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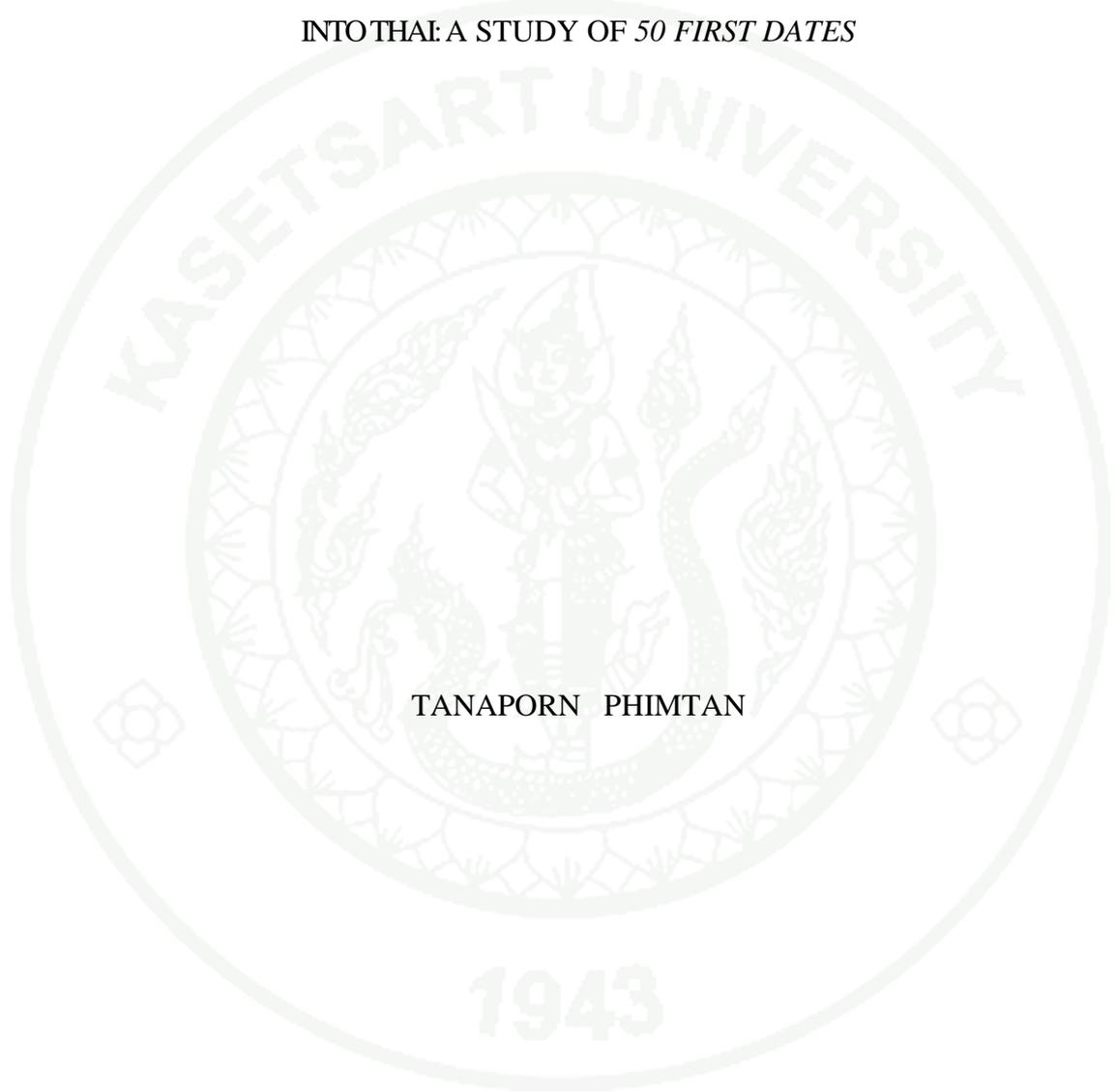
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THESIS

AN ANALYSIS OF STRATEGIES IN TRANSLATING AMERICAN HUMOR
INTO THAI: A STUDY OF *50 FIRST DATES*



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Thesis Submitted in Partial Fulfillment of
The Requirements for the Degree of
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This qualitative study explored strategies in translating American humor into Thai. Also, it investigated the possible linguistic and cultural factors influencing those strategies of translation. The data were collected from the subtitle of the comedy film, *50 First Dates*. The descriptive and interpretative methods of content analysis (Berg, 2004; Coffey and Atkinson, 1996; Leedy and Ormrod, 2005; Strauss and Corbin, 1998) were employed based on major theoretical frameworks including humor classifications (Seaward, 2006), translation approaches (Nida, 1964, 1975), translation strategies (Baker, 1992), humor translations (Delabastita, 1996; Mateo, 1995) and suggested aspects related to factors that influence the techniques of translation (Baker, 2002; Chiaro, 1992; Defense Language Institute, 1974; Nathong, 1993; Panakul, n.d.; Wong and Shen, 1999).

The results of the study revealed that there were six main translation techniques used in translating humor in the American comedy movie, *50 First Dates* from English into Thai. These techniques included cultural substitution, word-for-word translation, the mixed methods of translation, interpretation, transliteration, and the use of pun with similar linguistic forms (words/phrases, meanings, and sounds). There were four linguistic factors influencing those techniques: phonological factors, lexical factors, syntactic factors, and semantic factors. In addition, five cultural factors appeared to influence the applications of those techniques: universal sense of humor, cultural-specific expressions, ethical restrictions in the target language, jargon, and period style.

Student's signature

Thesis Advisor's signature

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TABLE OF CONTENTS

	Page
LIST OF TABLES	iii
LIST OF FIGURE	iv
LIST OF ABBRIVATIONS	v
GLOSSARY	vi
CHAPTER I INTRODUCTION	1
Rationale of the Study	1
Statement of the Problem	4
Objectives of the Study	5
Research Questions	5
Scope of the Study	6
Significance of the Study	6
CHAPTER II LITERATURE REVIEW	7
Theories of Humor	7
Theories of Translation	24
Linguistic and Cultural Aspects in Translation	34
Previous Studies	49
CHAPTER III METHODOLOGY	51
Research Approach and Design	51
Data Collection	51
Data analysis	52
Verification of the Research	53
Ethical Concerns	53

TABLE OF CONTENTS (CONTINUED)

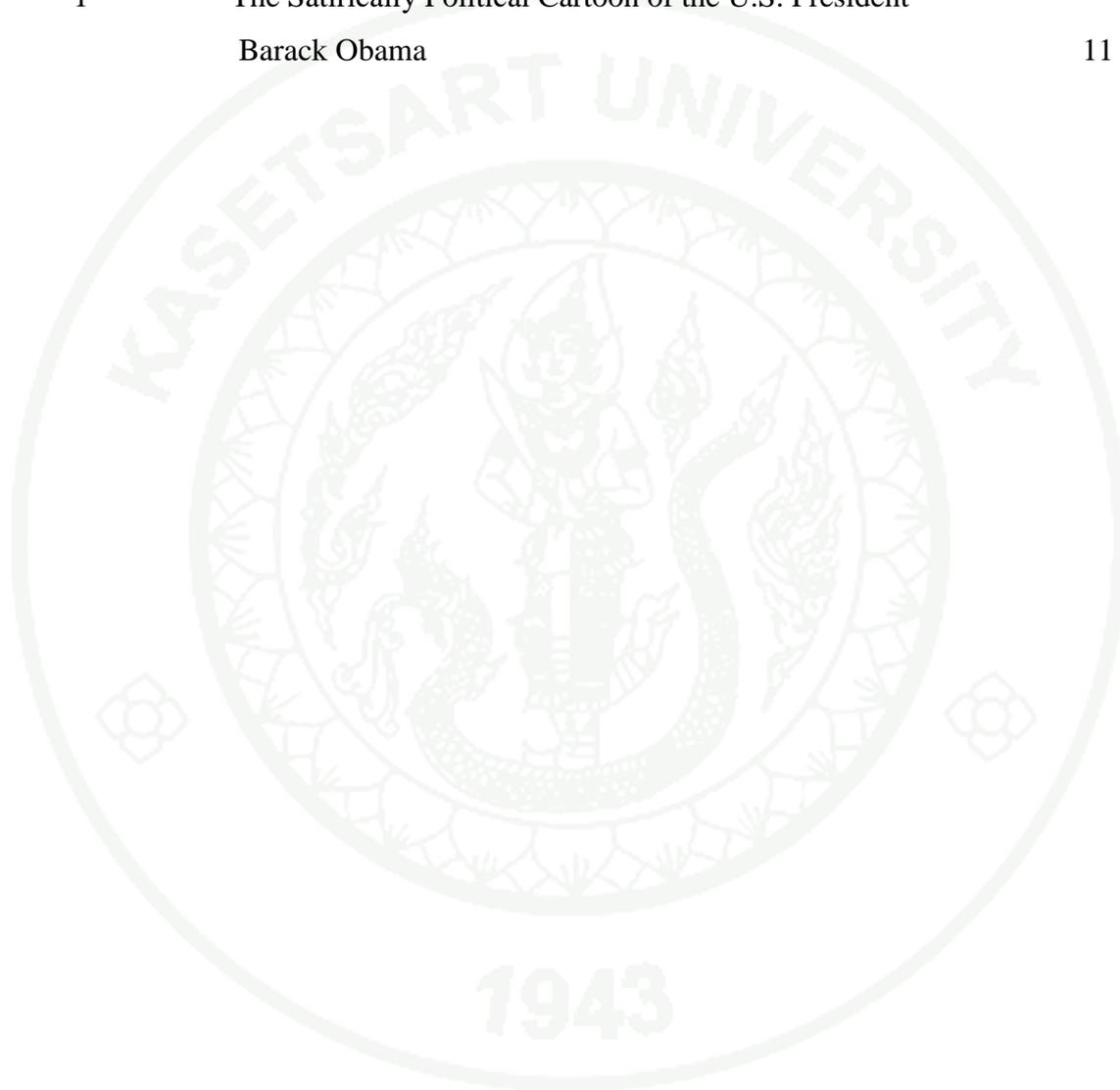
	Page
CHAPTER IV RESULTS	54
The Technique of Cultural Substitution	57
The Technique of Word-for-Word Translation	71
The Technique of the Mixed Methods	77
The Technique of Interpretation	83
The Technique of Transliteration	88
The Use of Pun with Similar Linguistic Forms (Words/Phrases, Meanings, and Sounds)	90
Summary of the Results	91
CHAPTER V DISCUSSION AND CONCLUSIONS	96
Discussion and Conclusions of the Research Findings	96
Implications, Limitations and Recommendations of the Study	104
REFERENCES	106
APPENDICES	113
Appendix A A Summary of the Film “50 First Dates”	114
Appendix B The Table Showing Validation of Types of Humor and Translation Techniques	116
Appendix C The Request Letter	126
BIOGRAPHICAL DATA	128

LIST OF TABLES

Table		Page
1	Types of humor found in the study	55
2	Techniques of humor translation found in the study	56
3	Summary of the Results	92
Appendix Table		
1	The table showing validation of types of humor and translation techniques	117

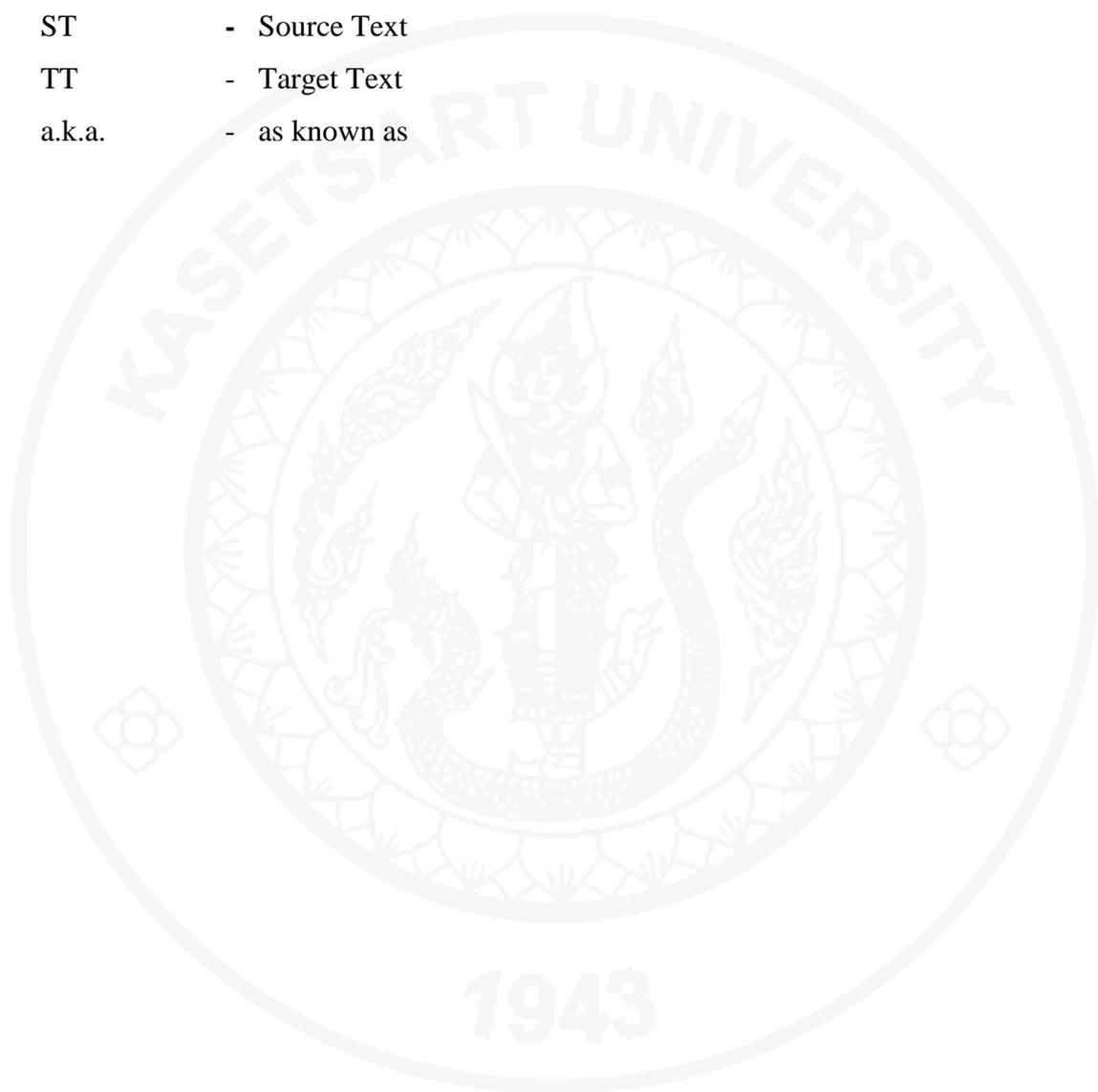
LIST OF FIGURE

Figure		Page
1	The Satirically Political Cartoon of the U.S. President Barack Obama	11



LIST OF ABBREVIATIONS

SL	- Source Language
TL	- Target Language
ST	- Source Text
TT	- Target Text
a.k.a.	- as known as



GLOSSARY

มิสเอ็กซ์แตก [mī s- eks- taek]	-	a girl who is addicted to sex.
พะโล้ [pá - lóh]	-	1) a kind of Chinese dish, which mainly consists of pork, boiled egg, tofu and Chinese five spices; 2) a person, usually female, who is fat [Thai slang]
หม้อเก่า [mǎo - káw]	-	1) an old pot; 2) a wife [Thai slang]
ไส้กรอก [sây - krǎk]	-	1) a sausage; 2) a man's penis [Thai slang]
หอย [hǎy]	-	1) a shell; 2) a woman's vagina [Thai slang]
ปีโป้ [pi-pô]	-	1) a jelly snack whose shape looks like a spire; 2) a slang used to describe an animal's penis in the film subtitle in this study because of its shape
กระสวย [krá - suay]	-	1) a spindle; 2) a slang used to describe a man's penis in this movie because of its shape
ตุ้แห้ว [tú - nàw]	-	a teasing sound produced by a speaker when touching a sensitive part of a person or an animal
จ้ำจี้ [jǎm-jí]	-	1) a kind of children's game; 2) a physical activity of making love [Thai slang]

CHAPTER I

INTRODUCTION

Rationale of the Study

In the present era of globalization with vital advances in technology and telecommunications globally, cross-nation communication is dramatically increasing. People around the world can easily communicate with one another. Today, not only are linguistic representations conveyed to people all over the world, but their culture also plays a vital role in communication. It is widely recognized that effective communication requires both linguistic competence and understanding of social and cultural variations between interlocutors. Hence, to communicate with people whose culture and language are different is a great challenge.

In particular, culture is one of the major and foremost components vital in effective cross - cultural communication. People who know how to communicate across cultures effectively will be successful in performing negotiations or other kinds of interactions. More interestingly, there are various types of cultural features that represent human development. Hughes and Kroehler (2008) have an opinion that culture is the social heritage of people which reflects a group's way of life and comprises of the values, beliefs, traditions, language, symbols, food, clothing, art, music, religion and laws. Thus, to be successful in effective communication is difficult and one should pay more attention to the issues regarding these cultural differences when communicating.

Among other cultural elements – geography, history, politics, customs, rituals and so forth – humor is a part of the human being's culture. More importantly, it is a vitally sensitive culture component. It can be seen that one joke in one country might not be a joke in another or may be considered impolite in some cases. Knauer (2001) compared some different and common features of humor between three of the most popular English-speaking countries, namely Australia, England and the United States

of America. He found that the differences of humor among those countries were as follows: (1) Australia is recognized as land of irreverence; (2) England is known as land of punning, pride and understatement; and (3) the USA has a dominant image as land of sexual and social humor. Knauer also noted that people who visited Australia might think that some Australians were not polite because of their strong language. For instance, some Australians may use the expression of “G day you bloody old bastard” as a means to greet their friends. However, this kind of greeting may be considered impolite to Europeans and Americans (Knauer, 2001). Thus, knowing different cultures in humor is important and challenging as it can provide understanding of background knowledge in communication.

Nevertheless, to develop a deep sense of a different culture’s humor is not impossible, particularly in this age of globalization, given that various channels of communication are available. Books, television, radio, internet, newspapers, cinema and so forth can be the sources of culture-bound messages that are conveyed to audiences. For instance, the Department of Trade Negotiation of Thailand (2006) reported that a large number of foreign movies have been widely released in Thailand, and among them American movies have evolved as the most popular. With this increasingly popular of American movies trend, it becomes common for the Thai public audiences to learn and enjoy the sense of American humor through American comedy.

There are numerous ways to develop a deeper sense of a culture, including its humor aspect. Translation is one approach that bridges the gap and enhances understanding between people across cultures. However, to enhance effective communication, it is not only linguistic elements but also socio-cultural elements that need to be conveyed through translation. Cintas and Remael (2007) state that the most challenging of translation arises when a certain aspect of the culture of a language of the original text does not exist in the culture of the target language, thus, is unknown to the majority of the target audience. Similarly, Chiaro (1992: 77) states by referring to Edward Sapir and Benjamin Lee Whorf that:

[E]ach language together with its individual sounds, words, syntax reflects a separate social reality which is different from that which is neglected in another. Thus, translation is not merely a matter of substituting the words of the source language with those in the target language and adapting the syntax to suit it.

Movie translation plays a major role in conveying linguistics and cultural information of the source language to the target language through subtitles or dubbing. Particularly, subtitles, which are the main focus of this present study, are considered important when watching foreign movies. Without subtitles, the audience would probably not enjoy the movie even if it has good quality. However, translating subtitles, especially those consisting of humorous elements is a challenging task among Thai translators because they may encounter constraints due to differences in linguistic systems and culture between the source and target language. Therefore, translators must take into great consideration this issue when choosing a translation strategy that properly suits the intended meaning of the source language.

Among different types of translations, humor translation seems to require special expertise since the sense of humor is complex, unformulated and very intuitively understandable Chiaro (1992). A translator does not only need to evaluate whether the reader understands the humor in the target text, but s/he also must ensure it suits its function as humor in the target culture. Chiaro (1992:99) notes that “partly universal, partly culturally or linguistically bound, partly individually, humor has various levels of applicability, which often makes it a tangible problem for translators.” Unfortunately, there has not been substantial research on humor translation. Vandaele (2002:149) states that “[e]ven though humo(u)r studies increasingly appears to be a theory-informed, well-established academic discipline, the ‘sea of humor’ to be sail remain vast”.

Translation of humor is a challenging task. The translation of humor from American comedy movies subtitled into Thai, for instance, is also a hard task, since the two countries have many differences in both linguistics and culture. Referring to

the linguistics between English and Thai, the two languages are very different in that English is an inflectional language whereas Thai is an isolating language/non-inflectional language (Jaroenkiatboworn, 2007:261). Thus, different elements at lexical, syntactic, and even discourse level between the two languages can lead to the constraints in translation. For example, there are a number of words in the two languages that represent certain meanings in different ways. For instance, only the word “grandmother” is used to call a mother of mother or a mother of father in English, but in Thai two different words – /jay/ and /yaa/ represent those meanings.

Ways that culture influences language communication are different between American and Thai cultures. For instance, the Thai language requires that the speaker choose proper words including pronouns that suit the interlocutors or the referred person. Interesting, a Thai usually utilizes relative terms for non-relatives. For example, a Thai may call an elderly woman who looks older than his mother “Aunt” even though she is not his relative. In contrast, an American only uses this word for the persons that are the sisters of both their father and mother. Besides, Thai language has words that denote politeness which is added to the end of a word, a phrase, or sentence such as ‘ka’ which is spoken by woman and ‘krup’ which is spoken by men; whereas, English does not have these surplus words. Thus, the translator has to realize the differences between both linguistics and cultures.

Statement of the Problem

Interestingly, although a number of movie translations have been explored, the studies of humor translation are not substantial since the science of humor translation is rather young (Vandaele, 2002) and is not systematically and thoroughly studied, especially the translation of humor in English and Thai. Therefore, this study aims to explore the techniques employed by a successful translator who translates the American humorous expressions into Thai, and to investigate the possible linguistic and cultural factors that influence the translator to choose those techniques of humor translation. In particular, the American comedy movie, *50 First Dates* (see Appendix A: A Summary of the Film “*50 First Dates*”) has been chosen as the movie in this

present study for two main reasons: firstly, the translator Thanatcha Saksiamkul is a famous Thailand subtitle translator. Moreover, her professional works of English-Thai translation in many types of movies especially in the comedy genre are well-known to Thai translators and audiences. Secondly, the *50First Dates* was nominated for the MTV 2004 Best Movie Award.

The findings from this present study should bring about a better understanding of aspects of English-Thai translation, especially related to prominent techniques commonly used in movie translation. In addition, the phenomenon of how the American culture interplays with the creation of sense of humor should bring more insights to Thai translators.

Objectives of the Study

1. To explore the techniques used in translating the subtitle that creates humor in the American comedy movie, *50 First Dates*, from English into Thai.
2. To investigate the possible linguistic and cultural factors influencing the translator's choices of techniques when translating the American comedy movie, *50 First Dates*.

Research Questions

1. What techniques are used in translating the subtitle that creates humor in the American comedy movie, *50First Dates*?
2. What are the possible linguistic and cultural factors influencing the techniques of humor translation in the American comedy movie, *50 First Dates*?

Scope of the Study

1. The data for the investigation in this study was based on the texts of subtitles collected from the American movie, *50First Dates* in which the English version was written by George Wing, and the Thai version was translated by Thanatcha Saksiamkul.

2. The investigation in this study focused on the parts of the text that express a sense of humor.

Significance of the Study

This study concerning the techniques used in translating the American comedy movie will be beneficial in two main aspects. Firstly, the results of the study are expected to provide translators with the humor translation guidelines to understand and advance the translations of American comedy movie more effectively. Secondly, the results of the study will assist the general public in progressively evolving a more in-depth understanding of American culture and society. In essence, the public will be enabled to grasp a deeper sense of American humor with which they can adjust/situate themselves to ensure more effective communication.

CHAPTER II

LITERATURE REVIEW

This chapter presents the review of the theories and the conceptual frameworks useful for the analysis of techniques used in translating humor and the possible linguistic and cultural factors influencing the techniques of those humor translations. The topics are organized as follows: theories of humor, theories of translation, linguistic and cultural aspects in translation, and the review of previous studies.

The Theories of Humor

Different people are amused by different things. The situations that are considered funny are generally bound to cultural identity. In some societies, pulling a chair when someone is about to sit down, or seeing someone slip on a banana skin, can be humorous. However, a sense of humor is basically universal. Henry Bergson (1859-1941 cited in Chiaro, 1992: 6) declared that we laugh at “something human”, “inelasticity”, and “when something mechanical is encrusted on something that is living.”

Despite its universality, the humor appears to be quite problematic and difficult to define. A number of scholars in various fields (e.g. psychology, linguistics, sociology) have made an attempt to define the meaning of humor. Keith and Spiegel (1972 cited in Attardo: 1994: 3) remark that “it appears that not only has it been impossible to separate types of humor, but it is also difficult to define humor in the general sense.” Similarly, Spanakaki (2007: para.5) states that “...the definition of humor ultimately depends on the purpose for which it is used.” However, most scholars of similar opinion use the following definitions:

Definitions of Humor

Attardo (1994:4) concludes the definition of humor from the views of linguists, psychologists, and anthropologist that those scholars “have taken humor to be all – encompassing category, covering any event or object that elicits laughter, amuses, or is felt to be funny.”

Likewise, Cambridge Advanced Learner’s Dictionary (2003: 614-615) defines the meaning of humor as “the ability to be amused by things, the way in which people see that some things are amusing or the quality of being amusing and the state of your feelings; mood.” Similarly, Oxford Advanced Learner’s Dictionary (2004: 586-547) defines humor as “the quality in sth.[something] that makes it funny or amusing; the ability to laugh at things that are amusing and the state of your feelings or mind at that particular time.”

Theories of Humor

The sense of humor has been widely studied by theorists in various fields and varied theories of humor have been presented. The major aspects of humor that have been studied concern the root of humor or what makes people laugh, what components in the humor, and the mechanism of humor. Aristotle (Gregory, 1923 cited in Attardo, 1994: 20) envisaged humor as “a part of the “ugly” and in the “emphasis” on the innocuous of the laughably innocuous.” While Plato (Piddington, 1933 cited in Attardo, 1994: 18) visualized humor as “a mixed feeling of the soul...,i.e., a mixture of pleasure and pain.” Modern theories have evolved from the fundamental explanations of these philosophers. Attardo (1994), one of the prominent theorists in this field, has classified the modern theories of humor into three categories including incongruity theory, hostility theory, and release theory as follows:

1. Incongruity Theory

Also known as a contrast theory, it involves a joke that begins with one direction and then suddenly changes into another which surprises the listener. Millers (1998: 21) remarks, “[w]hile we are following one line of meaning, we are surprised by a new one.” He also states that “[r]elease of tension from the first expectation being reduced to nothing by the switch to the second scenario is what creates the humor.” However, the switch of direction from one to another is still related to each other.

2. Hostility Theory

Hostility theory (a.k.a. aggression, superiority, triumph, derision) sees humor as the expression of human aggression which is the negative element of humor. It involves the feelings that others are in the embarrassing or ridiculous situation and look foolish whereas we are above that situation – slip on banana, stammering speaking. This is supported by Hobbes (1588 – 1679 cited in Attardo, 1994: 49) as mentioned that this idea “...arises from a sense of superiority of the laughter towards some objects (what is commonly referred to as the “butt of the joke”).” However, Willis (1983: 323) states that “...we laugh only at the minor mishaps of others but greet those afflicted by major misfortunes with sympathy and help.”

3. Release Theory

Release theory (a.k.a. sublimation, liberation, tension-release theory) is related to the fact that human’s life is serious and they want to release that anxiety. Miller (1998: 241) states by citing the psychoanalytic theory that “humor serves as an acceptable outlet for repressed aggression and sexuality, which might explain why we so enjoy sexual innuendo and bodily function humor.”

Types of Humor

Although there have been an attempt to classify types of humor, experts still have voiced that there are difficulties in clarifying the types of humor because of their overlapping areas. Nevertheless, scholars have made a number of classifications for types of humor. Among those, types of humor introduced by Seaward (2006) has been considered rather apparent in proposing the types of humor. He classifies humor into ten types as follows:

1. Parody. A parody is a piece of work that is set to closely mimic someone, something, an established idea or concept, etc. for humorous effect. Parody generally occurs in the form of verbal or physical imitation with the intention to expose the imperfection of someone or something for entertainment. In the case of parody, a subject is part of the work. To illustrate, a parody of a person's appearance can be seen in the following extract: "I don't know how you get me to fall for that egg-shaped head every morning" (Columbia Pictures, 2004: DVD).

2. Satire. Satire and parody have many similarities. One of the main differences between a parody and satire is related to their goals. Satire often involves a desire for a social or political change through humor, while parody focuses on mimicry of a subject for pure entertainment without satirical intent. According to Ellis (2011: para.3), satire won't reproduce a subject directly and "is a more subtle concept, involving mockery usually without mimicry...leading some to call satire the meeting of humor and anger." For example, the satirical illustration appearing in a satirically political cartoon in a political humor website that satirizes the idea of transitioning the form of Egyptian government proposed by the US government as follows:



(About.com, 2011: website)

Figure 1 The Satirically Political Cartoon of the U.S. President Barack Obama

3. Slapstick comedy. Slapstick comedy is the physical farce to generate laughs such as slipping on a banana peel, or getting a pie in the face.

4. Absurd/nonsense humor. Absurd/nonsense humor is about the violability of causal reasoning with events or behaviors that are logically improper such as a cow driving a car, or a shark wearing glasses.

5. The double entendre. The double entendre is a type of wordplay, where the speaker's expression has two meanings. The double entendre usually involves a sexual component. For example, "[i]t's time for me to boom boom with the bride maids, Finch" (Saksiamkul, 2004: 40). In this case, the words *boom boom* refer to having sex with girls.

6. Black humor. Black humor is usually about death or other serious issues. It is used to deal with the fear of death, and other serious and often taboo subject matter. The comic situation that displays black humor can be seen below:

Situation: There was this man whose mother in law had just had a stroke. He was in the waiting room when the doctor came to give him the news and this was their conversation.

Doctor: Well sir, I have some good news and some bad news, which would you prefer first.

Son in law: Well, let's take the good first.

Doctor: Well... Good news is that your mother in law survived but the stroke has left her in a vegetative state... She will have to move in with you and you will have to cloth her, feed her, bath her, and provide for her what she needs... plus the only noise I'm afraid she is able to make is a scream that she uses when she wants attention.

Son in law: Oh my god. What's the bad news?

Doctor: NAWW I'M JUST KIDDING... SHE DIED!!!!..

(Yahoo Answer, 2009: para. 2)

7. Bathroom humor. Bathroom humor is a form of rude joke. The name "bathroom humor" derives from the use of various bodily functions known to occur in the bathroom. This type of humor is remarkably employed in the movie *American Pie*. For example, Stifler, a character said to his friends while others are working on the wedding ceremony "I'm going to hang out with my wang out" (Saksiamkul, 2004: 40). This expression means he will have a sex with a girl while they are hanging out.

8. Irony. Irony is a type of humor where the expected outcome is opposite to the original expression. However, Spanakaki (2007: para.19) noticed that "...the conventional meaning of irony, which would typically be 'saying one thing and meaning something else' does not seem to be an accurate description for the complex meaning of irony." Mateo (1995 cited in Spanakaki, 2007: para.19) states that "irony depends on context, since it springs from the relationships of a word, expression or action with the whole text or situation." However, the contradicting view has been voiced over by Nash (1985: 152) as follows:

[t]he consensus appears to be this: that the ironist insincerely states something he does not mean, but through the matter of his statement – whether through its formulation, or its delivery, or both – is able to encode a counter-proposition, his 'real meaning', which may be interpreted by the attentive listener or reader.

The above definition of irony can be illustrated in the following example: "A seminar on Global Warming was cancelled due to snow" (Level Purple.com, 2011: para. 1).

9. Sarcasm. The surface meaning between irony and sarcasm are similar. What the speaker says does not match the underlying meaning from what s/he thinks. However, sarcasm is used more particularly to hurt and embarrass the person personally (more overt criticism). The differences between irony and sarcasm can be marked by tone of voice and the way of delivery. For example, "You have been working hard, "he said with **heavy** sarcasm, as he looked at the empty page" (Cambridge Advanced Learner's Dictionary, 2003: 1106).

10. Dry humor, quick wit, and puns. Dry humor can be described as the implied humor that is said with an emotionless face. It leaves the listener in state where he in doubt whether it is a joke or not. This type of joke, the speaker is often the part of joke or the butt of joke. Quick wit involves the use of clever wording or phrasing that makes an impression on the listener. Pun is defined by Webster

(1967:1461) as “the humorous use of a word or of words which are formed or sounded alike but have different meanings, in such a way as to play on two or more of the possible applications; a play on words.”

To be more illustrative, Nash (1985) has divided pun into 12 types as follows:

a) Homophones. Homophones are pairs (or more) of words having the same sound but different meaning, e.g. rain/ reign; urn/earn, etc. Many riddles use homophonic puns: For example, *When does the baker follow his trade? Whenever he needs (kneads) dough.* The above example illustrates the homophonic pun between needs and kneads and the homonymic play on *dough*.

b) Homophonic phrases. Homophonic phrase is the phrase that has the same sound but different meaning. The speaker uses this tactic just to make fun to the listener. For example:

Where did Humpty Dumpty leave his hat?
– Humpty dumped ‘is’ at on a wall.

(Nash, 1985: 139)

c) Mimes. Nash (1985: 139) states that “ ‘[M]imes’ (a nonce-word) are phonetic similitude, usually rhymes, with the appeal of homophones.” For example, *what do cats read? The Mews (news) of the World.* And, *what did the duck say as it flew upside down? I’m quacking up.*

d) Mimetic phrases. Mimetic phrase is about mimicking the previous phrase of the story by substituting it with new phrase that has similar sound, but in a humorous way. For example, *Hollywood, land of milk and money* is mimetic of the Biblical ‘land of milk and honey’.

e) **Homonyms.** Homonym is a word that shares the same spelling, but has several meanings, e.g., *school* means: (a) ‘educational establishment’, and (b) ‘collection of fish’. For such numerous meanings of that word cause the word humorous. For example, *where do fish learn to swim? In a school.*

f) **Homonymic phrases.** Homonymic phrase is the phrase, idiom, or sayings that share the same spelling, but has several meanings, .e.g., ‘*I have designs on you*’, as *the tattooist said to his girl*. The idiom ‘*to have designs on*’ means (a) ‘to have plans for conquest or acquisition’ in which in the romance language means ‘I intend to make you mine’; and (b) ‘I have tattooed you’. The two meaning of this idiom make the listener confused which can cause the humor.

g) **Contacts and Blends.** Sometimes phrase may resemble well-known idioms and takes a color of meaning from them; thus, there is a blending of semantic elements, e.g. *the student seems to have read around linguistic*. The phrase here evokes *sleep around* which means either ‘sleep with a lot of partners’ or ‘consult a lot of books, without intellectual discipline’. And it appears that the student has not ‘read deeply’ in linguistics.

h) **Pseudomorphs.** Pseudomorph is a false or irregular form of word which is made up in order to make a homonymic pun (identical sound but different meaning). Prefixes like *dis-* and *ex-* are also popular in making a pseudomorph pun. For example:

A: In his exposition, he took a very firm stand on spending cuts.

B: How can you stand in an ex-position?

(Nash, 1985: 143)

i) **Portmanteaux.** Portmanteaux is a new word derived from the blending of sounds and meanings of the two words into one word to make an ambiguous word. This type of pun is now widely used, especially in youthful riddles. For example, *If buttercups are yellow, what colour are hiccups? Burple.* This riddle

plays on words *Burple* which is derived from the word blue and purple and then mix them together to create new word *Burple*.

j) Etymological puns. An etymological pun is one where the root of a word or the origin of a word is taken into the context in order to make a joke. However, this kind of joke is just used by some groups who are in the same field and know the origin of that word, if not, that word might be not funny (Nash 1985) and is rarely found.

k) Bilingual puns. The bilingual pun is the foreign pun that is taken into the conversation or the context to make a joke. Nash (1985:145) states “[t]he bilingual pun is another demonstration of cute pedantry.” For example:

Question: คนประเทศอะไรรวยที่สุดในโลก

Answer: คนไอริช

(Thabthan, 2007)

Back-Translation

Question: Which nationality is richest in the world?

Answer: Irish

The above example illustrates the foreign word that is taken to the conversation of Thai people to make a joke by playing with homophonic word.

l) Pun-metaphors. Pun-metaphor is the pun using metaphor in a different sense to make it more interesting and to attract the readers. For example:

Murky consequences of washing our hands of Europe

(Nash, 1985: 146)

The above example from the Guardian newspaper illustrates the pun-metaphor *washing one's hands* which the writer does not refer to the referential meaning of that metaphor – to absolve oneself of responsibility – but means ‘withdraw

from' in different sense which the writer refers to the possibility of Britain to withdraw from the European Economic Community.

Strategies to Create Humor

From an earlier time, there have been several theorists who have tried to explore what make people laugh and what elements are included in the humorous text, and so on. The strategies to create any text or speech are different, so does the humorous text which has its own style. Developing from Raskin's (1985 cited in Attardo, 2001) the Semantic Script Theory of Humor (SSTH), Attardo (2001) proposes General Theory of Verbal Humor (GTVH) in which he introduced the method to distinguish the characteristics of strategies in producing joke. He states that a metric of similarity is important in the translation of joke. The GTVH will help the translator evaluate the extent to which the translated joke differs from the source joke. Jokes differing only in terms of language are considered to be most similar. The GTVH will provide a sound linguistic framework for analyzing the form of humor which is useful for the translator to compare the translation of the humorous text between the source and target text.

Criterion which Attardo (2001) add from Raskin's SSTH (Script Opposition-SO) are the Six Knowledge Resources (KR) or parameters as follows: (1) the script opposition, (2) the logical mechanism, (3) the situation, (4) the target, (5) the narrative strategy, and (6) the language.

1. Script Opposition (SO)

Script opposition is about changing the plot of the story from one direction to another. Raskin (1985, 1987 cited in Attardo, 2001) was the first person who tried to explain the component of incongruity of joke by the semantic point of view. He states that a joke arising from script opposition makes the script surprising to the listener. For example:

“Is the doctor at home?” The patient asked in his bronchial whisper.

“No”, the doctor’s young and pretty wife whispered in reply, “Come right in”.

(Attardo, 2001: 21)

2. Logical Mechanism (LM)

Logical mechanism is the language mechanism of joke relating the reason distortion or the differences from the society criterion or the distorted, playful logic such as the faulty reasoning, false premise, and etc. Attardo (2001) divided LM into 6 types as follows:

a) Juxtaposition

Juxtaposition is about using word order to make a phrase or sentence sound strange or surprising to the reader or audience that might sound humorous. This strategy is under the theory of incongruity. For example:

Gobi Desert Canoe Club

(Attardo, 2001: 25)

The above example is about illogical combination of words that have contrastive meanings. Taking contrastive words “Gobi Desert” and “Canoe” to modify the head noun “Club” results in illogical meanings, and creates surprise. To name the club in this way seems odd and contradictory since the implication of the words “Gobi Desert” is related to the shortage of water; whereas, the word “Canoe” is related to water.

b) Garden path phenomena

Garden path phenomena is about making the listener understand the story in a wrong way by using ambiguous words and then suddenly change them in another way. This strategy makes the listener surprised because the answer can be both ways, which the listener does not realize it. For example:

Question: Madonna does not have it, the Pope has it but doesn't use it,
 Bush has it short, and Gorbachev long. What is it?

Answer: A last name.

(Attardo, 2001: 26)

The above example, at first, the question/interrogation seems to focus on sexual organ, but at last it becomes about 'last name' which can be either short or long.

c) Figured-ground reversal

Figured-ground reversal is about switching over the players in the story to do each other functions. This is one of the ways in story telling which surprises the listener that expects the story would run the same way as usual. For example:

How many poles does it take to screw in a light bulb?

Five. One to hold the light bulb and four to turn the table he's standing on.

(Attardo, 2001:26)

The above example proposes the method of changing the light bulb which breaks away from normal, that is, the table is turned around instead of the person who change the light bulb, which generally do.

d) False analogy

False analogy is about comparing one thing to another in a wrong way to make it more reasonable to the listener. Although it is a false comparison, it is logic that the listener cannot argue against. For example:

A married man goes to confessional and tells the priest, "I had an affair with a woman – almost." The priest says, "What do you mean, 'almost'?" The man

says, “Well, we got undressed and rubbed together, but then I stopped.” The priest replied, “Rubbing together is the same as putting it in. You’re not to go near that woman again. Now, say five Hail Mary’s and put \$ 50 in the poor box.” The man leaves confessional, goes over and says his prayers, then walks over to the poor box. He pauses for a moment and then starts to leave. The priest, who was watching him, quickly runs over to him and says, “I saw that. You didn’t put any money in the poor box!” The man replied, “Well Father, I rubbed up against it and you said it was the same as putting it in!” (random joke)

(Attardo, 2001: 26)

The above example illustrates the fault comparison between the sexual misconduct in Christianity and the salvation by payment. The man who comes to confess for a sin does not want to pay, he then quotes the priest statement: “*Rubbing together is the same as putting it in...*” He then claims that touching the poor box is similar to putting the money in. Even though he uses false analogy to avoid paying money, his reason seems to make sense (Jaroenkiatboworn, 2005).

e) **Chiastic arrangement**

Chiastic arrangement is about switching the words within the sentence to make the sentence funny. For example:

What’s the difference between a Mexican American Princess and a Jewish American Princess? The Mexican American Princess has fake jewelry and real orgasms.

(Attardo, 2001:26)

The above example illustrates the switching of the words in the response statement to create the humorous effect. As a matter of fact, the original saying is *the Mexican American Princess has fake orgasms and real jewelry*.

f) Meta-humor

Attardo (2001 cited in Jaroenkiatboworn, 2005) states that the meta-humor is about the joke that is so familiar to the listener that they can expect that the answer would be uncommon; however, the answer breaches of expectation set up by the production and turns to be a simple answer. For example:

How many New Yorkers does it take to screw in a light bulb?

Five. One to change the bulb and four to protect him from muggers.

(Attardo, 2001 cited in Jaroenkiatbowrn, 2005:39)

The above example illustrates the form of question about changing the light bulb which is familiar to the listener; however, the speaker changes the answer with meta-humor to surprise the listener.

3. Situation (SI)

Attardo (2001: 24) states that the situation of joke is about “the “props” of the joke: the objects, participants, instruments, activities, etc.” It refers to what the joke is about such as the situation of changing the light bulb, the car wash, and so forth.

4. Target (TA)

The target in the joke known as “the butt of joke” refers to the person about whom the audience laughs. The butt of joke can be the individuals or groups that become victims as the target of joke. It is found that almost all cultures pick up some groups of people or individuals in the society as the butt of joke (Jaroenkiatborwon, 2005). Zhao (1987, 1988 cited in Attardo, 2002) states that the choice to pick up the groups or individuals are regulated by the type of stereotype, the general attitudes in the society.

Jaroenkiatborwon (2005) stated that most of butt of joke in the target of joke were ethnic humor, whether it was neighboring ethnics, or the minorities groups of people in the country. Based on the ethnic humor studies in more than 30 countries, Davies (1996) revealed that every society in his study sampling groups viewed that the minorities, or the refugees were the dumb. Davies also states that the U.S. is the country that the “stupid” and “canny” jokes are told with the sense that the Poles (and others locally, e.g., Italians, Portuguese) are the identity of “stupid” group; whereas, Jews, Scots, New England, Yankees, Iowans are the identity of “canny” group. For example:

At the time of the 1982 war in the South Atlantic between Britain and Argentina, the Portuguese foreign minister suggested that the dispute between the two countries should be settled by giving the Falkland Islands to Britain and the Malvinas to Argentina. [Brazilian 1980s]

(Davies, 1996: 13)

The above example illustrates the stupidity of the Portuguese foreign minister which does not know that Falkland island and Malvinas island are the same island with different name.

5. Narrative Strategy (NS)

Narrative strategy is the form of telling a story such as a simple narrative, a dialogue (question and answer), a (pseudo) riddle, a definition as in dictionary, etc.

Example A: a dialogue (question and answer)

Camper 1: Who’s making breakfast?

Camper 2: Dan, I think.

Camper 1: Oh, no!

Dan: How do you guys want your eggs?

Campers: Cooked

(Jaroenkiatboworn, 2005: 42)

Example B: a (pseudo-) riddle

Question: Why do we have to close the medicine cabinet gently (after having opened it?)

Answer: It is feared that the sleeping pills might awaken.

(Jaroenkiatboworn, 2007: 268)

6. Language (LA)

Attardo (2002) explains about the Language in the GTVH that a joke may have the same content, but it is possible to tell it in different word. For example:

A: How many Poles does it take to screw in a light bulb?

Five, one to hold the light bulb and four to turn the table.

B: The number of Pollacks needed to screw in a light bulb?

Five – one to hold the light bulb and four to turn the table.

(Attardo, 2001: 22)

The above examples illustrate that the two questions have the same content, but the speaker uses different words to tell the story.

Theories of Translation

Translation is a cultural manifestation that has developed 3000 BC. The work of translation became commonly practiced in the West in 300 BC, when the Romans conquered and took over religious and cultural elements of Greece. However, the boom generation of translation was in the twentieth century, which has been well recognized as the ‘age of translation’ (Jumpelt, 1961 cited in Newmark, 1981:3) because a large number of translations on religious and academic works were produced. Hence, various definitions of the term “translation” have been introduced, some of which are presented below:

Definitions of Translation

Nida (1964 cited in Supol, 1991: 3) defines that

Translation is a process by which a spoken or written utterance takes place in one language which is intended and presumed to convey the same meaning as a previously existing utterance in another language.

Similarly, Catford (1965 cited in Supol, 1991: 3) concludes that “translation is operation performed on language: A process of substituting a text in one language for a text in another.”

Later on, Newmark (1981:7) states about the translation more with texts in the written language. He defines translation as “a craft consisting of the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.” In addition, translation does not convey only the meaning of the language into another, but it also conveys the culture of the source language. In other words, translation is an instrument in transmitting culture.

From the above definitions, it can be concluded that translation is a method of transferring the meanings of the source text into equivalent meanings in the target language. More specifically, in written text translators must try to convey all

meanings (and forms) of the original version in order to make their readers have the same response to the translated text as the readers of the original text do.

Translation Approaches

Several theorists have proposed translation approaches that are suitable for different text types. From 1960s (e.g. Nida, 1964) to 1980s (e.g. Catford, 1980; Newmark, 1981; Saibua, 1982) the general concepts of translation can be distinguished into two approaches: word-for-word translation and free translation. The following section presents a summary of translation approaches proposed by these prominent theorists.

1. Word-for-word translation

Word-for-word translation (a.k.a. formal equivalent, rank-bound translation, source language emphasis, literal translation) focuses on conforming the original wording, phrases style and structure of the source language (SL) into the target language (TL) as much as possible. This type of translation is used for law document, religious document and etc.

2. Free translation

Free translation (a.k.a. dynamic translation, unbounded translation, target language emphasis) focuses on the receptor communication. It is the method that the translator tried to convey the meaning from the source language into the target language not the form of the source language as word-for-word translation. From this style of translation, the words, phrases, sentences, style of writing and structure can be adjusted in order to make sense in target language. This translation method is used for literature document and etc.

Translation Techniques

Based on the two fundamental concepts of translation, numerous translation theorists have proposed several translation techniques to cope with several types of text. Among those, techniques introduced by Baker (1992) have been well recognized and thus were employed as a guideline for the investigation of this study.

1. Translation by a more general word

This technique is the use of more general word to refer to the specific word or activity or expression in the source language that does not have or is not known in the target language. This technique is popular among the translators, since it can cover the general meaning of the problematic words (Saibua, 2007: 68). For example:

Source text: a collie

Target text: หม่าตัวหนึ่ง

(Saibua, 2007: 68)

2. Translation by a more neutral/ less expressive word

This technique is used when there is no exactly expressive meaning of word in the target language that is equivalent to that of the source language. The translator can translate the expressive word in the source language into the target language by using a more neutral or less expressive word. For example:

Source text: Many of the species growing wild here are familiar to us as plants cultivated in European gardens – species like this exotic lily.

Target text (back-translated from Chinese):

We are very familiar with many varieties of the wild life here, they are the kinds grown in European gardens – varieties like this strange unique lily flower.

(Baker (1992, 29-30)

Baker (1992) states that the word *exotic* in the English source text has no equivalent in Chinese and other oriental languages. The westerners refer this word to the strange and interesting things which come from a distant country such as China; whereas, the oriental countries do not have a concept of what is exotic in this sense and the expressive meaning of the word is therefore lost in translation.

3. Translation by cultural substitution

This technique involves the replacement of a culture – specific information or expression with the target information or expression which does not have the same positional meaning but tends to have similar impact on the target reader. This strategy focuses on giving the readers the concept of the story or something that the readers are familiar with characteristics to the source text. This strategy is used when the word or concept in the source language is unfamiliar to the readers in the target language. For example:

Source text: Shazam

Target text: โอมเพียง

(Saksiamkul, 2004: 17)

The word *โอมเพียง* is apparently well known in Thailand; Thai audiences are normally expected to be familiar with the word *โอมเพียง* rather than *Shazam* which is “the magic word derived from ancient Egyptian gods” (Amazines, 2011: para.7). However, the both are perceived to have the similar characters for making a vow with God or the holy thing.

4. Translation by using a loan word or loan word plus explanation

Baker (1992:34) states that this strategy is used “...in dealing with culture - specific items, modern concepts, and buzz words ...and is very useful when the word in question is repeated several times in the text... once explained, the loan word can then be used on its own; the reader can understand it and is not distracted by further lengthy explanations.” In other words, this strategy is very useful to avoid

explaining an original word several times. According to Saibua (2007), the explanation of a loan word or an idiom can be in the forms of adding a noun, or a brief explanation into a context or a footnote. However, in case of adding an explanation into the context, it should not be long; otherwise, it will destroy the enjoyment of the story. For example:

Source text: American football

Target text: การแข่งขันอเมริกันฟุตบอล

Source text: Conifer

Target text: ต้นสนคนนิเฟอร์

(Saibua, 2007: 65)

5. Translation by paraphrase using related word

This method is commonly used when the idea shown in the source language is lexicalized in the target language, but the translator presents it in a different form or structure in the target language so that it can provide clearer understanding of the intended meaning to the reader. For example:

Source text: Hot and cold food and drinks can be found in the Hornet's Nest, overlooking the Alexick Hall.

Target text: In the Hornet's Nest, which overlooks the Alexick-Hall, you can have hot and cold meals and drinks.

(Baker, 1992: 37)

This strategy is also used when the same word appears very frequently in the source text. However, if it is translated in similar fashion, it can sound unnatural in the target text.

6. Translation by paraphrase using unrelated word

This technique can be used in case that the concept in the source text is not lexicalized at all in the target language, especially when the meaning of the source text is semantically complex. The translator can translate by modifying a particular item in the source language into simple word in the target text and change the structure to match the target language. However, the disadvantage of the strategy is that while giving the literal meaning, it cannot keep the real original expressive meaning, but the literal meaning. For example:

Source text: In the words of a Lonrho affidavit dated 2 November 1988, the allegations...

Target text: According to the text of a written communication supported by an oath presented by the Lonrho organization and dated 2 November 1988, the allegations...

(Baker, 1992:38)

7. Translation by omission

This technique is used when the word, idiom, or expression in the source language does not exist in the target language, but it is not very important to the development of the text. However, the translator should be aware that his omission does not damage the core meaning of the text. This strategy is similar to Nida's (1964) techniques of adjustment in translation called "subtractions." He presents seven primary types of subtractions when the source text includes the following linguistic elements: repetition, specification of reference, conjunction, transitional words, categories, vocatives, and formulae.

Source text: May I borrow your pen?

Target text: ขอยืมปากกาหน่อย

(Khongbumpen, 2008:13)

The word *I* and *your*, the vocative or term of address, can be deleted in Thai as the target language because the listener knows to whom the speaker is speaking and it still makes sense in Thai.

8. Translation by illustration

This technique is used when there is no word in the target language that is equivalent to the source text. However, the intended meaning can be expressed by drawing or showing a picture in the target text in order to make the reader able to easily understand the text without a long explanation. This strategy is a beneficial choice when there are limitations of space and when the text must be short, concise and to the point. In this case, the illustrated image can provide the clear message.

Humor Translation Techniques

One of the challenging translations is the humor translation which the translator needs to keep the semantics and pragmatics (humorous effects) of the original text to the readers or audiences. Vandaele (2002) states that humor translation is significantly different from other types of translation. Moreover, he points out that the success of humor translation depends on various factors: (1) the translator has to convey the humorous effect of the text which is the key point of humor translation; (2) humor reproduction is related to talented skill not learnable, even though one can sense the humor but cannot reproduce it successfully; (3) humor translation is also involved with the translator's sense of humor. A translator might recognize a joke as not being funny and therefore causes a bad joke translation; and (4) the rhetorical effect of humor on translators maybe so overwhelming that it blurs the specifics of its creation; strong emotions may hinder analytic rationalization.

In addition, the translation of this field is still very young. According to Attardo (2002), the general practice of humor translation involves applying the existing approaches into humorous texts. However, there are a small number of strategies available for the translator to solve humor translation. These include Delabastita (1996) who proposes eight techniques of pun translation and Mateo (1995) who introduces some useful translation of irony.

1. Pun translation

To translate wordplay or punning is a difficult task for translator because there are no two languages that are totally the same. Thus, a loss in translation is inevitable. Delabastita (1996) proposes the translation methods of pun that can be summarized as follows:

- a) **PUN → PUN**: a source text pun is translated by a target - language pun.
- b) **PUN → NON PUN**: a source text pun is translated by the non pun in the target language. This strategy is used when there is no target pun that is similar to the source language pun. Using non pun to replace the source-text pun, the translator can cover all meanings of the source-text pun; however, he might not be able to keep all of the original humorous effects.
- c) **PUN → RELATED RHETORICAL DEVICE**: a source-text pun is translated by another rhetorical device such as repetition, alliteration, rhyme, referential vagueness, irony, paradox, etc. This strategy can create similar effect to that of the source-text pun.
- d) **PUN → ZERO**: a source-text pun is omitted in the target text.
- e) **PUN ST = PUN TT**: the source-text pun is translated by copying without being translated.
- f) **NON- PUN → PUN**: a source-text non pun is translated by the target-text pun.
- g) **ZERO → PUN**: a source-text information is translated by using the target-language pun.
- h) **EDITORIAL TECHNIQUES**: the translator uses footnotes or endnotes to explain the ambiguous information, or gives a comment in the translator's forewords in order to elucidate some information. However, as in subtitling, the case of footnotes is out of a question because there is no footnote, or foreword in movie translation.

2. Translation of verbal irony

Mateo (1995) proposed a list of possible strategies from his own translation on a corpus of three English - Spanish comedies that included ironic expressions. The possible strategies are as follows:

- a) ST irony becomes TT irony with literal translation
- b) ST irony becomes TT irony with 'equivalent effect' translation
- c) ST irony becomes TT irony with different effects
- d) ST irony is enhanced in TT with some words / expressions
- e) ST ironic innuendo becomes more restricted and explicit in TT
- f) ST irony becomes TT sarcasm (i.e. more overt criticism)
- g) The hidden meaning of ST irony becomes the surface meaning in TT
- h) ST ironic ambiguity becomes only one meaning in TT
- i) ST irony becomes a synonym in TT
- j) ST irony is explained in footnote in TT
- k) ST irony has literal translation with no irony in TT
- l) ST irony is omitted in TT
- m) No irony in ST becomes irony in TT

Processes of English – Thai Translation

To make translation effective, translation strategy and process must be considered. Many theorists have presented models of translation processes for effective translation for English – Thai. Among eminent major theorists, Saibua's (2007) model is interesting and has been applied extensively among translators of English – Thai.

Saibua (2007) proposes four basic translation processes as follows:

Step 1 Study the source text

The purpose of studying the source text is to discover the background of the source text in terms of the writer's intention, the concept of the story, the implicit

meaning of words, idioms and the tone of the story in order to understand meaning of the text.

Step 2 Interpret the source text meaning

The translator needs to interpret and read between the lines what he/she studied from the source text before transferring them to the target language.

Step 3 Transfer the source text into the target language

The translator needs to select the translation methods that are proper to text type and target readers by following 4 steps:

1. Define the translation purposes of translated text: entertainment, information, or rhetoric according to the source text. And then choose the translation approach: literal translation, or free translation.
2. Transfer the source text into the kernel sentences and then translate each of the kernel sentences into target language in order to understand the whole meanings of the source.
3. Reproduce sentences in the target language from the meanings of their kernel sentences to keep them natural in a certain context.
4. Check that if the translated text can convey the intended meanings as equivalent to those in the source text.

Step 4 Evaluate of the translated text

Saibua (2007) states every translated work should be evaluated before publishing. The objective of evaluating the translated work is to explore whether the translated work has the similar effect to the target-text readers as the source-text readers. These activities include checking: (1) the accuracy of meaning of the target text by

evaluating if the target text conveys all meaning of the source text; (2) the level of language used in the target text by evaluating if it easy to understand; and (3) the writing style and the register of the target text by evaluating if it is equivalent to the source text and the context of the story, respectively.

Linguistic and Cultural Aspects in Translation

To conduct effective English – Thai translation, it is important for the translator to understand linguistic and cultural aspects of the two languages (Wimolchalo, 1996). The frameworks and theories that are the guideline to investigate those aspects in translation are as follows: (1) linguistic and cultural factors influencing the process of translation proposed by Wong and Shen (1999); (2) a wide range of aspects of contrastive linguistic features between English and Thai proposed by Defense Language Institute (1974), and Nathong (1993); (3) linguistic aspect affecting the process of translation above word level proposed by Baker (2002) and Panakul (n.d.); and (4) the categories of universal joke topics introduced by Chiaro (1992).

Linguistic Aspect

The differences in linguistics between the source language (SL) and the target language (TL) can intervene to the process of translation and can cause the translation difficult. These differences result from many factors. According to Wong and Shen (1999), linguistic factors that influence the process of translation include phonological, lexical, syntactic, and textual factors as follows:

1. Phonological Factors

Phonological factors can be a problem in some cases such as the translation of poetic work in which phonological features play an important role. When encountering this case, Wong and Shen (1999) suggest that the functional approach (e.g. stylistic of expression) or similar effect as that of the ST should be

preserved. In the case that these homophonic expressions cannot be translated, the rhetorical significance should be explained in a footnote.

2. Lexical Factors

Lexical factors influencing the process of translation involve (1) the semantic shifts of the word according to context, time, participants, topic, place, relation, occupation, etc. The translator must recognize the specific meaning of the word provided by a particular context before translating; and (2) the semantic range of the word between the SL and the TL. The semantic range can be divided into six types: correspondence, inclusion, intersection, parallel, conflict and nil.

CORRESPONDENCE is occurred when the meaning of the word in SL and TL is the same. In this case, the word in TL can be substituted in the SL.

INCLUSION involves one word in one language refers to many words in another language. For example the English *uncle* can be translated in Thai as *ลุง* (father or mother's elder brother), *อาผู้ชาย* (father's younger brother) and *น้าชาย* (mother's younger brother). Encountering this case, the translator can interpret the specific meaning of the ST by recognizing the context of the ST before translating it into the TT.

INTERSECTION is related to the meaning of the SL word which is partially conforms to that of the TL. In this case, the translator should find the method to make the equivalent meaning of the word between the SL and TL.

PARALLEL involves the similar meaning of expression of ST and TT (target text) but expresses in different way. For example, the English idiom *when in Rome do as Roman do* has a parallel in the Thai expression *เข้าเมืองตาหลิ่วต้องหลิ่วตาตาม*. In this case, the translator can substitute the ST with the parallel expression in the TL.

CONFLICT semantic relation refers to the meaning of the word in SL and TL expresses in the same or similar way on the surface, but different in connotative meaning. For example, the word *บุกรุก* in Thai and the word *buffalo* in English are similar on the surface, but it also has connotative meanings to refer to idiot person in Thai. To avoid the negative meaning or negative effect, the translator should also realize the connotative meanings inside the word before translating.

NIL involves the concept or connotation in SL does not exist in TL. When encountering this problem, loan word technique is often used and explanation at footnote is often added to clarify the loan word in TL.

3. Syntactic Factors

The differences in syntactic organization including syntactic structure, connective devices in the sentence, and word order in the sentence between the two languages appear to be syntactic factors influencing the process of translation resulting in misinterpretation and mistranslation. Syntactic structure in this case involves grammatical meanings hidden behind the structure in the inflectional language, and the grammatical meanings showing by lexical means in the non-inflectional language. This difference sometimes makes the meaning or rhetoric features of the SL lost when it is adapted to syntactic norm of the TL. To render the correct translation, the lexical means such as word addition should be used to convey the full meaning of the original expression.

In relation to connective devices, the difficulty in translation can occur when a number of connective devices between the two languages are not equivalent. Encountered by this problem, lexical means or meaningful ordering can be used in replacing the connective devices appearing in the SL.

In the case of word order, the difference in word order between postmodifier language and premodifier language can make the loss of the thematic value or the meaning of the ST when translating it into the TT. However, the method

to solve the difference in syntactic order is to take the TL syntactic order with the same or similar thematic meaning or prominence to substitute the syntactic order in the SL.

4. Textual factors

Similar to syntactic factors, textual factors also involve the differences in structure and connection between the SL and the TL, but textual factors play a role on the whole text. Factors at this level include thematic organization, and cohesion occurring within the whole text as follows:

a) Thematic organization

Thematic organization influencing the process of translation involves word order and text order within the whole text. The reversion of the ST order in the TT version sometimes devalues thematic or rhetorical significance of the ST intended by the writer. When encountering this case, Wong and Shen (1999) suggest that “the translator should not be overcautious about it,” the translator’s priority is to convey the meaning of the ST and to translate the ST in accordance with the syntactic and textual norm in the TL.

b) Cohesions

Cohesion at the textual level refers to the semantic relations between sentences through cohesive devices. Cohesion can cause difficulty in translation because of the differences in usage between the two languages. To deal with this problem, the means that help establish cohesion for example include reference, substitution, ellipsis, conjunction and lexical cohesion (Halliday and Hasan, 1976 cited in Wong and Shen, 1999). However, these devices except lexical means impact on transferring the rhetorical features of the ST into the TT, especially the use of the ellipsis method.

Similarly, Defense Language Institute (1974), and Nathong (1993) have provided a wide range of aspects of contrastive linguistic features between English and Thai. However, in this present study the researcher focuses only on major aspects that translation experts have noted as common problematic areas in English and Thai translation. The significant features of both languages that appear to be problems when translating English into Thai that the translator should take into consideration are as follows:

1. Words in English which have no direct equivalents in Thai

a) Greetings. English and Thai both have greeting expressions but they are used in different fashions. The English greeting words are generally used for the specific time of the day; whereas, the Thai greeting words are generally used in a more neutral way without considering the specific time. For example:

English	Thai
Good morning, good afternoon etc.	sawaddee krup, sawaddee ka
Good evening, good night etc.	

(Adapted from Nathong, 1993)

b) Loan Words. Defense Language Institute (1974: 121) notes that “[t]here are certain English words for which there is usually no direct equivalent in Thai but with which Thai speakers are familiar.” This is because they have been taken over for a long time and now are used as common words in Thai even though there are also Thai words with similar meanings. For example:

free - ฟรี	safe - เซฟ
strike - สไตรค์	cheque - เช็ค
team - ทีม	care - แคร์

(Nathong, 1993:199 - 200)

c) Technical Terms. Most of technical terms will not be part of the Thai vocabulary and therefore may be known to the Thai only as loan word. Technical terms will make up the largest single category of English words which Thai students will be learning.

d) Grammatical Words. There are certain English functional words which are used solely to mark grammatical categories. These words do not exist in Thai. For example:

I play the violin I play __football
I play the drums. I play __basketball

(Defense Language Institute, 1993: 121)

The above example illustrates the grammatical markers, the definite article *the* after the verb *play* is “used before the words describing musical instruments, but not before words describing sports” (Defense Language Institute, 1993: 121). The articles are the problem for Thai speakers since there are not any articles in Thai.

2. Words in Thai which have no direct equivalents in English

There are a few problems arising from the fact that there are many words and structures which occur in Thai, but do not in English.

a) Duplication of adjectives and verbs. The usage of reduplicated adjectives and verbs in Thai are to show intensity of the adjectives or verbs instead of using the word “mak”, particularly in spoken language. Besides, using reduplication of the adjectives and verbs, Thai also change the tone of sound of the first reduplication adjective into high tone of sound. As to English language, it uses the words *very*, *really*, *very much*, *etc.* to show the intensity of adjectives and verbs. For example:

He is very intelligent. (adjective reduplication)

เขาเก่งมาก = เขาเก่งเก่ง /kéng kèng/

I really want to go (verb reduplication)

ฉันอยากไปมาก = ฉันอยากอยากไป / yáak yaàk/

(Nathong, 1993: 202)

b) Final particles. One of the dominant features of Thai language is the use of final particles to indicate the relationship between the speaker and the listener, the gender of the speaker, and the politeness (Nathong, 1993). The final particles can appear at the end of every sentence in Thai language whereas English has none. For example:

ดิฉันเองค่ะ (It is I.)

คุณจะไปไหนครับ (Where are you going?)

หนูชื่ออะไรจ๊ะ (What is your name?)

(Nathong, 1993: 202)

c) Pronouns. There are numerous numbers of pronouns in Thai; whereas, English has only seven personal pronouns: *I, you, we, they, he, she and it*. A variety of pronouns in Thai also reflect the relationship between the speaker and the listener, the gender of the speaker, and the emotion of the speaker. Resulting from this reason, the translator needs to choose the suitable pronoun in Thai to match the context of the ST. For example:

English	Thai
1st person sing. : I, We	(Man) ผม, กระผม (Woman) ดิฉัน, ข้าพเจ้า, ฉัน, หนู, อ้าว, กู, ข้า, กั้น, ชื่อเฉพาะ ฯลฯ
2nd person sing. : You	คุณ, ท่าน, แก, เธอ, ลี้อ, หล่อน, มึง, เอ็ง ฯลฯ

(Adapted from Nathong, 1993: 202)

d) Classifiers. Classifiers are used for quantifying of nouns to perform the plural number of the noun. Thai has many classifiers whereas English has a small number of classifiers. English has classifiers to quantify the noun only when noun is an uncountable noun. For example:

English	Thai
a school of fish	book - lem
a flock of sheep	pen - dam
a sheep of paper	house – lang
a pint of water	
a bottle of ink	
a glass of milk	
two pieces of good news	
three bars of soup	
four cubes of beer	

(Adapted from Nathong, 1993: 202)

3. Similar in primary meaning but different in connotations and distribution

a) Word pairs in English with only one Thai equivalent. Any pair of English words for which there is only one word in Thai can be confusing to Thai speakers learning English. There are many pairs of English words for which there is only one word in Thai. For example:

house - home	= บ้าน
boat - ship	= เรือ
road - street - avenue	= ถนน
chair - stool - bench	= เก้าอี้
make - do	= ทำ
closet - cabinet - cupboard	= ตู้

wonder - doubt - suspect = สงสัย
 win - beat = ชนะ

Example

A house is made of brick and stone,
 A home is made of love alone.

(Nathong, 1993: 204)

The above example, the words *house* and *home* in English are different in deep meanings; whereas, in Thai only have one word บ้าน which can mean “a habitation, a dwelling, house, home etc. Thus, when using the word บ้าน in the TT, it can be difficult for the translator to keep exactly the original meaning of the word as appearing in the ST.

b) Words with only partial Thai equivalents. There are certain English expressions which partially correspond to Thai expressions, but which differ enough to cause confusion between the two languages.

(1) Telling time. Although both Thai and English have words which divide the time of day. English divides the 24 hour day into two sections. Thai divides the day into four sections. This difference can confuse a Thai speaker when hearing or wanting to tell the time.

(2) Some commonly confusing word pairs. There are certain commonly confusing word pairs which have some common meanings to each other but different usage in different contexts; whereas, Thai has only one word to substitute both words in English. For example:

English		Thai
wonderful	strange	แปลก
according to	because of	เนื่องจาก
a little	little	น้อย
a few	few	
vacation trip	holiday	ไปเที่ยว

Example

เขามีเงินน้อย

He has a little money.

He has little money.

เขามีหนังสือน้อย

He has a few books.

He has few books

(Nathong, 1993: 205)

(3) Homonyms. There are many English words which have more than one meaning that can cause problems for the translator to select the correct words that have the same meanings as that of the ST. For example:

English	Thai
choose = decide	พิน = อวัยวะ
select	กริยา
miss = to long for	ชัน = คำกริยา (ไถ่ชัน)
fail to understand	หัวเราะ
light = radiance	
weight	

(Nathong, 1993: 205)

However, Nathong (1993) states that the problem of homonym can be solved or reduced when the word is in the context.

In case of the linguistic aspect affecting the process of translation above word level, Baker (2002) and Panakul (n.d.) have proposed as follows:

1. Tense

Thai is a tenseless language (Baker, 2002); whereas, English has many tenses. The verb in English is changed according to time; while, a Thai verb is not changed, but Thai shows tense by using the auxiliary verb. This difference causes problems for the translator in making the same tense in Thai as clearly as it appears in its original English version, but still keep it sounds natural in Thai. For example:

A: Did you see a lot of friends at the wedding?

คุณพบเพื่อนหลายคนใหม่ในงานแต่งงาน

B: No, I didn't, when I arrived there, some of them had already left.

ไม่ค่อยพบหรอก พอไปถึงที่งานปรากฏว่าเพื่อนหลายคนกลับไปก่อนแล้ว

(Panakul, n.d.)

2. Voice

Passive voice is normally used in English, but less employed in Thai. Panakul (n.d.) states that there are several ways to translate the passive voice from English into Thai. It is not limited to only the three major types of passive in modern Thai which are /thùuk/ passive, the /doon/ passive, and the /dây-ráp/ passive. There are many ways to make it sounds natural in Thai translation; the translator has to choose the suitable methods in conveying the meaning of the ST into Thai. For example:

A: Dang was hit by his mother.

แดงถูกแม่ตี

B: He was appointed the chairman of the company.

เขาได้รับแต่งตั้งเป็นประธานบริษัท

C: The papers should be read before the conference starts.

ผู้เข้าร่วมประชุมควรอ่านเอกสารก่อนเข้าร่วมประชุม

D: Can this film be developed by Tuesday?

คุณจะสามารถล้างฟิล์มม้วนนี้ก่อนวันอังคารได้ไหม

(Panakul, n.d.)

3. The sentence structure: the sentence starts with “it”

The sentence that starts with “it” as the grammatical marker in English is also the problem for Thai people to translate it. To translate “it” as “มัน” in Thai does not sound right and natural in Thai. For example:

Oh! It’s beautiful.

แหม มันสวย (It might not suit in all types of context)

แหม สวยจังเลย (It sounds more natural in Thai context)

(Adapted from Panakul, n.d.)

Cultural Aspect

Translation is not only a matter of changing words in one language for words in another, but also a matter of transferring the taste expressed in one language into another. And due the fact that culture in each nation is different and humor is often culturally specific, thus, the culture variation in each country causes problems when translating the culture-bound context into another language. Problems of translation can be separated into two aspects: (1) the problem that the translator does not know the culture in the SL; and (2) the problems that translator knows the culture of the SL culture, but cannot transfer the culture in original text into the culture in the TT.

Baker (2002: 219) states that “[w]hen a comic situation is too culture-specific, it will not be seen as amusing outside the culture of origin”. For example, an American joke to a Thai may not be amusing if s/he is not aware of American habits. Therefore, “the recipient of humor must understand the code in which it is delivered...” (Chiaro, 1992: 11), even if the knowledge of language does not so well.

Wong and Shen (1999) present the two main cultural factors that influence the process of translation: (1) intercultural factors, and (2) intracultural factors as follows:

1. Intercultural Factors

These factors involve the cultural differences between the ST and the TT. These differences can affect the process of translation as follows:

a) Cultural – specific expression

This factor is related to the way people in each culture express their conception about material surrounding. People in each culture may reflect the similar materials surrounding in different way according to their perception on those things.

b) Aesthetic difference

This factor involves the style of presenting rhetoric form in each culture. The translator should translate the aesthetic norm of the SL according to that of the TL in order to avoid negative effect in the target culture.

c) Political interference

Political interference involves the political restrictions that interfere in the translation. This factor varies between culture to culture and different period. This factor typically influences on the text that related to politics in which the translator should be aware before translating it in order to avoid annoyance among

government. When facing a text or expression that can cause conflict, the translator may neutralize it or omit it.

d) Ethical influence

This factor involves the ethical system having in each culture to give direction to people's behavior and their moral standards. The degree of ethical restrictions differs between culture, subculture, and different periods. The ethical difference between the ST and the TT affects on the translator's word choice. The decision on linguistic selection depends on the moral openness of the target culture.

2. Intracultural Factors

Intracultural factors related to the cultural differences between regions of a country and the difference between periods of time within the target culture. These two factors can affect the stylistic or even semantic of translation. The most influence factors of intracultural factors are (a) the strategic orientation, and (b) period style.

a) Strategic orientation

This factor involves the translation approaches (literal translation, and free translation) that the translator chooses or adapts in his/her translation in order to be accepted in the target culture.

b) Period style

This factor is related to the development of language that changes from period to period. Language change can be seen apparent in some cultures and less apparent in some cultures. This factor can affect in word choice in translation to suit the kind of text and audience.

However, there are some topics of verbal humor that tend to be considered as ‘universal’. Chiaro (1992) distinguishes the following three categories of joke topics as universal: degradation, sex, and absurd as follows:

1. Degradation

Degradation is about the feelings of superiority of the speaker to the victims and makes a joke on them. There are two subcategories of victims in derogatory jokes as follows:

- a) Cripples, homosexual, wives, mother-in-law, women in general and the physically and mentally handicapped have been the butt of jokes for years. Men also have become the butt of jokes since the arrival of feminism.
- b) The so-called underdog. Irish, Italian, Poles and various other nationalities have been depicted as stupid and inferior in jokes by Americans.

2. Sex

Chiaro (1992) states that in civilized society sex jokes or “dirty jokes” are considered amusing especially if they concern a person who has recently got married or sexual initiation. Nevertheless, such joke is variable from culture to culture. There are three subcategories of sex category jokes as follows:

- a) Male prowess, and penis size are the common feature of ‘dirty jokes’ in many cultures.
- b) Seduction, adultery, and cuckolded husbands appear to amuse.
- c) Bodily functions, common among both children and adults, are also the topic of jokes.

3. Absurd

Absurd jokes are related to the jokes out of this world. Chiaro (1992) compares this type of humor to the fairy tale story that may be far from reality. For instance, an actor in a story can push off mountains, or the animated cartoon with talking animals.

Previous Studies

Tungtang (2002) studied the strategies in translating American jokes into Thai: a case study of “Friends”. The study was the exploratory study based on content analysis which determined what strategies were used in translating the American jokes in terms of language aspect and cultural aspect, and what problems appeared in translating jokes. The study revealed that there were differences in the applications of translation strategies when translating jokes from the linguistic basis vs. cultural point of views. In this study, translation techniques from linguistic basis were interpreting words and phrases, as well as using slang, Thai idioms, Thai pronouns, speaking tone, and word addition. However, there were no specific techniques when translating contents in relation to cultural elements.

Buathong’s (2002) qualitative study on the translation of jokes in Thai version of Reader’s Digest investigated how humor was produced in English jokes and what techniques were used in translation. Based on the method of content analysis, this study analyzed the strategies to produce humor and techniques of translation appearing in the texts and interviewed the joke translator and the editor of Reader’s Digest (Thailand). The result of the study showed that the humor in English was produced through techniques of violations of conversational maxims, including over-exaggerating, providing too much or too little information, and creating irrelevance and ambiguity. As to techniques used in joke translation, the translator used translation adjustments both at word level and sentence level in order to match the humor in Thai culture.

Jaroenkiatboworn (2005) studied a discourse analysis of jokes in Thai. The study explored the strategies used to provoke humor, analyzed the relations between the linguistic aspects and the humor conditions, as well as studied the relations between the language and the social beliefs. The results revealed that (1) Thai jokes had two major linguistic strategies, e.g. punning strategies and discourse strategies; (2) there were several methods to use language to create humor; and (3) the language had a close link to society.

Bartkuviené (2005) studied translating humor in *Bridget Jones's Diary*, and *Bridget Jones's Diary: the Edge of Reason*. Similar to many other studies in this field, this exploratory study applied a method of content analysis for its investigation. The study analyzed the theoretical materials on humor, and humor translation. The results revealed that (1) humor was a complex and highly culturally restricted phenomenon; (2) it was easy to translate joke if the target reader had the same perception as the source-reader; nevertheless, this is not applicable to the case of translating culture-oriented jokes; and (3) difficulties in humor translation appeared to have linguistic constraints in various aspects: translating ambiguity was evident as semantic obstacle; the grammar between the two languages could be problematic syntactic elements; stylistically, issues regarding the retention of the humorous effects in the source language to the target reader could be observed.

In summary, a number of previous studies related to humor translation have revealed various phenomena of this art as some of those are presented above. However, even though there have been a number of translation studies related to humor translation, the study of humor translation is rather young (Vandaele, 2002) and is not systematically and thoroughly studied, especially the translation of humor in English and Thai. Thus, the study aims to add more insight into this field in order to contribute and draw a picture of humor translation.

CHAPTER III

METHODOLOGY

This chapter provides the readers with the research methodology used for addressing the two research questions stated in the introductory chapter. It presents and discusses: (1) the research approach and design, (2) data collection, (3) data analysis, (4) verification of the research, and (5) ethical concern.

Research Approach and Design

From the previous studies related to humor translation, it was evidenced that the exploratory studies based on content analysis were commonly employed in analyzing the strategies in humor translation. So did this study which aimed to explore phenomena in depth occurring in a well-defined translation work. Thus, within the qualitative approach, the design with content analysis (Berg, 2004; Coffey and Atkinson, 1996; Leedy and Ormrod, 2005; Strauss and Corbin, 1998) was suitable for this research study. Leedy and Ormrod (2005) state a content analysis involves a systematic examination of characteristics of the material being studied in order to discover the features of a particular material.

Data Collection

The data of this study was collected from the comedy movie, *50 First Dates*. The English original version was written by George Wing and the Thai translated version was translated by Thanatcha Saksiamkul (Columbia Pictures, 2004). There were various reasons in selecting this piece of movie translation work. First, it is an English movie that is translated into Thai. Second, it is a story that presents humor of American people in almost every age group reflecting in the diversity of their everyday lives. Third, it comprises a large number of speeches that express humor.

The selection of the data in this study was based on the purposive sampling. That was, the researcher collected only sentences that reflect the sense of humor in subtitle of the film script. To sort out the text in the original script that yields the sense of humor, the identified speeches (in any types of lexical and syntactic forms) were subdivided into types of humor according to the guideline suggested by Seaward (2006).

Data Analysis

From the data obtained, the analysis carried out in two parts: (1) translation strategies (techniques) employed for humor translation; and (2) the possible linguistic and cultural factors that influenced the translator to choose certain strategies for her translation.

The procedures of data analysis were divided into five steps as follows:

1. To classify types of humor, several steps were undertaken as follows:

1.1 Parts of humorous texts were identified according to Seaward's (2006) suggestions which gave the explanations on each type of humor, and were identified by the American native speaker who watched this movie. Each unit of analysis covered characteristics of words, phrases, sentences, or lines of text that create humor at a certain part of the discourse.

1.2 The identified parts were labeled and coded.

1.3 Types of those humorous texts were classified into categories based on types of humor suggested by Seaward (2006): (1) parody, (2) slapstick comedy (this type was excluded because of unrelated to verbal humor), (3) satire, (4) absurd/nonsense humor, (5) the double entendre, (6) black humor, (7) bathroom humor, (8) sarcasm, (9) irony, and (10) dry humor, quick wit, and puns.

2. To identify the translation strategies or techniques used in translating humor in the comedy movie, *50 First Dates*, from English into Thai, the descriptive and interpretative methods of content analysis (Berg, 2004; Coffey and Atkinson, 1996; Leedy and Ormrod, 2005; Strauss and Corbin, 1998) were employed based on major theoretical frameworks including humor classifications (Seaward, 2006), translation approaches (Nida, 1964, 1975), translation strategies (Baker, 1992), and humor translation (Delabastita, 2007; Mateo, 1995).

3. To investigate the possible linguistic and cultural devices that appeared to influence the translator's strategies used in each unit of analysis were examined based on the suggested aspects related to factors that influenced the techniques of humor translation, (Baker, 2002; Chiaro, 1992; Defense Language Institute, 1974; Nathong, 1993; Panakul, n.d.; Wong and Shen, 1999).

Verification of the Research

To ensure the trustworthiness of the analysis, 30% of the data was validated by an expert in the field of translation to ensure the researcher's identification of types of humor and the employed techniques (see Appendix B: The table showing validation of types of humor and translation techniques). After gaining 80 % of agreement (Miles and Huberman, 1994), the researcher continued the analysis with the overall data. Then, steps of interpretation and further conceptual analyses were developed as summarized in the previous section of data analysis.

Ethical Concerns

The formal request for the data was formally submitted to M V D Company Limited which holds the copyright of the DVD, *50 First Dates*. The company was informed about the research's objectives and procedures. Moreover, it was allowed to inquire about the findings of the research and discussion. As a consequence, the permission was kindly granted by the company (see Appendix C: The request letter).

CHAPTER IV

RESULTS

This chapter presents the research findings of the study. The study is conducted to answer the following questions: (1) what techniques are used in translating the subtitle that creates humor in American comedy movie, *50 First Dates?*; and (2) what are the possible linguistic and cultural factors influencing the techniques of humor translation in American comedy movie, *50 First Dates?* Findings regarding translation techniques and factors that influence the translator's choices of translating techniques will be discussed in relation to types of humor based on Seaward's (2006) theoretical framework. However, since "humor is language - and culture - dependent", (Pym, Shlesinger, and Simeoni, 2008:30) we cannot make a clear distinction between language and culture appearing in humor. Thus, the interweaving of these two facets of communication that are reflected in the translation of humor will be presented together to address the two questions.

From the investigation based on Seaward's (2006) framework, six types of verbal humor are found out of the total of 31 humorous expressions in this film. Findings of those 31 expressions, parody, which was the most frequent type, occurred at approximately 32.26 percent. Bathroom humor and sarcasm occurred at approximately 29.03 percent and 12.90 percent, respectively. Dry humor/quick wit/puns, and absurd/nonsense humor occurred equally at approximately 12.90 percent. Absurd/nonsense and the double entendre were least frequent types at approximately 6.45 percent equally in this study. Table 1 summarizes the said types of humor found in the study.

Table 1 Types of humor found in the study

Types of Humor	Number	Percent
1. Parody	10	32.26
2. Bathroom humor	9	29.03
3. Sarcasm	4	12.90
4. Dry humor/quick wit/puns	4	12.90
5. Absurd/nonsense	2	6.45
6. The double entendre	2	6.45
Total = 6 Types of humor	31	100.00

It was noticed that some humorous expressions can belong to more than one type of humor due to the overlapping area of their natures. However, in this study only 28 extracts of 31 humor expressions were shown because three extracts of bathroom humor with similar features were omitted.

The English film script under the investigation was translated into Thai film subtitle by Thanatcha Saksiamkul. The investigation of this study revealed that there were six main techniques found in translating those types of humor as follows: (1) cultural substitution was most frequently used at approximately 48.39 percent and found in translating four types of humor, namely parody, pun, the double entendre and bathroom humor; (2) word-for-word translation was used at approximately 19.35 percent and found in translating parody, dry humor, absurd/nonsense humor, and absurd/nonsense with the tone of sarcasm; (3) the mixed methods was used at approximately 12.90 percent and found in translating pun, bathroom humor, sarcasm, and parody; (4) interpretation was used at approximately 9.67 percent and found in translating sarcasm; (5) transliteration was used at approximately 6.45 percent and found in translating parody; and (6) the use of pun with similar linguistic forms (words/phrases, meanings, and sounds) was used at approximately 3.23 percent and found in translating pun. Table 2 summarizes the techniques of humor translation found in this study.

Table 2 Techniques of humor translation found in the study

Translation Technique	Percent	Types of Humor
1. Cultural substitution	48.39	parody, pun, the double entendre, bathroom humor
2. Word-for-word translation	19.35	parody, dry humor, absurd/nonsense, absurd/nonsense with the tone of sarcasm
3. The mixed method	12.90	pun, bathroom humor, sarcasm, parody
4. Interpretation	9.67	sarcasm
5. Transliteration	6.45	parody
6. The use of pun with similar linguistic forms (words/phrases, meanings/sounds)	3.32	pun
Total = 6 Techniques	100	6 Types of Humor

In the following section, in line with the two research questions of the present study, first, applications of the techniques used in translating humor in the film script will be described. Then, findings regarding the investigation of the possible linguistic and cultural factors that influence those techniques will be presented.

The Technique of Cultural Substitution

The technique of cultural substitution is most frequently used in translating humor found in the movie (48.39%). It involves substituting the ST (source text) expression with TT (target text) expression which does not have the same propositional meaning, but is likely to have a similar impact on the target audience. From the investigation, the researcher has classified four kinds of cultural substitution techniques found in translating parody, pun, the double entendre, and bathroom humor. These include: (1) using Thai slang; (2) coining a new slang term in Thai; (2) using a familiar expression in Thai; and (4) using a jesting word in Thai.

1. Translation by using Thai slang

The technique of using Thai slang to replace the humor in English version is mostly found in the translated version at approximately 22.58 percent in the translation of parody, pun, the double entendre, and bathroom humor.

As suggested by Baker (1992), this technique can be used when a word existing in the TL with literal meaning similar to that of the original word does not create humor, but some Thai slangs with the relevant meaning and humorous effect are available to substitute those of the English expressions. Puttameta (2003) classified Thai slang into 3 main types: (1) a real slang which is the new slang is coined, both in sound and meaning; (2) an artificial slang which uses an existing word in a new meaning; and (3) a compound slang which compounds the real slang and the artificial slang together. As observed, the reason that the translator used this technique was probably that the slang could convey a connotative meaning and humor at the same time. The six following extracts illustrate the employment of Thai slangs in translation of humorous texts in the film. To note, only the underlined parts are the texts that express humor and thus are analyzed.

Extract 1 [Henry, who is an aquatic veterinarian at the Sea Life Park in Hawaii, is well-known as a womanizer. He always flirts with tourist girls who visit Hawaii. In this scene, Ula, who is Henry's colleague at the Sea Life Park in Hawaii, asks him about a girl he has just associated with recently.]

Ula: Hey, Honah Lee? How's that hot wahine nympho from Ohio?

คูล่า: โหน่าห์ ลี มิสเอ็กซ์แตกจากโอไฮโอเป็นไงมั่ง

Henry: Great. I dropped her off at the airport this morning.

เฮนรี่: ก็เดินดี ฉันไปส่งเธอที่สนามบินเมื่อเช้านี้

Ula: Come on, I need some details.

คูล่า: โอ้เพื่อน เล่าละเอียดๆ สิ

You get some booby, some assy, a pull on your poi-poi? Come on

ได้จับพอกแพงแดงโม เล่นจิงโจ้ใส่สำเภาเรือเปล่า

Keanu: Daddy, what's a nympho?

คีนู: มิสเอ็กซ์แตก คืออะไรอะ

Ula: Oh. The nympho is the state bird of Ohio.

คูล่า: อ้อมันเป็นชื่อนกประจำรัฐโอไฮโอ

Henry: [to Ula] You're the state **idiot** of Hawaii.

เฮนรี่: ส่วนนายเป็นควายประจำรัฐฮาวาย

<< [parody]

[Thai slang: artificial slang]

The above extract (1) contains a parody which employs the mimetic phrase pun with similar structure to mimic the previous phrase pun. In this context, the translator applied the method of cultural substitution by using a Thai slang; *ควาย* (buffalo) to replace the original meaning of *idiot* in English. It is quite apparent that in Thai language and perception, the word *ควาย* has a connotation of “an idiot or stupid person” (translated from the definition presented in the Royal Institute, 2007) and is

used to parody someone that seems to be a stupid person in either a humorous way or an hostile way depending on the expression of the voice and emotion of the speaker. The translator chose to use the word *คนโง่* not only because it is a very common slang in Thai, but it can also convey a strong humor to the audience than using the normal phrase "*คนโง่*."

Extract 2 [Henry, Ula, and Ula's kids are at the aids room of the Sea Life Park. Henry is suturing Ula's wound at his side after he was attacked by a shark. Ula criticizes Henry about his behavior wasting so much time on girls. He warns Henry that if he spends too much time on girls, he can possibly lose his chance to sail to Alaska on a walrus research expedition. Ula then refers to his own past experience of having a wife in order to make him quit his playboy behavior.]

Ula: Then you won't be able to go on your boat trip to Alaska.

อุลา: ชี้นายติดหญิงนายจะอดไปอลาสก้า

You'll be stuck here, waking up next to **the same old, ugly broad**, just like Ula.

ต้องทนพาดพะไลหม้อเก่าอยู่ที่นี่ เหมือนอุลา

^ [parody]

[Thai slang: artificial slang]

Ula: *[to his children]* Just kidding, guys.

อุลา: พอล้อเล่น

Keanu: About **the old part or the ugly part**?

<< [parody]

คีนู: ล้อเล่นตรง "พะไล" หรือ "หม้อเก่า" ละ

[Thai slang: artificial slang]

In the above extract (2), Ula parodies a husband's habit in having a sexual harassment of his wife regarding her physical appearance. This humorous device is universally known as the device to create humor which always presents women as the butt of jokes. Interestingly, the theme of wife harassment is commonly found in both

American humor and Thai humor as reflected in the translation of this film. Similarly, this theme of wife harassment was also reported in Choeychanya and Pisalbutr (1989 cited in Sornampon, 2000) which investigated the image of married women in Thai humorous cartoon magazines. They found that wife was the object of humor by being portrayed as fat, not to take care of her own shape, or even beauty.

As appearing in the extract above, a major factor that seems to challenge the translator in this particular case was how to make word choices that linguistically and culturally convey the most similar humor of the ST into the TT. In this context, the translator opted to use the technique of Thai slang to solve this problem even though the direct words to substitute the two original words *the old part* and *the ugly part* are available in Thai. It is obvious that the device of collocation of Thai slangs *พะโล้* (implying ‘fat’) and *หม้อเก่า* (implying ‘wife’) can create humor more effectively and it is familiar to the Thai audience who normally perceive the implications of *พะโล้* as a symbol of a fat woman and *หม้อเก่า* as a wife.

Besides, it is also found that Thai slang was used to replace the English idiomatic expression possibly for the reason that it can be difficult for a Thai audience to get the real humor if the English idiom is literally translated. This device can be observed in extract 3.

Extract 3 [The bride (Lucy) and the groom (Henry) are at the beach wedding ceremony. The couple stands before Ula who performs the duty of the Minister in delivering the wedding speech.]

- | | |
|---------|---|
| Ula: | Do you, Honah Lee, take this woman to be your lawfully wedded wife... |
| คุณ่า: | คุณโสนาห์ ลี จะรับสตรีผู้นี้เป็นภรรยา...
...to have and to hold from this day forth...
รักและเชิดชูเธอจากวันนี้...
...as long as you both shall live?
ตราบจนวันตายมัย |
| Henry: | I do. |
| เฮนรี่: | ฉันรับ |
| Ula: | Really? |
| คุณ่า: | จริงเหวอ |

Even though in, like 10 - 15 years...

ถ้าต่อไป 10 – 15 ปี...

...she could possibly let herself go and then, like...

เธอปล่อยเนื้อปล่อยตัวแผละ...

^ [parody]

[Thai slang: real slang]

...sex could be, like, nauseating for you?

จนนายกระเดือกไม่ลงนะเหวอ

In this example (Extract 3) the author of the ST employed a fixed expression in the language, i.e. American slang *let herself go* (or let yourself go) meaning “to allow yourself to become less attractive or healthy” (Cambridge Advance Learner’s Dictionary, 2003: 715). In this particular case, the Thai slang is used to keep the original humor instead of translating the sentence literally,

The following three extracts are remarkable examples demonstrating the expressions referring to a sexual activity and sexual organs which is a common technique in creating humor. Also, there are some Thai slangs that are related to the themes of “sex”. Thus, the translator applied them in this work.

Extract 4 [Ula asks Henry about the girl he has just associated with recently.]

Ula: Hey, Honah Lee? How’s that hot wahine nympho from Ohio?

อุลา: โชนาห์ ลี มิสเอ็กแตกจากโอไฮโอเป็นไงมั่ง

Henry: Great. I dropped her off at the airport this morning.

เฮนรี่: ก็เดินดี ฉันไปส่งเธอที่สนามบินเมื่อเช้านี้

Ula: Come on, I need some details.

อุลา: ไร่เพื่อน เล่าละเอียดๆ สิ

You get some booby, some assy, a pull on your poi-poi?

Come on.

^ [pun]

ได้จับพิกแพงแดงโม เล่นจิงโจ้ไล่สำเภาวีเปล่า

[Thai slang: artificial slang]

Extract 5 [The day before, Henry had dinner with a girl at a bar, and she tried to ask Henry to do something extra fun. Henry refused and pointed out to his gender-nebulous assistant, Alexa. In this scene, Henry asks Alexa about that girl he has introduced to him/her.]

Henry: Hey, Alexa, did you hoop up with that girl from the bar?

เฮนรี่: อเล็กซ่า เธอได้ไปกับผู้หญิงที่บาร์คืนก่อนรีเปล่า

Alexa: I chickened out.

อเล็กซ่า: ฉันผ้อชะก่อน

Henry: Really?

เฮนรี่: จริงเหวอ

Alexa: Yeah, I don't know. I guess I prefer sausage to taco.

อเล็กซ่า: ไม่รู้สิ ฉันว่าฉันชอบไส้กรอกมากกว่าหอย

^ [the double entendre]

[Thai slang: artificial slang]

Extract 6 [Henry and Lucy are still talking at Hukilau Café about walrus behavior]

Henry: We don't really know what they're like in the wild.

เฮนรี่: เราไม่รู้ว่ามันมีพฤติกรรมยังไงในทะเล

Lucy: Don't they just sleep on icebergs and yawn all the time?

ลูซี่: มันไม่ใช่แค่นอนหนาวหอบๆ บนก้อนน้ำแข็งเหวอ

Henry: All we really see is what they do outside of the water...

เฮนรี่: นั่นคือสิ่งที่เราเห็นเวลามันอยู่เหนือน้ำ

...but who knows what they do under the ice...

ยังมีงานวิจัยน้อยชิ้นเกี่ยวกับสิ่งที่มันทำได้น้ำ

Lucy: Well, maybe they're intimidating the other creatures with their big winkies.

<<< [bathroom humor]

จู่ทึ่: มั่นคงว่ายน้้าเอาปีไปยั้กษัไปไ่ลู่ซู่สัตว์อื่นมั้ง

[Thai slang: artificial slang]

Henry: This is one theory.

เฮนรี่: ทฤษฎีนี้ก็มีเค้า

Extract 7 [In this scene, Henry consults Alexa regarding the fact that Marlin, Lucy's father, commanded him not to see her anymore.]

Henry: Let me ask you something, Alexa.

เฮนรี่: ขอถามอะไรหน่อยนะ อเล็กซ่า

If you promised a girl's dad that you wouldn't see her...

ถ้าเรอสัญญากับพ่อของผู้หญิงว่าจะไม่เจอลูกเขาอีก

...would you consider that a binding promise?

เรามองว่านั่นเป็นสัญญาที่ต้องทำมัย

Alexa: Absolutely

เฮนรี่: ก็แหงล่ะซี

Henry: Yeah?

เฮนรี่: เหรอ?

Alexa: Then again, there are always ways around such things.

อเล็กซ่า: แต่โลกนี้มีทางตรง ก็มีทางอ้อม

Henry: - Like?

เฮนรี่: อย่าง?

- For example...

อย่างเช่น..

Alexa: If I promised a woman's father I would not see her...

อเล็กซ่า: ถ้าฉันสัญญาว่าจะไม่เจอหน้าเธอ...

I would simply shut my eyes while she serviced my **manhood**.

ฉันก็เผลอมองหน้าเธอ ตอนที่เธอไปกระสวยให้ฉัน

^ [bathroom humor]

[Thai slang: artificial slang]

The above examples (4 – 7) demonstrate pun, the double entendre, and bathroom humor referring to sexual organ and sexual activity. To illustrate, the pun *some booby*, *some assy*, *poi-poi* are derived from boob, ass, and penis, respectively; the word *sausage*, *winkies*, and *manhood* carry the connotative meaning of “a penis”; and the word *taco* carry the connotative meaning of “another word for pussy or a female vagina and mainly used in a sexual sense,” (Urban Dictionary, 1999-2010: para.7).

It seems that the challenge in translating the texts in these contexts is how to convey humor related to sexual sense into a humorous and polite expression. In this case, despite the fact that there are a number of words denoting sexual activities and sexual organs available in Thai, the use of these words can violate the Thai social propriety. In all these extracts, the translator chose to use the technique of using Thai slang to replace humor referring to sexual sense in American slang. As noticed, there are many different choices made by the translator on words denoting sexual organs. Using slang seems to work well in these contexts because of cultural factors regarding the ethical concern in Thai and the linguistic factor regarding the feature of the slang. Culturally, in Thai society, the taboo word denoting sex is regarded as a rude word and should not be used verbally or in writing. Linguistically, the nature of the slang word often includes the comic sense hidden behind the word itself.

2. Translation by coining a new slang term in Thai

To avoid ethical concern and strengthen humor, in addition to employing existing slang, the author also coined a new slang in Thai to substitute ST slang. However, this technique was found at a lesser degree (approximately 3.23 percent) in this film subtitle.

Extract 8 [Henry and Lucy are kissing together at the aquarium where Henry works. This is the 23rd kiss for them. However, every time they kiss is the first time for Lucy because of her overnight memory loss, but not for Henry]

Lucy: What are you doing?

ลูซี่: จะทำอะไร

Henry: Nothing. I was just getting some lint off for you.

เฮนรี่: เปล่า ผมจะปัดเศษด้ายนะ

Lucy: You are going for a feelski!

< [bathroom humor]

ลูซี่: คุณจะไปจับน้องแนนฉัน

Henry: All right, I'm sorry, but this is like the 23rd time we've made out already.

เฮนรี่: ก็ได้ ผมขอโทษ แต่เราจูบกันครั้งที่ 23 แล้ว...

...and they're getting blue.

ของมันก็ขึ้นกันบ้างสิ

The American slang seen in the above extract (8) expresses bathroom humor. The word *feelski* is a new slang in English which infers to the action to do with women's breast, and is considered not a polite action. According to the Urban Dictionary (1999-2010: para.1), the word *feelski* is "the process in which an insanely guy shoves his hands up a woman's clothing to make sure that they are not by any chance hiding a sock or a few tissues inside there bra cups..." or "when a male test drives a woman's breasts."

In this context, the translator explained that she used this device of coining the phrase "น้องแนน" due to the fact that the Thai language lacks equivalent expression to that of the original word, "feelski." It can be observed that although this word is not familiar to the Thai audience, it can create humor effectively perhaps because they can infer the meaning of the newly-formed slang from the movie scene.

3. Translation by using a familiar expression in Thai

Similar to slangs, a number of existing expressions in Thai (i.e. phrases of familiar sayings) can also create humor; thus, it was found that the translator used this technique to convey meanings related to the ST expression in some contexts. As evidenced, this technique was found at approximately 9.68 percent in the Thai version of this film. The following extracts illustrate this phenomenon.

Extract 9 [Henry, Lucy, Marlin, and Doug came back from the Callahan Institute, the leading brain injury clinic in the Pacific Rim. Lucy went to bed, while Henry, Marlin, and Doug are still talking to each other about Henry’s plan for his future and Lucy’s illness. The conversation, however, did not go smoothly when Henry said that hiding the truth from Lucy was worse than telling what happened to her and her daily events. Doug was dissatisfied that Henry blamed him about what he and his Dad had done for Lucy while Henry just newly knew Lucy.]

Doug: You’re an expert now?

ด็อก: จู๊ๆ ก็รู้ดีขึ้นมาวี

Henry: No.

เฮนรี่: เปล่า

I’m saying I wish there was another way besides:

ผมแค่หวังว่าเราจะมีทางอื่นนอกเหนือไปจาก...

“Sorry we couldn’t trick you today. Here’s picture of your broken head.”

“ขอโทษ วันนี้เราหลอกคุณไม่สำเร็จ นี่คือภาพสมองแบะๆ ของคุณ”

Doug: You want a broken head?

ด็อก: อยากจะหัวแบะวีง ใ้ฉลาด

Marlin: You’ll give him one?

มาร์ลลิน: แกจะฟาดหัวเขาวี

- Doug: No, Daddy, I thought you was gonna do it.
 ด็อก: เปล่า ผมนึกว่าพ่อจะฟาดมันซะอีก
- Henry: Nobody's gotta break my head. I'm gonna split anyway.
 เฮนรี่: ไม่ต้องฟาดให้เมื่อยหรอก ฉันจะไปอยู่แล้ว
- Marlin: Oh, don't go just because my son is psychotic.
 มาร์ลิน: ไม่ต้องไปเพราะไอ้เด็กหัวรอก
- Henry: [talk to Doug] Good night. Sweet dreams. Keep them dry there,
 Doug.
 เฮนรี่: หลับฝันดี แห้งสบายไม่ซึมเปื้อนนะ ด็อก ^ [parody]
- Doug: Very funny.
 ด็อก: ขำตายล่ะ

In the above extract (9), the author makes a joke on Doug's physical maturity that he was the man who still gets a wet dream even though he is adult now. The challenge in translating this context is despite the fact that the statement *keep them dry there* is a simple English sentence, the direct translation can be problematic because it does not convey laughter. To avoid this problem, the translator opted to employ the technique of using a familiar expression in Thai with similar meaning and nearly similar form to that of the ST to create humor.

The factors that seem to lend the possibility for the translator to use this technique can, psychologically, be the universal sense of humor when talking about a "wet dream." Lance Armstrong Foundation (2010, para.3) states that "most boys experience wet dreams between the ages of 12 to 18", and that in the case of male adult who still has wet dreams is considered not normal and should talk to a doctor about premature ejaculation. Moreover, for the choice of language, Thai expression *แห้งสบายไม่ซึมเปื้อนนะ* is commonly known among the Thai audiences because of a familiar advertisement on Thai television.

Similarly, to create humor and avoid ethical issue, the device of using the familiar expression in translating bathroom humor appears to work as effectively as the device of using of Thai slang. Consider the two extracts below:

Extract 10 [After seeing Lucy for the first time at Hukilau Café, Henry fell in love with her. On the next day, he told Alexa about her. Alexa then criticized Henry for his run-around behavior.]

Alexa: Sounds to me like someone is afraid of commitment.

อเล็กซ่า: ฉันว่าคุณเหมือนผู้ชายที่กลัวมีพันธะ

Let me guess.

ขอเดาว่า

Your high school sweetheart got drunk at party...

แฟนคุณสมัย ม.ปลายเมาปิ้งในปาร์ตี้

...

then cheated on you with the whole wrestling team.

ไปนอนขย่ำกับนักมวยปล้ำทั้งทีม

Henry: Close. Actually, it was my college girlfriend Tracy.

ใกล้เคียง แต่เป็นเทรซี่ แฟนสมัยมหา'ลัยนะ

And it wasn't a wrestling team. It was her academic advisor.

กับ อ.ที่ปรึกษา ไม่ใช่ นักมวยปล้ำ

Alexa: Oh, she liked the older man.

อเล็กซ่า: อ้อ เธอชอบชายแก่

Henry: Older women. About 50 years older.

เฮนรี่: หญิงแก่ แก่กว่าตั้ง 50 ปี

Alexa: I hope you shot the stupid tramp.

อเล็กซ่า: น่ายิงอีโง่หลายใจให้ใส่แตก

Henry: What's with the "tramp" and the "bitches" talk?

เฮนรี: ทำไมต้องขึ้นอีล่ะ?
 Are you drunk or something?
 นี่เมาหรือเปล่า

Alexa: I apologize for the nasty talk.

อเล็กซ่า: โทษทีนะฉันปากดำแยะ

I am grouchy due to lack of recent physical intimacy.

มันหงุดหงิดนะ ผู้ชายไม่ได้ตกถึงท้องนานแล้ว

^ [bathroom humor]

The above extract (10) illustrates the bathroom humor perfectly. The English expression *lack of recent physical intimacy* means “the both sensuous and sexual activity usually between two persons and the reactions, thoughts, and emotions that are involved in these activities” (Healthy Place: America’s Mental Health Channel: 2000-2010: para.2). Interestingly, in this case, the translator adopted a familiar expression with the similar meaning commonly said among Thai homosexuals to substitute the expression in the ST. This could be influenced by her background knowledge of the culture of this group of people that seems to coincide with the culture of American homosexuals.

Extract 11 [Henry takes Lucy to the beach to see her old friends and cheer her up. Lucy is curious to know about her friends because she has not seen them since her accident about a year ago.]

Lucy: I can’t believe you’re pregnant.

ลูซี่: ไม่อยากเชื่อเลย เธอท้องแล้ว

Lucy’s friend: I know.

เพื่อนลูซี่: ฉันรู้

Husband of Lucy’s friend: And I got her on the first try.

สามีของเพื่อนลูซี่: ครั้งแรกก็ติดเลย

^ [the double entendre]

Lucy’s friend: Yeah. Easy.

เพื่อนลูซี่: น้อยๆ หน่อย

This extract (11) includes the double entendre implying the sex act. The expression *I got her on the first try* carrying the connotative meaning he is very good at making love and has a very good sex capacity.

We notice that the translator substitute the expression often spoken by American males with a familiar saying often spoken by Thai males. The factor affecting this technique is probably the universal sense of sex. Besides, the sense of humor seems to be implanted in the expressions of both languages.

4. Translation by using a jesting word in Thai

This technique involves the use of jesting language to replace the ST expression with the TT word that has similar connotations and conveys the similar impact to the audience. This technique was found at approximately 3.23 percent in the TT and was used in translating bathroom humor. The factor affecting this technique is that the sound of the word is comic by itself in addition to its meanings.

Extract 12 [After suffering serious injuries from a shark bite, Ula's abdominal incision has been worked on by Henry]

Henry: You see what happens when you play with sharks.

เฮนรี่: ผลของการเล่นกับฉลาม

Ula: Now, why you gotta spread those lies?

อุลา : เรื่องไม่จริงทำไมต้องบอกต่อ?

Sharks are like dogs.

ฉลามก็เหมือนหมา

They only bite when you touch their private parts.

มันจะกัดต่อเมื่อเราจับตัวหน่ของมัน

^ [bathroom humor]

That's a good title for my documentary.

เอ้ ใช้เป็นชื่อสารคดีก็ดีแฮะ

Sharks: They Only Bite When You Touch Their Private Parts.

“ฉลาม: มันจะกัดต่อเมื่อเราจับตุ๋หน่วมัน”

The above piece (12) covers the polite word in English that refers to a penis. This phrase *their private part* is funny because it is used with an animal. According to Cambridge Advanced Learner’s Dictionary (2003: 987), the word *private parts* (informal, ‘privates’) is a polite word for a sexual organ. In this context, unfortunately, the polite phrase *private part* in the ST did not convey humor in Thai. Hence, the translator has to choose the right word to suit the context and still keep the humorous effect as appearing in the English version. The word *ตุ๋หน่ว* also has the connotative meaning related to an activity of touching the private part and convey humor at the same time. This is supported by Nash (1985 cited in Seungjitsirirote, 2001) which states that in writing a joke the author may use the simple word, or the word that is humorous by itself (jesting word) to create humor. Thus, in this case, the use of jesting word is a good choice.

The Technique of Word-for-Word Translation

The technique of word-for-word translation involves the translation that tries to make the TT as identical as the ST as possible even though humor is considered to be individual and involves culture of different groups or communities. However, some humors are considered universal and can be understand universally. For example, a joke indicates a person’s unique character. From the investigation, this technique was found at approximately 19.35 percent and was resorted in translating parody, dry humor, absurd/ nonsense humor, and absurd/nonsense with the tone of sarcasm. The factor influencing the use of this technique can be due to the fact that those senses of humor are universal. That is to say, people who live in other cultures can more or less know the humorous message rendered by the ST because they can assumedly share the similar cultural heritage. Chiaro (1992) suggests that jokes related to the ill appearance of people, male prowess, absurd humor and etc. are considered example of universal sense of humor.

The six following extracts demonstrate the application of the word-for-word translation technique:

Extract 13 [Henry and Lucy go to the meadow on one afternoon. They both enjoy small talk and chat cheerily about their relationship.]

- Henry: I never hung out with you in the afternoon like this.
 เฮนรี่: ผมไม่เคยออกมากับคุณตอนเย็นๆ แบบนี้
- Lucy: In this lighting, man, oh, man, you look...
 ลูซี่: โฉมแสงอย่างนี้ ใ้โห่ คุณดู...
- Henry: ...disgusting.
 เฮนรี่: ทุเรศพิลึก
- Lucy: Yeah.
 I don't know how you get me to fall for that egg-shaped head every morning.
 ลูซี่: ฉันไม่รู้ว่าคุณจะทำให้ฉันรักหัวทรงไข่ของคุณได้ยังไงทุกเช้า ^[parody]
- Henry: All I have to do is slide on my designer jeans...
 เฮนรี่: ผมแค่ใส่กางเกงยีนส์มียี่ห้อ....
 ...and just kind of wiggle in front of you. You go nuts.
 และตื้นตื้นกึกกึก แค่นี้คุณก็คลั่งแล้ว

The above extract (13) demonstrates the American slang parodying Henry's head looking like egg. Besides, the funny according to the strange of head shape, the phrase *egg-shaped head* or *egghead* also has a connotative meaning and is funny in American culture to refer to an intellectual person who is very studious and academic but not realistic (The Free Dictionary Online, 2010).

In this particular case, the translator adopted the technique of word-for-word translation to translate this humor even though this humor referring to the head shape

was not familiar and funny in Thai culture, instead, Thai people normally laugh at one's head because of less hair. However, the translator chose this technique because she might expect that the strange look of Henry's head could arouse the sense of humor among the audience. Thus, she maintained the original sense by translating the phrase literally into *หัวทรงไข*.

Extract 14 [Henry comes to Lucy's house to give her the video tape he made with intention to make her recognize him. Because of the Goldfield Syndrome – each day's events disappear from one's memory overnight – resulting from the car accident on her dad's birthday, Lucy believes everyday be her Dad's birthday. Henry is thus teasing Marlin about his age.]

Lucy: Happy birthday, Daddy.

ลูซี่: ฮั๋อ แฮปปีเบิรด์เดย์คัะพ่อ

Marlin: Thank you, sweetie.

มารีลิน: ขอบใจลูก

Henry: That's right. Happy birthday, sir.

เฮนรี่: แฮปปีเบิรด์เดย์

Henry: What are you, 200 today?

เฮนรี่: คุณอายุ 200 รัยั้งลัะ

Marlin: That's cute.

มารีลิน: นนอย ประชด

<< [dry humor]

The above extract (14) contains dry humor of the age of a person. In this context, the translator utilized the technique of word-for-word translation to translate this type of humor. More or less such decision of the translator perhaps the topic of the joke regarding teasing about the age of a person also exists in Thai humor. Thus, this expression can be translated literally.

Extract 15 [Henry, Lucy, Marlin, and Doug go to the Callahan Institute, the leading brain injury clinic in the Pacific Rim, because Lucy wants to know about the diagnoses of her brain injury. Dr. Keats, Lucy’s physician, explains that her condition will not return to normal and then takes all them to meet Ten Second Tom, a hospital patient with 10 second memory. At this moment, Tom says “Hi, I am Tom.” Then the doctor introduces Tom to all of them and explains about his condition. However, while the doctor is explaining, Tom says “Hi, I am Tom” and shakes hands to all of them again. This situation makes Henry, Lucy, Marlin, and Doug smile sheepishly as they shake hands with him. Henry then creates a joke to make them feel better caused by Ten Second Tom.]

Henry: Hey, Tom can I tell you a secret? [*Henry whispers in Tom’s ear about Doug’s behavior*]

เฮนรี่: ทอม บอกความลับให้เอามั้ย

Ten Second Tom: [*Tom talked to Doug*] Don’t you think you’re a little old to still have wet dreams?

ทอม 10 วิ: อายุขนาดนี้แล้วยังฝันเปียกอีกหรือ

< [parody]

Henry: They liked that.

เฮนรี่: มุขนี้ต้องโดน

The above extract (15) includes parody concerning the degradation about men’s maturity. The translator used the method of literal translation to convey humor from the ST, because having a wet dream which is sexual disorder is regarded as type of the universal sense of humor, and linguistically, the phrase “ฝันเปียก” exists in Thai. Thus, the Thai audience should spontaneously perceive that sense of humor.

Extract 16 [Henry comes to Lucy’s house to reconcile with her after she was frustrated that he has tried to know her. Arriving at Lucy’s house, Henry meets her dad, Marlin, and her brother, Dough. They are not pleased with the way he has treated her and ask him to stay away from her, because they are afraid that he would cheat her

because of her short-term memory loss. However, Henry insists that he really likes her.]

Henry: I'm not looking for a one-night stand.

เฮนรี่: ผมไม่ได้หวังแคคืนเดียวจบ

Marlin: Anything with Lucy is numb-nuts.

มาร์ลลิน: ทุกอย่างสำหรับลูซี่เป็นอย่างนั้น ไร้ไฉ่

Give us break. Just stay away from the Hukilau Café.

ขอร้อง อยุ่ให้ห่างร้านฮุกิลอ

My daughter's been through enough.

ลูกสาวผมโชคร้ายมามากแล้ว

Henry: Okay. I'm sorry.

เฮนรี่: โอเค ผมขอโทษ

Doug: *[walk to Marlin]* I could have whooped his ass, but this gravel, I slipped on it---

ดัก: ผมอัดมันแน่เลย พ่อ ถ้าไม่ลื่นซะก่อน

Marlin: Yeah, well, maybe you need to do a few more butt flexes.

มาร์ลลิน: แกไปฝึกขมิบตูดอีกนิดหน่อยดีกว่ามั้ง

^ [parody]

Doug: Cheap shot, Dad.

ดัก : ต่่ากัันจ้ง

The above-given extract (16) includes a parody insulting the physical ability of people. In this scene, the humor in the ST arises from the fact that Doug's physical inability and boastful character are mocked. This universal sense of humor can be easily understood across different cultures. Thus, the direct translation that still conveys the similar sense of parody is proper.

Similarly, absurd or nonsense humor is another universal device to create humor. Thus, word-for-word translation technique is commonly found among this type of humor.

Extract 17 [Henry is making a video tape of all activities between him and Lucy to make her recognize him. To remind her, Henry has Ula imitate Lucy's behavior in a humorous way. While making this video, Ula had a conversation with his children (not seen in the scene) as follows:

Ula: Kualaliku! Get your brother off the dishwasher!

อุลา: คิวาลาลิกู เอน้องออกจากเครื่องล้างจานนะ

^ [absurd/nonsense]

Extract 18 [Henry and Lucy go to the meadow on one afternoon. They both enjoy small talk and chat cheerily about their relationship.]

Lucy: So how's the cow?

ลูซี่: แล้ววัวตัวนั้นเป็นยังไง

Henry: Same as you. Every day they have to convince her she's a cow.

เฮนรี่: ก็เหมือนคุณ เจ้าของต้องบอกทุกวันว่ามันเป็นวัว

^ [absurd/nonsense with the tone of sarcasm]

The situation in extract 17 and Ula's words are obviously humorous. Thus, it was easy for the translator to employ the literal translation. Culturally, it should be noted that in the ST, the neutral term "brother" is used without a specification of age of a person. However, in Thai culture the specific term "older" or "younger" is needed to modify the head noun "brother". This might be because of the important culture of seniority in Thai; whereas, the sense of gender is left understood, thus, the word "น้อง" (younger) is used in the translation. In this case, if the word "น้องชาย" (younger brother) is used, the translated version might sounds too formal in the spoken language. The word "ชาย" is thus dropped in the translated text.

Extract 18 can be the conveyance of absurd sense of humor with the tone of sarcasm because it involves the comparison of an animal's behavior with human's behavior and the satirical speech on Lucy's memory loss at the same time. However, in translating the statement in the ST, the translator changed the word order in order to make the sentence sound smooth in Thai without changing the meaning of the sentence.

The Technique of the Mixed Methods

This technique involves the use of several techniques to translate humor with the major purpose to maintain the comic effect similar to that of the ST while its meaning can be roughly conveyed. It was found that this technique was used at approximately 12.90 percent in the Thai subtitle and was used when there is no existing pun in Thai that is similar to that of the ST, and when only one technique cannot convey both meaning and sense of humor of the ST. After a thorough analysis, there were four kinds of the mixed translation methods were found in the translated version as follows: (1) using transliteration, a word coinage, and Thai slang; (2) using loan word, and the word reflecting the character's personality; (3) using interpretation and cultural substitution; and (4) using omission and addition.

1. Translation by using transliteration, a word coinage, and Thai slang

This technique was found at approximately 3.23 percent in Thai version and was used when a match could not be found in Thai or when the word of direct translation existing in Thai seemed not to create humor to the Thai audience. Furthermore, the translator wanted to keep the stylistic form of pun in the ST rather than focusing on the equivalent meaning.

Extract 19 [Ula knows that Henry is the love 'em and leave 'em guy who dates lots of women, but avoids commitment. In this scene, Ula's family and Henry are playing at the golf course. During playing golf, Ula introduces a girl he has met to Henry.]

Ula: By the way, cuz, I met this sexy, blond tax attorney at Starbucks today.

นี่เพื่อน วันนี้ฉันเจอทนายสาวผมทองที่ร้านสตาร์บัคส์

I told her you the kahuna she wana have fun on this island.

ฉันคุยว่านายเจ๋งสุดเพื่อเธอนี้ก็อยากสนุกขึ้นมา

You want her number?

จะเอาเบอร์เธอมั้ย

Henry: You pimping tourists for me again?

เฮนรี่: จิกนักท่องเที่ยวให้ฉันอีกแล้ว?

Ula: Yes! I live vicariously through you, remember?

อุลา: แหง นายเสียวฉันก็เสียวด้วย

Ula: My life sucks

อุลา: ชีวิตฉันมันซ้ำเซ็ง

Now, come on. Give her the Waikiki sneaky between the cheeky.

^ [pun]

เอาน่า จับเธอไว้ก็-จิ๊กกะดี-จำจี้ชะ

Henry: Ula needs it. I imagine I did it and then I can get through another weekend.

เฮนรี่: อุลาโรคจิตจะได้เอาไปจินตนาการต่ออายุอีกหน่อย

In the above extract (19), the phrase *waikiki sneaky between the cheeky* is implied as “a lustful one night stand where the woman doesn’t know what hit her” (Urban Dictionary, 1999-2010: para.1). The ST consists of wordplay by rhyming both initial and final sounds between the three words.

This wordplay expression cannot be directly translated into any target language because it is restricted to the culture of the ST. To translate this expression is very difficult since the form of wordplay, its original meaning, and the humorous

effect are required. Hence, to maintain as much comic effect as appearing in the ST, the translator chose to use the mixed method: loan word technique, a word coinage, and the Thai slang substitution, respectively to suit the phonological and stylistic features of the original expression. As a result, to maintain the same humor, the translator borrowed the word *waikiki* into the Thai version *วีกี้กี้*, coined the word *จี้กกะด้*, and more importantly, applied the Thai slang *จ๋าจี้ชะ* to convey the overall meaning of the expression.

2. Translation by using loan word, Thai slang, and omission

This strategy involves the use of loan word, Thai slang which conveys roughly the same meaning as that of the ST slang, and the technique of omission of the redundant word in the original expression when creating its synonym in Thai. This technique was found at approximately 3.23 percent in the Thai version and was noticed that it was used when a synonym of the expression in the ST already exists as a loan word in Thai. Besides, some parts of the original expression can be better replaced by the more familiar Thai slangs.

Extract 20 [Ula asked Henry about Linda, a woman whom Henry just met recently. In the conversation there are a lot of Ula's kids standing.]

Ula: Hey, Honah Lee? How's that hot wahine nympho from Ohio?

คุณล่า: โหน่าห์ ลี มิสเอ็กซ์แตกจากโอไฮโอเป็นไงมั่ง

Keanu: Daddy, what's a nympho?

คีนู: มิสเอ็กซ์แตก คืออะไรอะ

Ula: Oh. The nympho is the state bird of Ohio.

คุณล่า: อ้อ มันเป็นชื่อนกประจำรัฐโอไฮโอ

^ [bathroom humor with the tone of sarcasm]

The above extract (20) illustrates the bathroom humor with the tone of sarcasm. The word *nympho* (formal, nymphomaniac) means “a woman who likes to have sex very often, especially with lots of different men” (Cambridge Advanced

Learner’s Dictionary, 2003: 851) and is rarely used among common people as well as considered as vigorous. The word *wahine* is Hawaiian meaning “a woman of polynesian race” (Urban Dictionary, 1999-2010: para.2)

It was noticeable that the expressions in the ST might not be familiar to the Thai audience. However, to maintain the closet meanings, the English loan words already existing in Thai (i.e. *มิส* = Miss) and the English – Thai slang (i.e. *เฝ้ากแตก* referring to a person who prefer to have sex very often.), thus, were employed. Also, the omission of the word with redundant meaning in this case was applied. That is, while *nympho* was translated to *มิสเฝ้ากแตก*, the word *wahine* which has a similar meaning as was dropped out.

3. Translation by using interpretation and cultural substitution

This technique involves the interpretation of illocutionary or connotative meaning of the ST in order to maintain the intended meaning of the ST. This device was employed because the surface notion of the expression was not meaningful. Moreover, the technique of cultural substitution in the TL is also employed in order to make the Thai audience perceive the similar humor conveyed in the ST. From the investigation, this technique was found at approximately 3.23 percent in the Thai version.

Extract 21 [Henry is trying to flirt with Lucy by pretending to be an idiot who cannot read the food menu at the Hukilau Café. Lucy then teaches him to read. However, after eating it seems that Henry does not do anything to continue the relationship with her. Lucy then asks him what kind of feeling he has on her, but he seems reluctant. This makes her frustrated and says that she knows he has pretended to be an illiterate person.]

Lucy: Mahalo for the ego boost.

ลูซี่: ขอขอบคุณ ฉันรู้สึกมีค่ามาก

Henry: You’re right. You’re right. I feel like --

เฮนรี: คุณพูดถูก ผมรู้สึกเหมือน...

No worries.

ไม่ต้องห่วง

I gotta --

I can read a little!

ผมอ่านออกนิดหน่อย

I didn't know I came before E!

แต่ไม่รู้ว่า “ไอ” ต่อจาก “อี”

That one I didn't know, I swear.

จริงๆ นะ สาบาน

Lucy: Oh, you idiot.

ลูซี่: ใจโง่เขลา

Sue: *[standing with Nick in the café looking to Lucy and Henry
Outside the café and saying to Nick]*

I hope you're happy, Shamu.

< [sarcasm]

ซูย์ : สะใจมั๊ย ใจหน้าหมู

The above-given extract (21) includes sarcastic expression. Despite her good words, Sue really wanted to blame Nick. Thus, she also parodied his outstanding appearances of obesity.

In this context, the expression *I hope you are happy* was translated as *สะใจมั๊ย* instead of keeping the literal meaning. The translator used the technique of interpretation to translate the sarcastic expression because the audience will not be able to understand the intended meanings if the expression was literally translated. In this context, with appropriate interpretation that suits the culture of the audience, the translated text can maintain the original meaning of the ST.

Moreover, in order to make the audience easily understand the context, interpretative technique was used in combination of the cultural substitution technique. The word *Shamu*, the name of the star of a very popular killer whale shown at SeaWorld San Diego in mid – late 1960s, was translated as *ไฉ่หน้าหมู* (pig face), because the translator considered that common Thai audience would not be familiar with the name “*Shamu*”. Instead, Thai people compare a big person to a pig. Thus, Nick was compared to a pig.

4. Translation by omission and addition

This technique refers to omitting some words in the English expression and then adding a new word in Thai in order to make the expression humorous. From the investigation, it revealed that this technique was found at approximately 3.23 percent in the Thai subtitle and was obviously seen in translating parody which referred to the preceding parody. In this case, in the ST the pronoun reference was employed. However, if the reference was translated directly into Thai, the meaning would not be clear. Thus, the translator chose to omit it. Instead, the noun with the clearer meaning was added to keep the complete meaning and humor of the original expression.

Extract 22 [Henry and Lucy eventually sleep together for the first night after dating for a period of time. However, when she awoke in the next morning, she could not remember what happened last night. She thus immediately shocked seeing Henry was beside her. At moment, she started throwing various stuffs to him and hit his head by a bat. Not so long, the doctor came to her house to check Henry’s head.]

Henry:	How’s my temporal lobe looking there, doc?
เฮนรี่ :	สมองใกล้ขมับผมเป็นไง หมอ
Doctor:	Don’t worry. You’re not gonna suffer any short-term memory loss.
หมอ:	ไม่ต้องห่วง คุณไม่เป็นโรคความจำสั้นหรอก

But was your head shaped like an egg before she hit you?

แต่หัวคุณเป็นทรงไข่มาแต่แรกหรือเปล่า

Doug: Don't make fun of Henry. It's not his fault it's shaped like that.

ดัก: อย่าแซวเฮนรี่นะ เกิดมาหัวทรงไข่ใครว่าผิด

^ [parody]

The above piece (22) comprises of parody regarding people's strange appearance. In the selected statement, the author used the pronoun *that* to refer to the previous expression *head shaped like an egg* in order to make the sentence sound natural in English. Instead, the word *หัวทรงไข่* (head shape likes an egg) was used in the Thai version to provide the clear meaning and similar humorous effect when the expression was repeatedly mentioned. According to Saibua (2004), the technique of addition should be used when the original text is difficult to understand, or when the ST is not familiar to the TL audience in order to make the TT clearer and conform to the propositional or expressive meaning in the ST.

The Technique of Interpretation

This technique involves the translation of the technical language, or the ambiguous expressions of the ST into terms or ideas that Thai people can better understand. In this technique, the translator must read and understand the overall meanings of the ST before transferring them into the TT. From the film script, it is observed that this technique was found at approximately 9.67 percent and was used in translating sarcasm. The factor affecting this technique is probably due to the fact that the literal meaning expressed in these types of humor does not represent the intended meanings of those expressions. The real meanings lie behind the surface meaning of the lexicons. This can be seen in the following extracts:

Extract 23 [Henry and Ula have a plan, just as Lucy drives past them, Ula will rob Henry's stuff to tempt Lucy to help Henry, and when Lucy helps Henry, then Henry will continue making conversation with Lucy and flirt with her. Unfortunately,

the plan goes terribly wrong because Lucy thinks it is a real situation and then hits Ula with a bat.]

Henry: You got him.

เฮนรี่: เขาเฉะพอแล้ว

Lucy: Not good enough!

ลูซี่: ยังเฉะไม่พอ

Ula: Oh, Kamehameha!

อูล่า: โอย อะไวกั้นวะเนี่ย

Henry: He learned his lesson.

เฮนรี่: เขาคงเข็ดแล้วละ

Lucy: What's your name?

ลูซี่: คุณชื่ออะไร

Henry: My name's Henry.

เฮนรี่: ผมเฮนรี่

Henry: You did good.

คุณแรงเยอะดี

[to Ula] Hi. Sorry.

ไฮ โทษที

Lucy: [talks to Henry] I'm in a community-watch program---

ลูซี่: ฉันอยู่โครงการพิทักษ์ภัยชุมชน

Ula: [after getting beat up with a bat by Lucy] Oh, you crazy bitch.

อูล่า: อีฉ้วนชาติส้ม

^ [sarcasm]

The above extract (23) contains the sarcastic expression. In this context, Ula uses the swearword to attack her personality of being a sadist and to insult her by

parodying her physical appearance. *You crazy bitch* is an American expression used to describe a female you are not happy with. According to Cambridge Advanced Learner's Dictionary (2003: 117), the word *bitch* is defined as “to complain and make unkind remark about someone or something”.

In this context, the translator translated the phrase *oh, you crazy bitch* as *อีอ้วน ขาดิสนิม* by interpreting the non-linguistic context embedded in the conversation – the personalities, appearance, or emotion of the character in the story. This technique can help make the translated text sound more familiar and understandable from the cultural point of view of Thai audience, because the word *อีอ้วน* is a very strong swearword in Thai. It is used to insult a fat female who has an improper manner. This curse can make the person whom is insulted even angrier. Hence, the word *อีอ้วน* in the Thai expression is suitable to Lucy who is slightly obese in the film and also what she has done to Ula makes him have a bad mood and leads him to attack her back with this curse. Interestingly, in this context the use of this swearword is also implanted with a sense of humor.

Extract 24 [Henry meets Lucy for the second time at Hukilau Café. He expects that she will recognize him because they just met yesterday morning and they had a good time. Henry walks to Lucy's dining table while she is building her Waffle house. Henry did it as yesterday that he put a toothpick to her Waffle house as a hinge of the door. Today, Lucy felt really upset that Henry put something to her food.]

Lucy:	Are you from a country where it's okay to stick your fingers...
ลูซี่:	คุณมาจากประเทศที่อยากจะจิ้ม... ...all over someone else's food? อาหารคนอื่นก็จิ้มเหรอก
Henry:	No, I'm from this country.
เฮนรี่ :	เปล่า ผมคนประเทศนี้ Why? Were you gonna eat that? Oh.

เล่นมันแล้วยังจะกินอีกเหวอ

All right, well, have a good meal.

กินให้ร่อยนะครับ

*[Henry walks back to his table, passing an old
Hawaiian man]*

Old Hawaiian Man: That's pathetic.

ชายชราชาวฮาวาย: แห้วแต่เข้า

< [sarcasm]

Henry: Yeah? Why don't you choke on your Spam?

เฮนรี่: เดี๋ยวมึงได้แก่ตายเหวอ

The above extract (24) displays an example of idiomatic expression. The translator translated the expression *เดี๋ยวมึงได้แก่ตายเหวอ* with the device of the interpretation of the intended message of the context. In the ST, Henry says this expression to indicate his feeling that he wants the old Hawaiian man to die because of his irritating words. Thus, the translator chose the phrase *แก่ตาย* to maintain this original feeling as well as to mock the physical appearance (of being old) of the character. This combined technique still maintains the sense of humor that can also be conveyed to the Thai audience.

Extract 25 [Henry takes Lucy to the beach to see her old friends and cheer her up. Lucy is curious to know about her friends because she has not seen them since her accident about a year ago.]

Young Woman: *[to Henry]* So, you must be Lucy's friend.

หญิงสาว: คุณคงเป็นเพื่อนของลูซี่

The one who made the tape.

คนที่ทำเทปเน่ๆ

Lucy: I think he's more than my friend. You're my boyfriend, right?

สุชี: ฉันว่าเขาเป็นมากกว่าเพื่อนนะ

Henry: Yes, ma'am.

เฮนรี: ครับผม

Stacy: So every day you help her to realize what happened...

สเตซี่: ทุกวันคุณต้องทำให้เธอรู้ว่าเกิดอะไรขึ้น...

and you wait patiently for her to be okay with it...

และรออย่างอดทนให้เธอทำใจรับได้...

then you get her to fall in love with you again?

และทำให้เธอหลงรักคุณใหม่เธอ

Henry: Yes, ma'am.

เฮนรี: ครับผม

Stacy: [*softly, almost beneath her breath*] Gosh!

[*a longing sigh, then back slaps her husband's chest right over his heart*]

You asshole!

<< [sarcasm]

สเตซี่: ผัวใจดำ

You don't even open the freaking car door for me anymore.

เดี๋ยวนี้ไม่เปิดประตูให้ฉันด้วยซ้ำ

The above extract (25) illustrates the sarcastic expression that implies unpleasant relationship of a husband and wife. In the ST, the wife uses the taboo word *asshole* to express her bad attitude towards her husband and to insult him. Urban Dictionary (1999-2010: para.30) gives one of the definitions of the word *asshole* as “a multi-purpose label frequently used to describe an ignorant or inconsiderate person.”

In this context, the translator employed the technique of interpretation by considering the whole text regarding the relationship between the wife and the husband before translating it into the Thai version. The translator chose to avoid direct

translation because of the ethical reason. Instead, she employed the common expressions *ศั้วใจดำ* in Thai that Thai wives commonly use to criticize their husbands. As a result, the translated expression can convey both humorous feeling and the meaning of text similar to the ST.

The Technique of Transliteration

Translation by using transliteration is a process that converts the ST alphabet into the TT alphabet. In this case, the pronunciation and the meaning of the TT are still the same as the ST. As investigated, this technique was found at approximately 6.45 percent and was utilized when the concept of the SL item does not exist in the TL. In this study, words that are the names of materials in English are mostly transliterated into Thai to solve the problem of no equivalent word in the Thai to that of the English word. Examples of this technique are shown in the following extracts:

Extract 26 [The short cook order of the Hukilau Café in Hawaii Nick calls Henry "Peanut Butter Cups" because when they first met, the owner of the café Sue asked Henry what he had for breakfast and he replied with "Reese's Peanut Butter Cups." She told him that it was not breakfast and ordered Nick to make some Spam and eggs for Henry. Nick then offered to put peanut butter cups in his eggs.]

Nick: You like the peanut butter cups?

นิก: คุณชอบพี้นัทบัทเตอร์คัพหรือ

Nick: Want me to put peanut butter cups in your eggs?

นิก : ผมใส่พี้นัทบัทเตอร์ในไข่ให้เอามั้ย

Henry: No, that's okay.

เฮนรี่: ไม่ต้องก็ได้

Nick: Peanut butter cups. [*Nick speaks with laughing at Henry*]

นิก: พี้นัทบัทเตอร์คัพ

<< [parody with the tone of sarcasm]

Extract 27 [Nick meets Henry for the second time. He calls Henry “Mr. Peanut Butter Cups” instead of his real name.]

Nick:	Hey, <u>Mr. Peanut Butter Cups</u> .	<< [parody with the tone of sarcasm]
นิก:	เฮ้ คุณพี้นัทบัทเตอว์คัพ	
Henry:	Hey, Mr. Could-Kill-Me-in-One-Punch.	
เฮนรี่:	เฮ้ คุณหมัดเดียวเอาอยู่	

The above extracts (26 - 27) parody the lifestyle of people which the cook thinks it is ridiculous for a grown man to eat peanut butter cups for breakfast. The word *Peanut Butter Cups* is a chocolate candy filled with peanut butter, a type of snack which most grown people do not eat for the main course. This parody is considered a heavily culture-specific which is amusing only within the original country and the person who watch the context in the movie.

Although this transliterated word is considered unfamiliar to the Thai audience, the translator used this method because the name “peanut butter cups” appeared to be one of the major objects of the joke and it convey a major theme of the story in the ST. Thus, the translator might want to lead the audience to be familiar with this way of the American’s lifestyle. Besides, if the translator had employed other devices such as replacing this name with some names in Thai, the intended meaning could be less effective culturally.

The Use of Pun with Similar Linguistic Forms (Words/Phrases, Meanings, and Sounds)

This technique involves using a word in Thai with similar linguistic forms in terms of words/phrases, meanings, and sounds to that of the ST. The investigation revealed that this technique was found at approximately 3.23 percent and was used in translating pun. The factor influencing this technique was likely because the similar lexical resource (e.g. words similar to those of the ST in most aspects) can be accessible in Thai. However, this kind of technique was rarely found.

Extract 28 [Henry is talking with Ula about Lucy’s dad who told him to stay away from his daughter since Lucy’s Dad was afraid that Henry would be gone from her if he knew that she has suffered the overnight memory loss.]

Ula: Hey, you’d be doing exactly what her father does.

อุลา: นายก็ทำเหมือนที่พ่อเธอสิ

Giving her a wonderful day.

ทำให้เธอมีความสุข

When it’s time for you to go on your big boat trip, poof, you just leave.

ทีนี้พอถึงเวลาอยากชิงปั๊บบก็หายปั๊บบ !

She’ll never even know you’re gone.

เธอไม่รู้ด้วยซ้ำว่านายหายไป

Henry: I’m not sure about the “poofing” part.

เฮนรี่: ฉันไม่แน่ใจตรง “ปั๊บบปั๊บบ” นั้นแหละ

because I’m not a good poofer.

เพราะฉันไม่ใช่พวกปั๊บบปั๊บบ

<< [pun]

The above extract (28) consists of a kind of humor called pun – the play of the initial sound [p] and the final sound [f] in the word *poofing* and *poofer*; besides, the two words, despite their different functions have the same meaning.

As observed, the technique of PUN→PUN suggested by Delabastita (1996) was adopted to overcome the wordplay portrayed in the ST. In this study, this technique is successful in transferring the English wordplay into the Thai version in terms of stylistic, sound, and meaning. This is probable due to the fact that the lexical resources in Thai are parallel to those words in English.

Summary of the Results

To summarize the above findings, the illustration of the results is shown in Table 3 below:

Table 3 Summary of the Results

Translation Techniques		Extracts of Humorous Expressions	Factors Influencing the Choices of Translation	Types of Humor
1. Cultural Substitution	- using Thai slang	1. You're the state idiot of Hawaii. ส่วนนายเป็นควายประจำรัฐฮาวาย	A word existing in Thai does not create humor, but some Thai slangs with relevant meaning and humorous effect are available.	parody
		2. You'll be stuck here, waking up next to the same old, ugly broad , just like Ula. ต้องทนพาดพะไลหม้อเก่าอยู่ที่นี้ เหมือนดูล่า		parody
		3. ...she could possibly let herself go and then, like... เธอปล่อยเนื้อปล่อยตัวเปละ...		parody
		4. You get some booby, some assv, a pull on your poi-poi? ได้จับพิกแพงแดงโมเล่นจิงใจโล้สำเการีเปล่า	Taboo words denoting sexual activities and sexual organs are avoided because of ethical concern.	pun
		5. Yeah, I don't know. I guess I prefer sausage to taco. ไม่รู้สิ ฉันว่าฉันชอบไส้กรอกมากกว่าหอย		the double entendre
		6. Well, maybe they're intimidating the other creatures with their big winkies. มันคงว่ายน้าเขาไปยักซี่ไปไล่ขู่สัตว์อื่นมั้ง		bathroom humor
		7. I would simply shut my eyes while she services my manhood. ฉันก็ไม่มองหน้าเธอตอนที่เธอเป่ากระสวยให้ฉัน		bathroom humor

Table 3 (Continued)

Translation Techniques		Extracts of Humorous Expressions	Factors Influencing the Choices of Translation	Types of Humor
	- coining a new slang term in Thai	8. You are going for a feelski! คุณจะไปบับน้องแนนจัน	An overt word is avoided because of ethical concern.	bathroom humor
	- using a familiar expression in Thai	9. Good night. Sweet dreams. <u>Keep them dry there</u> , Doug. แห้งสบายไม่ชื้นเปื้อนนะ	A familiar expression can create humor similar to slang. A familiar jargon used among homosexual and Thai men.	parody
		10. I am grouchy due to <u>lack of recent physical intimacy</u> . มันหงุดหงิดนะ ผู้ชายไม่ได้ตักถึงท้องนานแล้ว		bathroom humor
		11. <u>And I got her on the first try</u> . ครั้งแรกก็ติดเลย		the double entendre
		12. They only bite when you touch <u>their private parts</u> . มันจะกัดต่อเมื่อเราจับตุ๋นของมัน		bathroom humor
2. Word – for - Word Translation	13. I don't know how you get me to fall for that <u>egg-shaped head</u> every morning. ฉันไม่รู้ว่าคุณจะทำให้ฉันรักหัวทรงไข่ของคุณได้ยังไงทุกเช้า	Universal sense of humor	parody	
	14. <u>What are you, 200 today?</u> คุณอายุ 200 รียังล่ะ		dry humor	

Table 3 (Continued)

Translation Techniques		Extracts of Humorous Expressions	Factors Influencing the Choices of Translation	Types of Humor
		15. <u>Don't you think you're a little old to still have wet dreams?</u> อายุขนาดนี้แล้วยังฝันเปียกอีกหรือ	Universal sense of humor	parody
		16. <u>Yeah, well, maybe you need to do a few more butt flexes.</u> แกไปฝึกขมิบตูดอีกนิดหน่อยดีกว่ามั้ง		parody
		17. <u>Kualaliku! Get your brother off the dishwasher!</u> ควาลาลิคุ เหนียงออกจากเครื่องล้างจานนะ		absurd/ nonsense
		18. <u>Same as you. Every day they have to convince her she's a cow.</u> ก็เหมือนคุณ เจ้าของต้องบอกทุกวันว่ามันเป็นวัว		absurd/ nonsense with tone of sarcasm
3.The Technique of the Mixed Methods	- using transliteration, a word coinage, and Thai slang	19. Now, come on. Give her <u>the Waikiki sneaky between the cheeky.</u> เฮาน่า จับเธอไว้ก็-จี้กะดื่-จ้ำจี้ชะ	- No similar pun in Thai - Only one technique cannot convey both meaning and comic effect - Period style of speaking to suit the audience	pun
	- using loan word, Thai slang, and omission	20. Hey, Honah Lee? How's that <u>hot wahine nympho</u> from Ohio? โฮนาห์ ดี มีสเอ็กซ์แตกจากโอไฮโอเป็นไงมั้ง		bathroom humor with the tone of sarcasm
	- interpretation and cultural substitution	21. <u>I hope you're happy, Shamu.</u> สละใจมัย ใ้หน้าหมู		sarcasm

Table 3 (Continued)

Translation Techniques	Extracts of Humorous Expressions	Factors Influencing the Choices of Translation	Types of Humor
- omission and addition	22. Don't make fun of Henry. It's not his fault <u>it's shaped like that.</u> อย่าแซวเฮนรี่นะ เกิดมาหัวทรงไขใครว่าผิด	The ST is adapted in order to make sentence clearer and conforms to the propositional or expressive meaning in TT.	parody
4. The Technique of Interpretation	23. Oh, <u>you crazy bitch.</u> อี้อ้วนชาติสม	- The intended meanings of the ST lie behind the surface meaning of the lexicon. - A jargon used among husband and wife	sarcasm
	24. <u>Yeah? Why don't you choke on your Spam?</u> เดี๋ยวไม่ได้แก็ตตายหรอก		sarcasm
	25. <u>You asshole!</u> ผิวใจดำ		sarcasm
5. The Technique of Transliteration	26. <u>Peanut butter cups.</u> [<i>Nick speaks with laughing at Henry</i>] พี้นัทบัทเตอร์คัพ	The SL concept does not exist in Thai.	parody
	27. <u>Hey, Mr. Peanut Butter Cups.</u> เฮ้ คุณพี้นัทบัทเตอร์คัพ		parody
6. The Use of Pun with Similar Linguistic Forms (words/phrases, meanings, and sounds)	28. I'm not sure about the "poofing" part, because I'm not <u>a good poofer.</u> ฉันไม่แน่ใจตรง "ปู้บปู้บ" นั้นแหละเพราะฉันไม่ใช่พวกปู้บปู้บ	Words with similar in most aspects can accessible in Thai.	pun

CHAPTER V

DISCUSSION AND CONCLUSIONS

This chapter is divided into two sections, beginning with a discussion and conclusion of the research findings. The second section focuses on implications, limitations, and recommendations of the study gained from these findings.

Discussion and Conclusions of the Research Findings

This study consists of two objectives which are in accordance with two research questions. In this section, findings (as reported in Chapter 4) will be discussed and concluded in relation to the theoretical framework of this study.

Research Question 1: What techniques are used in translating the subtitle that creates humor in American Comedy movie, *50First Dates*?

Six techniques can be classified as common devices in translating American humor in this film. Overall, it appears that the main reason for the choices of these techniques is to create effective humor on the target audience rather than to strictly maintain equivalence of meanings literally. It should be noted that five types were mainly classified by the existing classification of Baker (1992). However, the sixth device, “the mixed method”, was classified by the researcher in order to mostly suit the characteristics of application of the strategies. The six techniques were as follows:

– *Cultural substitution* was used in the translation of humorous expression with intention to preserve humor effect that appears in the ST and in order to accord with the common perception of humor in TL. The sub-techniques found under the technique of cultural substitution were: (1) using Thai slang; (2) coining a new slang term in Thai; (3) using a familiar expression in Thai; and (4) using a jesting word in Thai.

– *Word-for-word translation* was mainly used in the translation of the texts that are considered universal. In addition, linguistic and cultural element in both SL and TL are in common.

– *Interpretation* (this term refers to what Baker (1992) defined as “translation by paraphrase using unrelated word) was used when the intended meaning of the ST does not show on the surface of the sentence structure. Thus, non-linguistic context is needed to help convey the complete meaning. It is found that humor relating sarcasm was translated by this technique since is the common types of saying that are not directly stated.

– *Transliteration* was used when the TL does not have the word with similar meaning to that of the SL. Thus, original words are directly transliterated into the TT.

– *The use of pun with similar linguistic forms (words/phrases, meanings, and sounds)* was employed in the translation of wordplay with the intention to maintain the form of the ST and to preserve the humorous effect of the ST. This technique can be used when both languages contain similar wordplay vocabulary items.

– *The mixed method* was used as a tool to translate wordplay appearing in the ST with the purpose to maintain the similar form of wordplay in the translated version. This is due to the fact that wordplays with similar meanings and forms are not available in the target text. Moreover, it was used to translate bathroom humor, sarcasm, and parody when only one technique cannot convey both meaning and sense of humor of the ST.

Overall, it was found that the technique of cultural substitution was substantially used by the translator and the use of pun with similar linguistic forms (i.e. words/phrases, meanings, and sounds) is the least. To be more precise, approximately 48.39 percent of humorous expressions were translated by *cultural substitution*, while *word-for-word translation* consists of at approximately 19.35 percent. *The technique*

the mixed methods comprises at approximately 12.90 percent. The small number of other techniques included *the technique of interpretation* which used at approximately 9.67 percent, *the technique of transliteration* which found at approximately 6.45 percent and *the use of pun with similar linguistic forms (words/phrases, meanings, and sounds)* which resorted at approximately 3.23 percent. In sum, the larger proportion of the first three types of all applications above seems to indicate that cultural context is very important factor involving the translation of humorous expressions.

Research Question 2: What are the possible linguistic and cultural factors influencing the techniques of humor translation in American comedy movie, *50 First Dates*?

In this study, findings have revealed that four aspects of linguistic factors and five major cultural factors influence the translator's choices of humor translation techniques.

1. Linguistic Factors

Linguistic factors are the inevitable factors influencing the techniques of humor translation as evidenced in this study. Those linguistic factors can be classified into four types: (a) phonological factors, (b) lexical factors, (c) syntactic factors, and (d) semantic factors, all of which are explained in the following section:

a) Phonological factors

Phonological factors play a vital influence on the technique of humor translation in this study because there are a number of wordplays that play on word sound. To preserve the form of pun and keep the roughly meaning of the ST, the technique of the mixed method is used.

b) Lexical factors

Lexical factors appeared to play an important role in the following situation: (1) words with equivalence in most aspects to that of the ST are available in Thai. This factor leads to the use of word with similar linguistic forms (words/phrases, meanings, and sounds). However, this technique is rarely found; (2) words with equivalent meaning on similar concept are available in Thai. This technique leads to the technique of word-for-word translation; (3) the use of word with literal meaning does not create humor in Thai. This factor brings about the technique of cultural substitution by using Thai slang in order to mainly create humor and roughly convey the meaning of the ST into the TT; and (4) when the English words, concepts or connotations have no equivalents in Thai. Thus, the technique of transliteration is employed even though it is not familiar to the target audience. In this case, the translator needs to accept the untranslatability.

c) Syntactic factors

English and Thai belong to different language typologies. English is an inflectional language whereas Thai is a non-inflectional language or an isolating language (Jaroenkiatboworn, 2007). The different elements at the syntactic level between the two languages can lead to the constraints in translation. In this study, when translating English into Thai, it is found that the translator has tried to reconstruct all of the SL syntactic structures of the humorous expressions on the basis of the TL syntactic structure in order to make the sentence structure sound natural and humorous to the target audience. For example, the humorous expression in the form of question in the SL *[w]hy don't you choke up with spam?* was translated as the affirmative structure form in the TL *เดี๋ยวมั้ได้แก่ตายหรอก* in order mainly to keep the comic effect as that of the ST and sound natural in Thai. In this case, if the question structure similar to the ST is adopted, the comic effect would not achieve in the Thai version.

d) Semantic factors

Meaning is the main function of all translation. In this study, it was found that there were a number of connotative meanings used to convey the comic effect in the ST. The translation work in this study indicates that when the expressions appearing in the original text are not meant literally, the translator needs to understand the real meaning of the ST before translating. And the technique of interpretation can be used to help the audience explore the intended meaning.

2. Cultural Factors

Cultural differences in humor translation are also very important factor in translating humor. From the investigation, it is found that the humor expressions presented in this film were influenced by both universal factor and cultural-specific factor. Those factors can be classified into five main types: (a) universal sense of humor, (b) culture-specific expressions, (c) ethical restrictions in the target language, (d) jargon, and (e) period style.

a) Universal sense of humor

Universal jokes are not difficult to translate since the audience in the SL and TL share similar knowledge of the joke topics. Findings of the study suggest that the technique of translation that appears effective in translating universal sense of humor is word-for-word translation.

b) Culture-specific expressions

There were certain culture-oriented features of the ST found in the study that cannot be fully transferred into the Thai translated version. Various contexts in this study seem to suggest that the technique of transliteration is most applicable when there are no words in Thai with either similar literal meaning or

connotative meaning to those of the ST, e.g., the name of foods and materials, titles of shops, and some topics of humor.

c) Ethical restrictions in the target language

Ethical restrictions can be described as “an inherited ethical system that guides people’s behavior and shapes their moral standards” (Wong and Shen, 1999: 92) that people in certain society should be aware and should do conforming to the accepted standard of the society. Similarly in translation, this study suggests that ethical restrictions in the TL can affect translation. For instance, when facing taboo terms in the original text subtitle, the translator tried to avoid using the direct words in the TL to substitute those of the ST. In this study, the translation of expressions of love affair issues and bathroom humor were modified into less strong meanings. This cultural factor brings about the techniques of using Thai slang, coining a new slang, and using a familiar expression that are more acceptable in Thai into the translation.

d) Jargon

The influence of jargon was also noticed in humor translation of the study. To make the expression sounds natural in Thai and create humor, the translator may need to adapt the common jargon used among an equivalent group in the TL to substitute those of jargons in ST (e.g. words that are often spoken among the homosexual or the Thai male to replace those used among American counterparts).

e) Period style

Due to the evolution over time of language styles, the new styles of speaking in a certain society have been observed gradually. Similarly in Thai society, the new style of speaking is seen stronger. This evolution seems to lead to a tendency of choosing contemporary humorous expressions to suit the mood of the audience.

All in all, findings in this study share some similarities and differences regarding the techniques of humor translation and factors influencing the techniques of humor translation. Firstly, *the technique of cultural substitution by using Thai slang and the technique of interpretation* are commonly employed for this purpose. These strategies were also found in the studies of English – Thai translation of humorous film by Tungtang (2002) and humorous short story by Seungjitsirirote (2001). Secondly, *the technique of word-for-word translation* is often used to translate the humorous expressions considering universal. Similarly, Bartkuviené (2005), also points out that it is not difficult to translate universal jokes because of equivalent linguistic forms in the two languages which refer to the same things. Thirdly, *the technique of transliteration* or loan translation also conforms to Bartkuviené (2005) which indicates by confirming to Delabastita (2002) that in the case of untransliteration either derives from soicocultural or linguistic ones, the technique of transliteration or loan translation is valid in transferring the word or concept from the SL into the TL. Lastly, *the use of pun with similar linguistic forms (words/phrases, meanings, and sounds)* is similar to the theoretical framework suggested by Delabastita (1996) who presents wordplay translation. The first suggestion is the replacement of the SL pun with a TL pun. In this case, the TL pun is available to match to SL pun.

Interestingly, a new device in translating humor has been introduced in this humorous film by Thanatcha Saksiamkul. The translator used the technique of the mixed methods when translating wordplay to cope with the problem of untranslatability, and when the real meaning, and humor of the ST cannot be conveyed by only one technique.

In relation to the factors influencing the technique of humor translation, linguistically, the findings of the current study related to syntactic and semantic elements partly conform to the findings in Bartkuviené's study (2005), Defense Language Institute (1974), Nathong (1993), and Wong and Shen (1999), indicating that lexical, syntactic, semantic and stylistic factors are the major influences on translation. Culturally, the results of this study conform to some extent of Wong and

Shen's (1999) findings. In general, both intercultural and intracultural factors play a prominent role in translation. More specifically, some similar cultural aspects have been observed in both studies (e.g. cultural-specific expression, ethical influence). Nevertheless, some others such as aesthetic difference, political interference, and strategic orientation that were reported in Wong and Shen (1999) were not found in this study.

Regarding the success of recasting a comic effect on the Thai audience, the holistic view deriving from the opinions of the Thai participants in this study on the humorous translated texts seems to suggest that the most successful techniques in conveying the comic impact appear to be the techniques related to Thai culture. The appreciation of the cultural substitution may result from the probabilities of the culturally specific features of humor that people often laugh at the situation or story they are familiar with.

Another strongly effective technique is word-for-word translation which used to translate universal sense of humor. This can be influenced by the non-national characteristics of humor which people in any culture share. On the contrary, because of the cultural influence, the translated humor with the technique of using transliteration seems not effective among the participants, because they do not share the similar knowledge to that of the ST humor.

Implications, Limitations and Recommendations of the Study

Implications of the Study

The findings of this study should deliver some useful information for novice translators in the comedy movies, students in the translation field, and people who are interested in humor translation. Findings allow the translators to know that six techniques are useful for humor translation, especially comedy movie. Findings of some of these devices have confirmed findings in the previous studies. In addition, one of the six strategies is considered as a new strategy discovered. Moreover, the translators will learn how to choose an appropriate device to suit the contexts that employ each device, because there are many cultural and linguistic factors that influence the choices of applications. In terms of culture, the translator should be aware of the fact that there are both culture-specifics and universality choices affecting word choices. In terms of linguistic features, the translators need to be careful that language that creates effective humor in the ST may not be effective in the TT.

Limitations of the Study

In relation to the identification of translation techniques of this comedy film, the identification of humorous data was mainly based on the theory of humor. However, to ensure whether the film is really humorous to the American audience (of ST) and Thai audience (of TT), only a few informants were used (1 American, 10 Thai viewers). Nevertheless, their reactions to the humor were inclined to the identified humorous texts by the researcher. In addition, the analyses of the study were based on the theoretical concepts, the evidences appearing in study, and the background knowledge of the researcher, but not include the reports of the translator.

Recommendations for Further Studies

This research examined the translation techniques used in the translation of humor and the possible linguistic and cultural factors influencing those techniques based on the comparison of the ST and TT. However, in identifying the possible factors influencing the techniques of humor translation, not only do the linguistic and cultural factors influence the translation, but other factors including the age, emotion, status, character of the performers, and the translator's personal attitudes also count for it. Therefore, it should be resourceful to examine other aspects of relevant psychological and sociological factors to gain the more comprehensive insight into the art of humor translation. Moreover, a comparative study on various comedy films to explore a broader phenomenon regarding device in humor translation can also bring further understanding of this aspect of the translation art.

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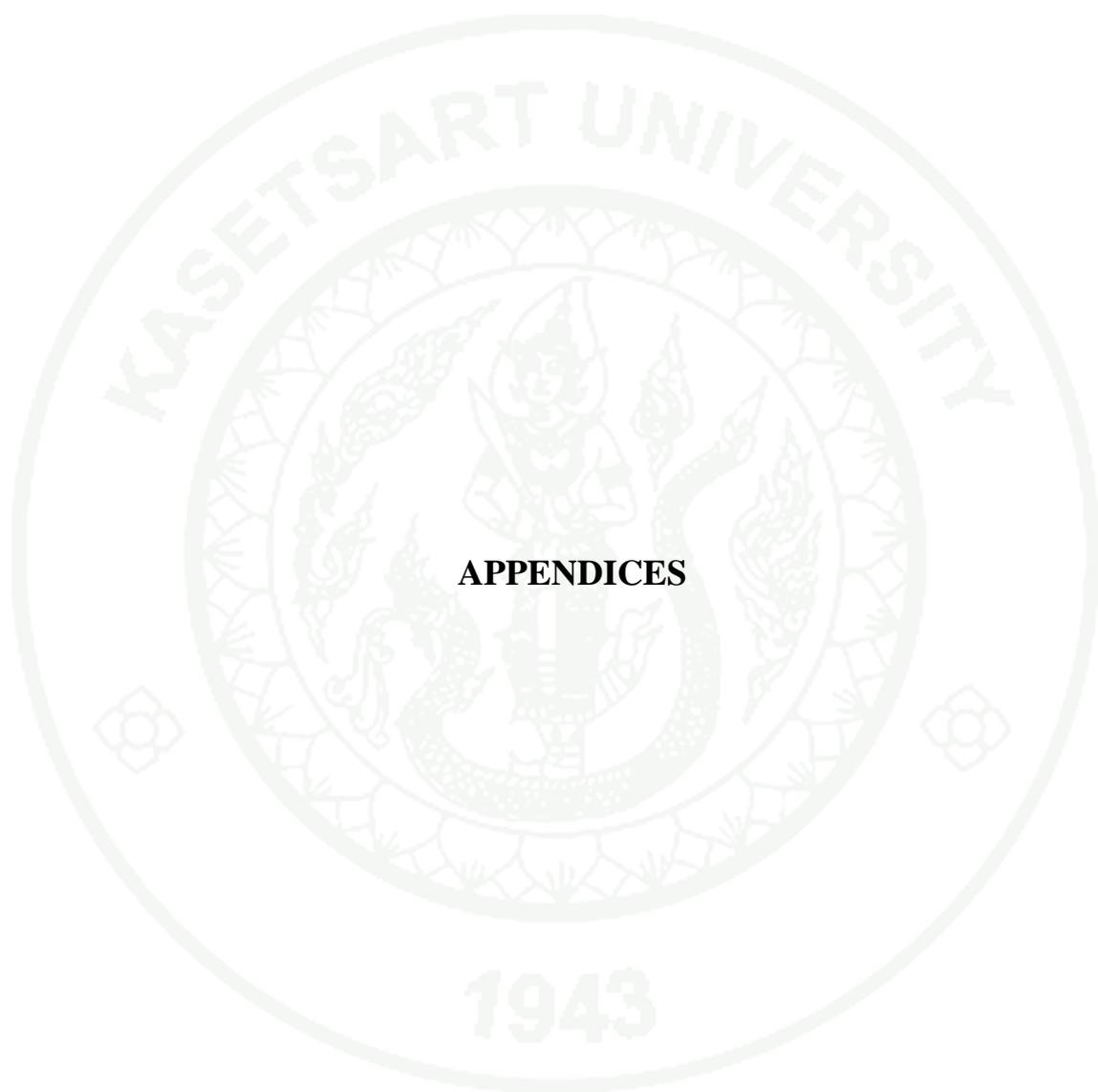
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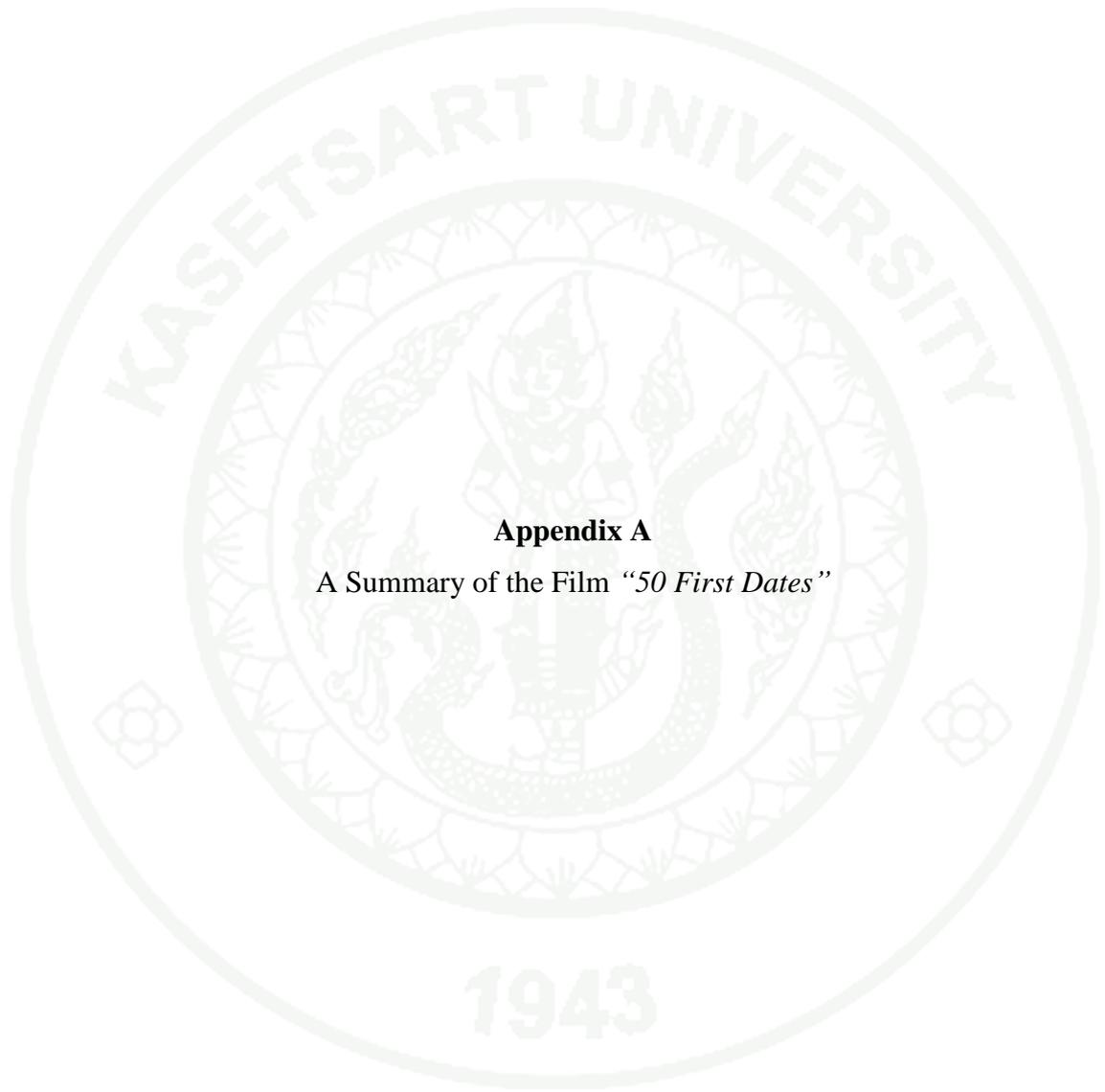
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APPENDICES



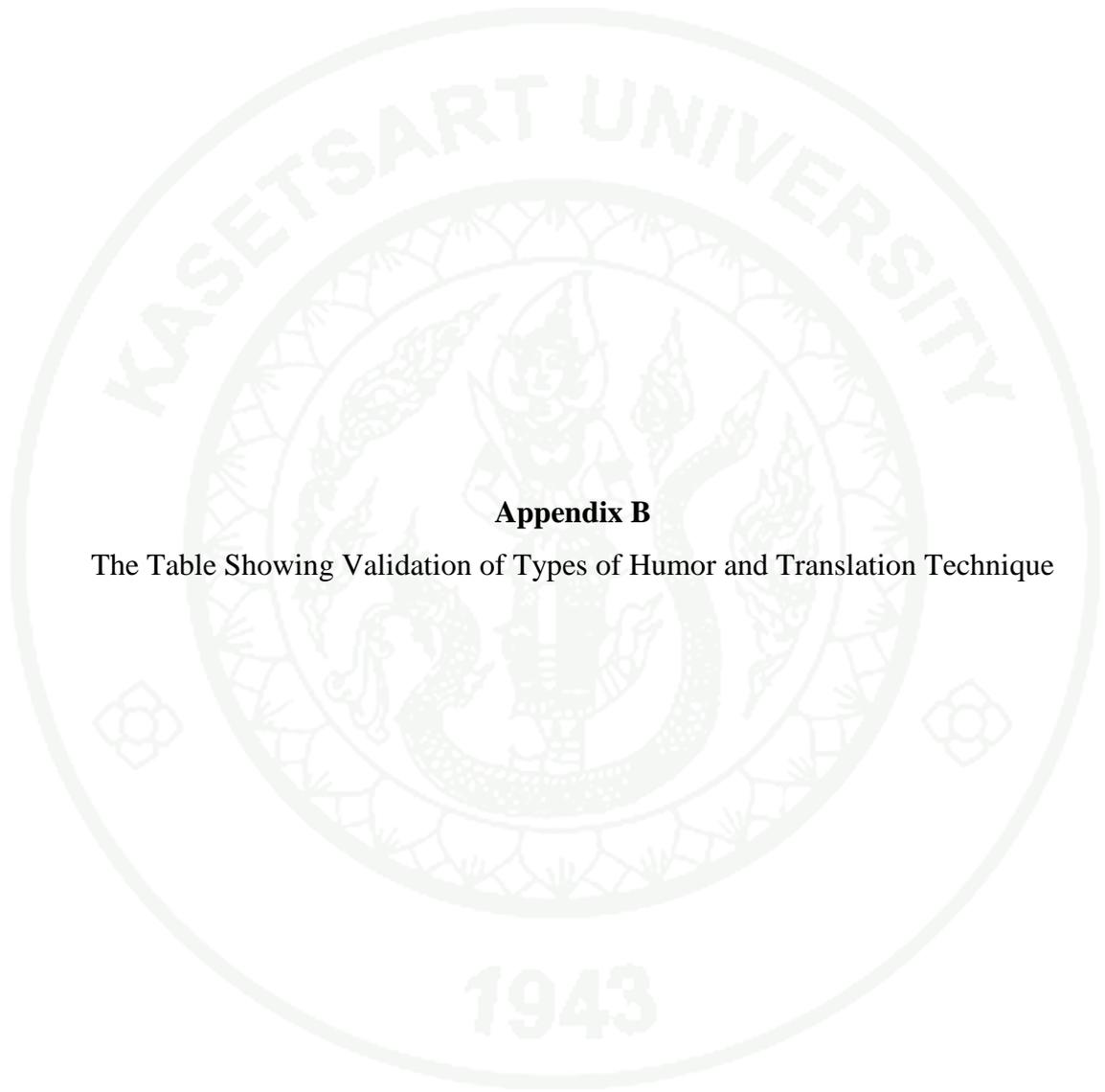
Appendix A

A Summary of the Film *“50 First Dates”*

A Summary of the Film “50 First Dates”

Henry Roth is an aquatic veterinarian at the Sea Life Park in Hawaii. He lives in “Hawaiian Paradise”, spending his time endlessly with numerous tourist women without any continuing commitment to them until he meets Lucy Whitmore, a local art teacher. Both Henry and Lucy hit it off from the beginning and agree to meet again. But the next day, she acts like she doesn’t know him. Henry is confused by the way she acts to him. Then, he is informed by Sue, the Hukilau Café in Hawaii, and Nick, the short cook order of the Hukilau Café, that Lucy actually has a short-term memory loss – all memory of her day is eradicated every night – after a car accident a year before. Despite learning this fact, Henry won't let it stop him and is prepared to make her fall in love with him all over again, each and every day.

Henry has two assistants. One is Ula who has numerous children, and another is Alexa who is confused about his/her own gender. From what they have known Henry, they are surprised that he falls in love with Lucy, whom they don’t think is his taste. However, Ula supports and often helps Henry to make Lucy remember and fall in love with him. Henry’s attempt to court Lucy is not agreed by Marlin and Doug, Lucy’s Dad and brother, respectively. Because Lucy has only one day memory and she will never remember what happens to her, they are afraid that Henry might cheat on her, Moreover, they are afraid that Henry will not be patient enough to make her remember him everyday. With Henry’s intention and attempts, Marlin and Doug accept him at last. Through Henry’s daily patience in finding a way to make her remember him everyday, their relationship goes well even though Lucy’s short - term memory does not recover.



Appendix B

The Table Showing Validation of Types of Humor and Translation Technique

Appendix Table 1 The Table Showing Validation of Types of Humor and Translation Techniques

Data		Types of Humor			Translation Techniques		
English (ST)	Thai (TT)	Result	Expert		Result	Expert	
			agree	disagree		agree	disagree
<p>Extract 1 [Henry, Ula, and Ula’s kids are at the aids room of the Sea Life Park. Henry is suturing Ula’s wound at his side after he was attacked by a shark. Ula criticizes Henry about his behavior wasting so much time on girls. He warns Henry that if he spends too much time on girls, he can possibly lose his chance to sail to Alaska on a walrus research expedition. Ula then refers to his own past experience of having a wife in order to make him quit his playboy behavior.]</p> <p>Ula: Then you won’t be able to go on your boat trip to Alaska. You’ll be stuck here, waking up next to <u>the same old, ugly broad</u>, just like Ula.</p> <p>Ula: <i>[to his children]</i> Just kidding, guys.</p> <p>Keanu: About <u>the old part or the ugly part</u>?</p>	<p>คูล่า: ซึ้นนายติดหญิงนายจะอดไปลาสก้า ต้องทนพาดพะไล้หม้อเก่าอยู่ที่นี่ เหมือนคูล่า</p> <p>คูล่า: พอล้อเล่น</p> <p>คีนู: ล้อเล่นตรง “พะไล้” หรือ “หม้อเก่า” ละ</p>	parody	✓		cultural substitution	✓	

Appendix Table 1 (Continued)

Data		Types of Humor			Translation Techniques		
English (ST)	Thai (TT)	Result	Expert		Result	Expert	
			agree	disagree		agree	disagree
<p>Extract 2 [Henry comes to Lucy’s house to give her the video tape he made with intention to make her recognize him. Because of the Goldfield Syndrome – each day’s events disappear from her memory overnight – resulting from the car accident on her dad’s birthday, Lucy believes everyday to be her Dad’s birthday. Henry is thus teasing Marlin about his age.]</p> <p>Lucy: Happy birthday, Daddy. Marlin: Thank you, sweetie. Henry: That’s right. Happy birthday, sir. Henry: <u>What are you, 200 today?</u> Marlin: That’s cute.</p>	<p>ลูซี่: ฮั๊อ แฮปปีเบิรด์เดย์คะฟอ มาร์ลิน: ขอบใจลูก เฮนรี่: แฮปปีเบิรด์เดย์ เฮนรี่: คุณอายุ 200 รียังลัะ มาร์ลิน: นนอย ประชด</p>	dry humor	✓		word-for-word translation	✓	

Appendix Table 1 (Continued)

Data		Types of Humor			Translation Techniques		
English (ST)	Thai (TT)	Result	Expert		Result	Expert	
			agree	disagree		agree	disagree
<p>Extract 3 [Henry and Lucy go to the meadow at one afternoon. They both enjoy small talk and chat cheerily about their relationship.]</p> <p>Lucy: So how's the cow? Henry: Same as you. <u>Every day they have to convince her she's a cow.</u></p>	<p>ลูซี่: แล้ววัวตัวนั้นเป็นยังไง เฮนรี่: ก็เหมือนคุณ เจ้าของต้องบอกทุกวัน ว่า มันเป็นวัว</p>	absurd / nonsense with the tone of sarcasm	✓		word-for-word translation	✓	

Appendix Table 1 (Continued)

Data		Types of Humor			Translation Techniques		
English (ST)	Thai (TT)	Result	Expert		Result	Expert	
			agree	disagree		agree	disagree
<p>Extract 4 [Henry and Ula have a plan, just as Lucy drives past them, Ula will rob Henry’s stuff to tempt Lucy to help Henry, and when Lucy helps Henry, then Henry will continue making conversation with Lucy and flirt with her. Unfortunately, the plan goes terribly wrong because Lucy thinks it is a real situation and then hits Ula with a bat.]</p> <p>Henry: You got him.</p> <p>Lucy: Not good enough!</p> <p>Ula: Oh, Kamehameha!</p> <p>Henry: He learned his lesson</p> <p>Lucy: What’s your name?</p> <p>Henry: My name’s Henry.</p> <p> You did good.</p> <p> Hi. [To Ula] Sorry.</p> <p>Lucy: [talks to Henry] I’m in a community-watch program---</p> <p>Ula: [after getting beat up with a bat by Lucy] Oh, <u>you crazy bitch</u>.</p>	<p>เฮนรี่: เขาละพอแล้ว</p> <p>ลูซี่: ยังละไม่พอ</p> <p>อูล่า: โดย อะไรกันวะเนี่ย</p> <p>เฮนรี่: เขาคงเข็ดแล้วละ</p> <p>ลูซี่: คุณชื่ออะไร</p> <p>เฮนรี่: ผมเฮนรี่</p> <p> คุณแรงเยอะดี</p> <p> ไฮ โทษที</p> <p>ลูซี่: ฉันทอยู่โครงการพิทักษ์ภัยชุมชน</p> <p>อูล่า: <u>อีอ้วนชาติสม</u></p>	sarcasm	✓		interpretation	✓	

Appendix Table 1 (Continued)

Data		Types of Humor			Translation Techniques		
English (ST)	Thai (TT)	Result	Expert		Result	Expert	
			agree	disagree		agree	disagree
<p>Extract 5 [Henry meets Lucy for the second time at Hukilau Café. He expects that she will recognize him because they just met yesterday morning and they had a good time. Henry walks to Lucy’s dining table while she is building her Waffle house. Henry did it as yesterday that he put a toothpick to her Waffle house as a hinge of the door. Today, Lucy felt really upset that Henry put something to her food.]</p> <p>Lucy: Are you from a country where it’s okay to stick your fingers... ...all over someone else’s food?</p> <p>Henry: No, I’m from this country. Why? Were you gonna eat that? Oh. All right, well, have a good meal. <i>[Henry walks back to his table, passing an old Hawaiian man]</i></p> <p>Old Hawaiian Man: That’s pathetic.</p> <p>Henry: <u>Yeah? Why don’t you choke on your Spam?</u></p>	<p>ลูซี่: คุณมาจากประเทศที่อยากจะจิ้ม... อาหารคนอื่นก็จิ้มเหวอ</p> <p>เฮนรี่: เปล่า ผมคนประเทศนี้ เล่นมันแล้วยังจะกินอีกเหวอ กินให้อร่อยนะครับ</p> <p>ชายชราชาวฮาวาย: แห้วแต่เข้า</p> <p>เฮนรี่: <u>เดี๋ยวงี้ไม่ได้แก่ตายเหวอ</u></p>	sarcasm	✓		interpretation	✓	

Appendix Table 1 (Continued)

Data		Types of Humor			Translation Techniques		
English (ST)	Thai (TT)	Result	Expert		Result	Expert	
			agree	disagree		agree	disagree
<p>Extract 6 [Henry takes Lucy to the beach to see her old friends and cheer her up. Lucy is curious to know about her friends because she has not seen them since her accident about a year ago.]</p> <p>Young Woman: <i>[to Henry]</i> So, you must be Lucy's friend. The one who made the tape.</p> <p>Lucy: I think he's more than my friend. You're my boyfriend, right?</p> <p>Henry: Yes, ma'am.</p> <p>Stacy: So every day you help her to realize what happened... and you wait patiently for her to be okay with it... then you get her to fall in love with you again?</p> <p>Henry: Yes, ma'am.</p> <p>Stacy: Gosh! <i>[talk to her husband]</i> <u>You asshole!</u> You don't even open the flicking car door for me anymore.</p>	<p>หญิงสาว: คุณคงเป็นเพื่อนของลูซี่ คนที่ทำเทปแน่ๆ</p> <p>ลูซี่: ฉันว่าเขาเป็นมากกว่าเพื่อนนะ</p> <p>เฮนรี: ครับผม</p> <p>สเตซี่: ทุกวันคุณต้องทำให้เธอรู้ว่าเกิดอะไรขึ้น... และรออย่างอดทนให้เธอทำใจรับ ได้และทำให้เธอหลงรักคุณใหม่ เหวอ</p> <p>เฮนรี: ครับผม</p> <p>สเตซี่: หัวใจดำ เดี๋ยวนี้ไม่เปิดประตูให้ฉันด้วยซ้ำ</p>	sarcasm	✓		interpretation	✓	

Appendix Table 1 (Continued)

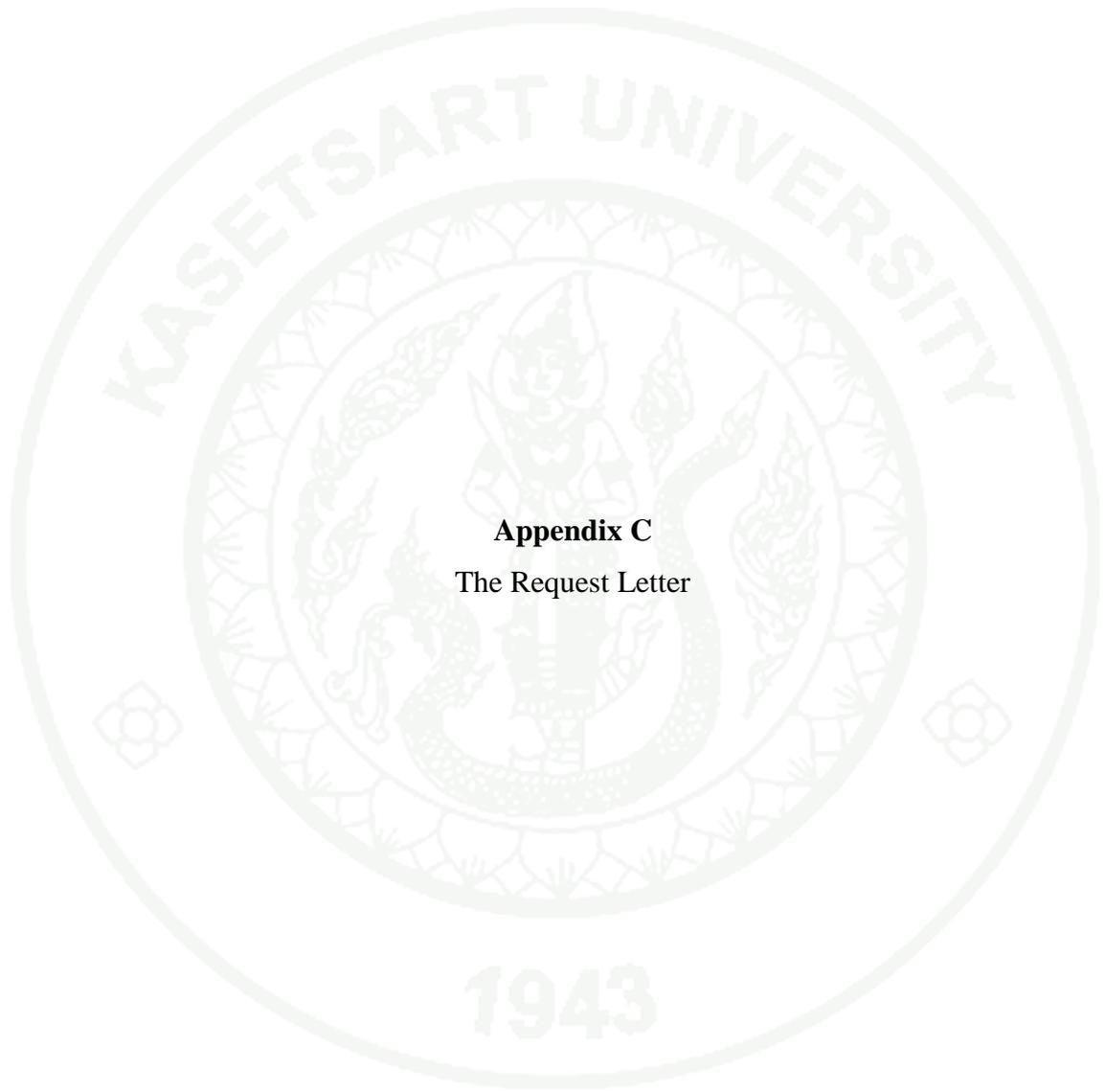
Data		Types of Humor			Translation Techniques		
English (ST)	Thai (TT)	Result	Expert		Result	Expert	
			agree	disagree		agree	disagree
<p>Extract 7 [Ula asked Henry about Linda, a woman whom Henry just met recently. In the conversation there are a lot of Ula’s kids standing.]</p> <p>Ula: Hey, Honah Lee? How’s that <u>hot wahine nympho</u> from Ohio?</p> <p>Keanu: Daddy, what’s a nympho?</p> <p>Ula: Oh. The nympho is the state bird of Ohio.</p>	<p>อุลล่า: โจนห์ ลี มีสเอ็กซ์แตกจากโอไฮโอ เป็นไงมั่ง</p> <p>คีนู: มีสเอ็กซ์แตก คืออะไรอะ</p> <p>อุลล่า: อ้อ มันเป็นชื่อนกประจำรัฐโอไฮโอ</p>	<p>bathroom humor with the tone of sarcasm</p>	<p>✓</p>		<p>the mixed method</p>	<p>✓</p>	

Appendix Table 1 (Continued)

Data		Types of Humor			Translation Techniques		
English (ST)	Thai (TT)	Result	Expert		Result	Expert	
			agree	disagree		agree	disagree
<p>Extract 8 [Henry is trying to flirt with Lucy by pretending to be an idiot who cannot read the food menu at the Hukilau Café. Lucy then teaches him to read. However, after eating it seems that Henry does not do anything to continue the relationship with her. Lucy then asks him what kind of feeling he has on her, but he seems reluctant. This makes her frustrated and says that she knows he has pretended to be an illiterate person.]</p> <p>Lucy: Mahalo for the ego boost.</p> <p>Henry: You're right. You're right. I feel like – No worries. I gotta -- I can read a little! I didn't know I came before E! That one I didn't know, I swear.</p> <p>Lucy: Oh, you idiot.</p> <p>Sue: <i>[standing with Nick in the café looking to Lucy and Henry standing outside the Café and then saying to Nick]</i> <u>I hope you're happy, Shamu.</u></p>	<p>ลูซี่: ขอขอบคุณ ฉันรู้สึกมีค่ามาก</p> <p>เฮนรี่: คุณพูดถูก ผมรู้สึกเหมือน... ไม่ต้องห่วง ผมอ่านออกนิดหน่อย แต่ไม่รู้ว่่า "ไอ" ต่อจาก "อี"</p> <p>จริงๆ นะ สบายาน</p> <p>ลูซี่: ใจ๋งใจ๋</p> <p>ซูอี้: สะใจมัย ใจ๋หน้าหมู</p>	sarcasm	✓		interpretation	✓	

Appendix Table 1 (Continued)

Data		Types of Humor			Translation Techniques		
English (ST)	Thai (TT)	Result	Expert		Result	Expert	
			agree	disagree		agree	disagree
<p>Extract 9 [The short cook order of the Hukilau Café in Hawaii Nick calls Henry "Peanut Butter Cups" because when they first met, the owner of the café Sue asked Henry what he had for breakfast and he replied with "Reese's Peanut Butter Cups." She told him that it was not breakfast and ordered Nick to make some Spam and eggs for Henry. Nick then offered to put peanut butter cups in his eggs.]</p> <p>Nick: You like the peanut butter cups?</p> <p>Nick: Want me to put peanut butter cups in your eggs?</p> <p>Henry: No, that's okay.</p> <p>Nick: <u>Peanut butter cups.</u> [Nick speaks with laughing at Henry]</p>	<p>นิก: คุณชอบพีนัทบัทเตอร์คัพหรือ</p> <p>นิก: ผมใส่พีนัทบัทเตอร์ในไข่ให้เอามั้ย</p> <p>เฮนรี่: ไม่ต้องก็ได้</p> <p>นิก: <u>พีนัทบัทเตอร์คัพ</u></p>	parody	✓		transliteration	✓	



Appendix C
The Request Letter

มหาวิทยาลัยเกษตรศาสตร์
แขวงลาดยาว เขตจตุจักร กรุงเทพฯ 10900

27 กันยายน 2553

เรื่อง ขออนุญาตศึกษาบทบรรยายได้ภาพ ภาพยนตร์เรื่อง 50 First Dates (50 เดทจีบเธอ ไม่เคยจำ)

เรียน บริษัท เอ็ม วี ดี จำกัด (M V D Company Limited)

เนื่องด้วยดิฉัน นางสาวชนกร พิมพ์ตัน นักศึกษาระดับบัณฑิตศึกษา สาขาวิชาภาษาอังกฤษเพื่อวัตถุประสงค์เฉพาะ คณะมนุษยศาสตร์ มหาวิทยาลัยเกษตรศาสตร์ ได้รับอนุมัติให้ทำการค้นคว้าวิจัยเกี่ยวกับการศึกษากระบวนการแปลมุกตลกในบทภาพยนตร์เรื่อง 50 First Dates (50 เดทจีบเธอ ไม่เคยจำ) โดยมี ศศ.ดร.ภัทรพร ต๊ะปิ่นตา เป็นอาจารย์ที่ปรึกษาวิทยานิพนธ์ในการทำวิทยานิพนธ์ดังกล่าวนี้ ผู้วิจัยจะทำการเก็บข้อมูลโดยการจดบันทึกบทบรรยายได้ภาพภาษาอังกฤษ และบทบรรยายได้ภาพภาษาไทยเฉพาะส่วนที่เป็นมุกตลกจากดีวีดี เรื่อง 50 First Dates (50 เดทจีบเธอ ไม่เคยจำ) เพื่อนำมาศึกษาวิธีการที่ผู้แปลใช้ในการแปลมุกตลกในบทภาพยนตร์ ทั้งนี้ ในการนำเสนอผลการวิจัยนั้น จะนำเสนอเฉพาะผลการศึกษา โดยไม่มีการนำบทภาพยนตร์ทั้งหมดออกมาเผยแพร่ และจะไม่มีการวิจารณ์บทแปลใดๆ

จึงเรียนมาเพื่อ โปรดพิจารณาและขอขอบพระคุณในความกรุณาของท่านอย่างสูง

ขอแสดงความนับถือ

(นางสาวชนกร พิมพ์ตัน)

หมายเหตุ: ได้รับอนุมัติทางโทรศัพท์ เมื่อ 27 กันยายน 2553 เวลา 12.00 น. (แจ้งโดยเจ้าหน้าที่
ของบริษัท)

BIOGRAPHICAL DATA

Name and Surname: Ms. Tanaporn Phimtan
Date of Birth: October 29th, 1973
Place of Birthday: Lopburi, Thailand
Education Background: Bachelor of Mass Communication
Ramkhamhaeng University

