

Wu, E Chou, Providence University, Taiwan

The Promise: Chen Kai-ge's Intercultural Translation

As a fantasy film, Chen Kai-ge's *The Promise* throws off the fetters of traditional martial arts films by presenting such symbols as the *sakura* flower, the bull running, the armor, the banana labyrinth, the labyrinth palace, the feather, time travel, the cloak, the bird cage, the relationship between goddess and men. Some of these symbols are hardly sinicized. Moreover, being a transnational production, the film includes Korean and Japanese protagonists as well as the numerous transcultural episodes of destiny, the battlefield, the Princess, deception, sex, bathing scene, the massacre, and entrapment. This paper is to discuss these representations of interculturality based upon translation theories: Lawrence Venuti's concepts of foreignization and domestication, Javier Franco Aixela's "culture-specific items", and Eugene Nida's theory of biculturalism. It then examines the negotiation of cultural transfer and how acceptable the negotiation is to domestic and foreign audiences. The paper finally suggests intercultural studies be developed to cultivate global citizens and viewers.