite the small size of samples, this research has shed light on the significance that chosen strategies for translating Taiwanese idol drama titles and the chosen target languages have close relevance to dominant poetics or/and the translation trend in a specific socio-cultural context in which translations are handled.

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Appendix

A sample list of Taiwanese idol drama titles with their translations from 2000 to 2019

No.	Year	Titles of Idol Dramas	Translations of the Titles
1	2000	《大醫院小醫師》	*Big Hospital, Little Doctor*
2	2001	《流星花園》	*Meteor Garden*
3	2002	《MVP 情人》	*My MVP Valentine*
4	2003	《海豚灣戀人》	*At the Dolphin Bay*
5	2004	《鬥魚》	*The Outsiders*
6	2005	《惡作劇之吻》	*It Started With A Kiss*
7	2006	《花樣少年少女》	*Hanazakarino Kimitachihe*
8	2007	《公主小妹》	*Romantic Princess*
9	2008	《命中注定我愛你》	*Fated to Love You*
10	2009	《敗犬女王》	*My Queen*
11	2010	《犀利人妻》	*The Fierce Wife*
12	2011	《我可能不會愛你》	*In Time with You*

No.	Year	Titles of Idol Dramas	Translations of the Titles
13	2012	《向前走向愛走》	*Love Forward*
14	2013	《我的自由年代》	*In A Good Way*
15	2014	《16 個夏天》	*The Way We Were*
16	2015	《他看她的第 2 眼》	*When I See You Again*
17	2016	《1989 一念間》	*Back To 1989*
18	2017	《植劇場－花甲男孩轉大人》	*A Boy Named Flora A*
19	2018	《1006 的房客》	*Meet Me @1006*
20	2019	《我們與惡的距離》	*The World Between Us*