



## THESIS APPROVAL

### GRADUATE SCHOOL, KASETSART UNIVERSITY

Master of Arts (English for Specific Purposes)

#### DEGREE

English for Specific Purposes

Foreign Languages

#### FIELD

#### DEPARTMENT

**TITLE:** An Analysis of Translation Techniques Used in Subtitles of Comedy Films

**NAME:** Ms. Chaatiporl Muangkote

**THIS THESIS HAS BEEN ACCEPTED BY**

**THESIS ADVISOR**

( Ms. Napasri Timyam, Ph.D. )

**DEPARTMENT HEAD**

( Mrs. Wannana Soontornnaruerangsee, Ph.D. )

**APPROVED BY THE GRADUATE SCHOOL ON**

**DEAN**

( Associate Professor Gunjana Theeragool, D.Agr. )

**THESIS**

**AN ANALYSIS OF TRANSLATION TECHNIQUES USED IN  
SUBTITLES OF COMEDY FILMS**



**CHAATIPORL MUANGKOTE**

**A Thesis Submitted in Partial Fulfillment of  
the Requirements for the Degree of  
Master of Arts (English for Specific Purposes)  
Graduate School, Kasetsart University**

**2010**

Chaatiporl Muangkote 2010: An Analysis of Translation Techniques Used in Subtitles of Comedy Films. Master of Arts (English for Specific Purposes), Major Field: English for Specific Purposes, Department of Foreign Languages. Thesis Advisor: Ms. Napasri Timyam, Ph.D. 138 pages.

This study is an analysis of translation techniques used when translating English comedy films into Thai language subtitles. The theory of translation techniques applied in this study is based on Newmark (1988). The purposes of the study were: 1) to investigate the techniques used in translating subtitles from English into Thai of comedy films; and 2) to examine the possible linguistic and cultural features that influence the use of these techniques. The sample of comedy films was categorized into three genres, i.e., action comedy, romantic comedy and workplace comedy films. The results showed that the categories of translation techniques most frequently found in translating comedy films were *the literal translation technique, the transference technique, the cultural equivalent technique, the reduction technique* and *the sentence adjustment technique*. These five techniques could be generally grouped into two basic types of translation methods, namely 1) literal translation and 2) free translation. The study recorded 12 linguistic features, e.g., *sentence types by structures and purposes, phrases, voices* and *syntactic functions* that influenced the use of the techniques. Additionally, there were also 10 cultural features, e.g., *proper nouns, cultural expressions, idioms* and *slang*, associated with the use of such techniques. The study concludes by suggesting that the most suitable translation method applied in translating film scripts is free translation. The reason is that free translation is best suited to convey most of the cultural aspects associated with the comedy films, hence applying the free translation method renders the closest naturally meaning into the TL text, enabling the TL audience to receive an equivalent feeling and understanding of the original text.

---

Student's signature

---

Thesis Advisor's signature

## ACKNOWLEDGEMENTS

I would like to take this opportunity to express my gratitude to many people whose contributions and support have made this research possible.

I would like to express my sincere gratitude and deep appreciation to my advisor, Dr. Napasri Timyam, for her invaluable support, encouragement, supervision and useful advice throughout this research work. Her moral support and continuous guidance enabled me to complete my work successfully. My special thanks go to Ajarn Krittaya Akanisdha, lecturer and experienced screen translator at the Research Institute for Languages and Cultures of Asia, Mahidol University, for her advice on data collection and data analysis. I am also highly thankful to Mr. Jorgen Malling for proofreading this thesis and providing valuable suggestions. Without his advice and patience of correcting the drafts, this thesis would have never been completed. I am very grateful to my uncle, Mr. Noppun Muangkote, who is always supportive. Warmest thanks are also extended to my family and ESP friends, especially N'can, P'koduk Nueng and P'Aun who always helped me at crucial times. I am deeply indebted to my parents who are always by my side, support, encourage and understand me for everything I have done. Thank you for having faith in me and never giving up on me. Your unconditional love and care has completed me and given me the strength to move on when I was feeling down. Last, but not least, my sincere thanks and appreciation goes out to the many other people – regrettably too numerous to mention – for their contributions to the success of this thesis.

Chaatiporl Muangkote  
February 2010

## TABLE OF CONTENTS

	<b>Page</b>
LIST OF TABLES	iii
LIST OF FIGURES	iv
CHAPTER I INTRODUCTION	1
Statement of Problem	1
Research Questions and Objectives	3
Significance of the Study	3
Scope of the Study	4
Outline of the Study	4
CHAPTER II REVIEW OF LITERATURE	6
The Definition and Conceptualization of Translation	6
Screen Translation	13
Theoretical Framework	17
Related Studies	20
Background of Films	24
CHAPTER III RESEARCH METHODOLOGY	27
Research Types	27
Sampling and Data Collection	28
Data Analysis and Theoretical Framework	29
Verification	30
CHAPTER IV RESULTS	31
Literal Translation Technique	31
Transference Technique	46
Cultural Equivalent Technique	56
Reduction Technique	63
Sentence Adjustment Technique	83

**TABLE OF CONTENTS (CONTINUED)**

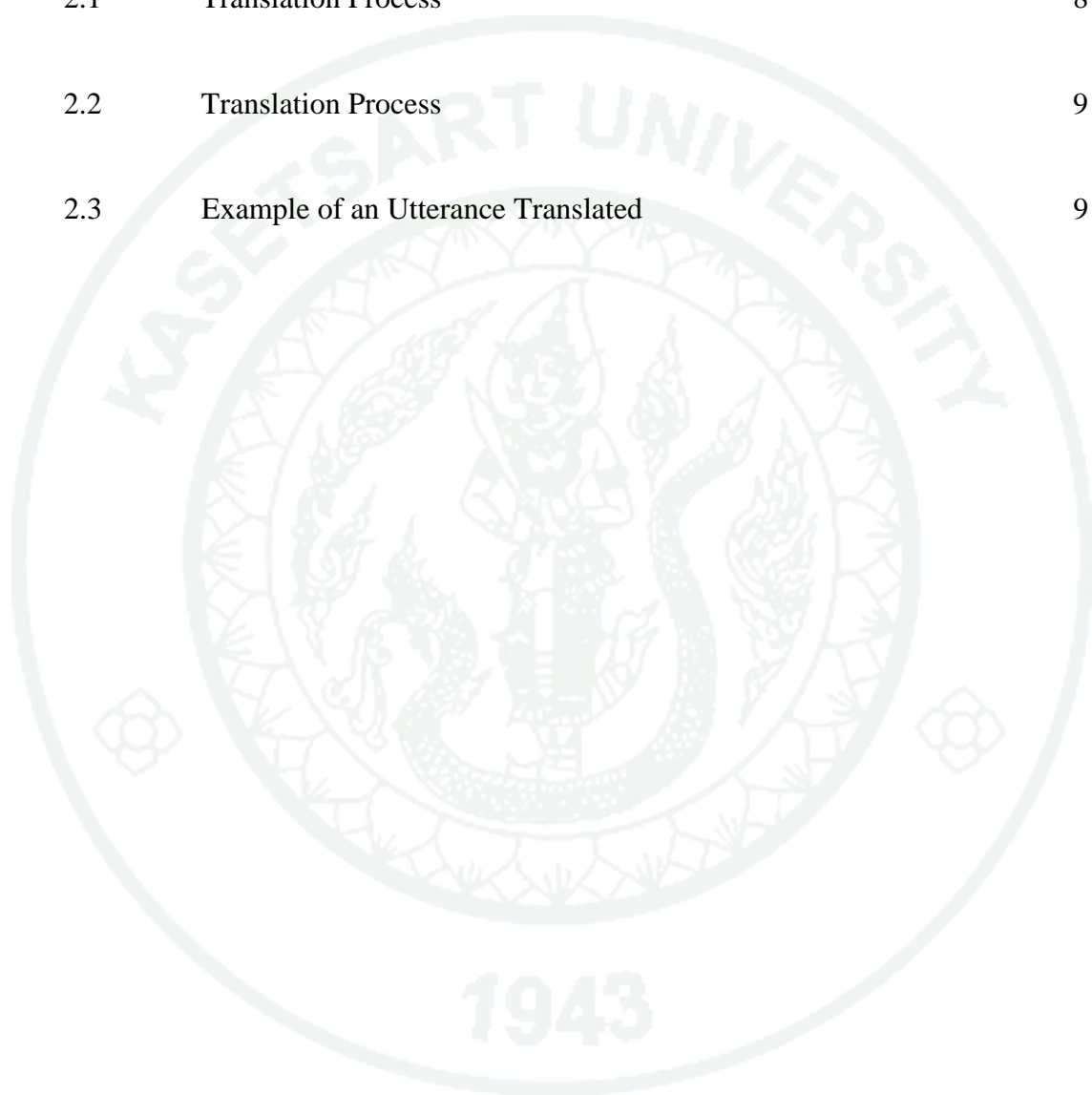
	<b>Page</b>
CHAPTER V CONCLUSION AND DISCUSSION	90
Conclusion	90
Discussion	94
Limitations and Recommendations	98
REFERENCES	100
APPENDIX	106
BIOGRAPHICAL DATA	138

**LIST OF TABLES**

<b>Table</b>		<b>Page</b>
2.1	Cross-Comparison of Two Basic Categories of Translation Methods	13
4.1	The Number of Uses of the Literal Translation Technique	32
4.2	The Numbers of Uses of the Transference Technique	47
4.3	The Numbers of Uses of the Cultural Equivalent Technique	56
4.4	The Numbers of Uses of the Reduction Technique	64
4.5	The Numbers of Uses of the Sentence Adjustment Technique	84
5.1	Categories of Linguistic and Cultural Features	96

## LIST OF FIGURES

Figure		Page
2.1	Translation Process	8
2.2	Translation Process	9
2.3	Example of an Utterance Translated	9



# CHAPTER I

## INTRODUCTION

### Statement of the Problem

In our globalized world of today, people have more opportunities and reasons to communicate with one another across borders and between cultures. Translation, therefore, is an essential tool for breaking down cross-cultural communication barriers. The Ministry of Education of Thailand, having realized the importance of translation, has established a policy to collect and publish translated texts in various fields in order to transfer knowledge to their target groups: teachers, students, government officials, and the public in general (Office of the National Culture Commission, 1989). Since knowledge involving modern technology, new inventions, and interesting theories come mostly from western and industrialized countries, translation has become a significant device to transfer new ideas and technologies to Thai people.

Currently, translation has involved not only printed matter, for example novels, magazines, and textbooks, but also television and film scripts. That is, translation is used as a vehicle to provide knowledge as well as entertainment to the public. In order to cross cultural boundaries and language barriers and reach out to a larger audience, a good translation is needed for serving the need of the public. A bad translation can mislead the understanding as well as destroy any sense of mood of an audience.

Nida (1975) states that translation is rendering the source text into the receptor language in natural equivalent meaning and style. However, it is difficult to translate the source text into the target language in equivalent meaning as each language has its own distinctive linguistic characters and culture. The linguistic differences between two languages, particularly in words and sentence structures, give rise to translation problems. Moreover, since a particular language has its own particular culture,

cultural gaps between the source and the target languages cause difficulty in translation, especially when translating cultural words (Newmark, 1988).

The difficulties above are also the problems in translating from English to Thai as they are different both linguistically and culturally. Such difficulties become greater when it comes to translation of film subtitles. It is because each type of media has its own unique style. Due to the fact that film subtitles are subject to limitation of time and space, this makes it more difficult to a translator. He has to make sure that a suitable subtitle would fit on the screen within the limitation of time and the fixed limit of characters, so the audience will be able to read it through.

Among the many film genres, films produced in Hollywood have a world wide popularity and Thais have enjoyed this kind of entertainment for decades. However, many Thai people have a problem of understanding Hollywood movies due to the fact that English is a foreign language in Thailand. Hence, translation of the scripts into Thai is a key element to help Thai people enjoy the films.

Due to the vital importance of translation in film scripts, there are several studies on the translation techniques used in film scripts. The main focus of these studies is to analyze the techniques employed to produce the most effective translations. At present, there are several studies that examine screen translation, most of which aim at studying dubbing techniques which are techniques of replacing the original voice soundtrack with another language. However, only a few of these studies focus on translation techniques used in subtitles.

Thus, the present study aims to investigate the techniques employed in subtitle translation. It also examines the linguistic and cultural features that influence the use of such techniques in translating subtitles of comedy films. A reason why comedy films were chosen as a case study is because they typically involve not only linguistic differences, but they also illustrate some aspects of cultural differences, making it more difficult to convey the exact meaning of the translated text. One of the most important cultural factors that can cause the difficulty in translation is sense of humor.

Since each nation has its own distinctive sense of humor, this makes comedy films more difficult to translate. From the above reasons, they can create factors which affect translation of subtitles both linguistically and culturally. It is hoped that the results of the study will provide guidelines for translating subtitles of comedy films, and are useful to a certain extent for translating film subtitles of other genres.

### **Research Questions and Objectives**

This study intends to examine the translation techniques used in translating subtitles. A number of comedy films are chosen as a case study. The study aims to answer the following research questions:

1. What are the techniques used in translating subtitles from English to Thai of comedy films?
2. What are the linguistic and cultural features that influence the use of these techniques? In other words, when do translators use each of these techniques?

The study has two major objectives:

1. To investigate the techniques used in translating subtitles from English to Thai of comedy films
2. To examine the linguistic and cultural features that influence the use of these techniques

### **Significance of the Study**

This study investigates techniques used in translating subtitles of comedy films and their associated linguistic and cultural features. It is expected to have the following benefits:

1. The translation techniques presented and the linguistic and cultural features of translating subtitles in comedy films can be used as a guideline in translating subtitles of various kinds of films as well as other types of entertainment media.

2. The analysis of techniques used in translating subtitles in comedy films may partially be useful in designing a course on subtitle translation. Since it is a study of the subtitle translation techniques, the results may help students of the course get better understanding of how suitable subtitles of this particular film genre should be translated. Therefore, this will, to a certain extent, help them provide a better subtitle translation.

### **Scope of the Study**

This study investigates the translation techniques of subtitle translation of comedy films. The main purposes of the study are to analyze the kinds of techniques often used and the linguistic and cultural features that influence the use of such techniques. Moreover, the analysis of this study is based on data drawn from comedy films in different genres which are 1) action comedy, 2) romantic comedy and 3) workplace comedy films within the contemporary time period. It examines three translated works from three different Thai translators. The analysis of the data is conducted based on four language levels: 1) word level, 2) above-word level, 3) sentence level and 4) above-sentence level.

### **Outline of the Study**

This study is divided into five chapters. The first chapter is an introduction. The second chapter presents a literature review, which includes the definition and conceptualization of translation, screen translation, theoretical framework, related studies and background of films. The third chapter is about methodologies employed. The fourth chapter presents results involving translation techniques applied in translating subtitles from English to Thai in three examples of comedy films, along with the linguistic and cultural features that influence the use of such techniques.

Each of the translation techniques and its concomitant linguistic and cultural features will be discussed and illustrated by examples from the sample films. The last chapter is the conclusion and discussion of the findings and also provides the limitations and recommendations for future studies.



## CHAPTER II

### REVIEW OF LITERATURE

This chapter presents the literature review, which includes five sections: the definition and conceptualization of translation, screen translation, theoretical framework, related studies and background of films.

#### **The Definition and Conceptualization of Translation**

The first section of literature review is the definition and conceptualization of translation which is divided into 3 sub-sections: definitions of translation, translation processes and translation methods.

#### **Definitions of Translation**

According to Tytler (1978 as cited in Sathollanum, 2007, p.8), a piece of good translation should have three important qualities:

1. The translation should give a complete transcript of the ideas of the original work.
2. The style and manner of writing should be of the same character as that of the original.
3. The translation should have all the ease of the original composition.

In accordance with Tytler's idea of translation, Nida (1964) gave the definition of translation as reproducing the receptor language using the closest natural equivalent of the source-language message, both in terms of meaning and style. This definition contained three essential terms: 1) *equivalent*, which pointed toward the source language message, 2) *natural*, which pointed toward the receptor language and

3) *closest*, which bound the two orientations together on the basis of the highest degree of approximation. Nida believed translation was a combination of both science and art because it was a skill that could be acquired by a gift added to experiences and practices. The translation process could also be described and studied.

Catford (1965) stated that translation was an operation performed on languages: a process of substituting text in one language for text in another. He focused on language as a main tool for communication. Whether the translation succeeded or not depended on the translator's competency of *source* and *target languages*.

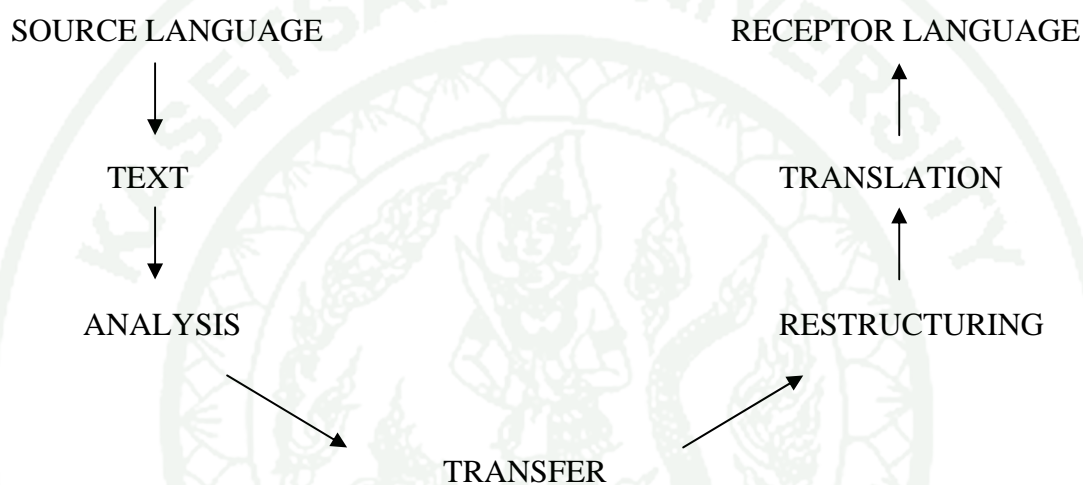
Brislin (1976) gave the definition of translation as a general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages were in written or oral form; whether the languages had established orthographies or did not have such standardization, or whether one, or both, language was based on signs, as with sign languages of the deaf. This definition emphasized the transfer of thoughts and ideas from the original to the target language by way of writing, oral communication, or signs.

The above definitions are quite similar. To conclude, translation means transferring meaning from one language to another, by trying to keep the closest equivalent meaning and style of the original. It involves both science and art. It is something that people have as their own gift and they also acquire by experience and practice. The main purpose of translation is to make the readers get access to the text the same way as the readers of the original do.

### **Translation Processes**

The translation process is like a model of translation which can illustrate how to translate systematically. Many scholars have suggested a process of translation as follows:

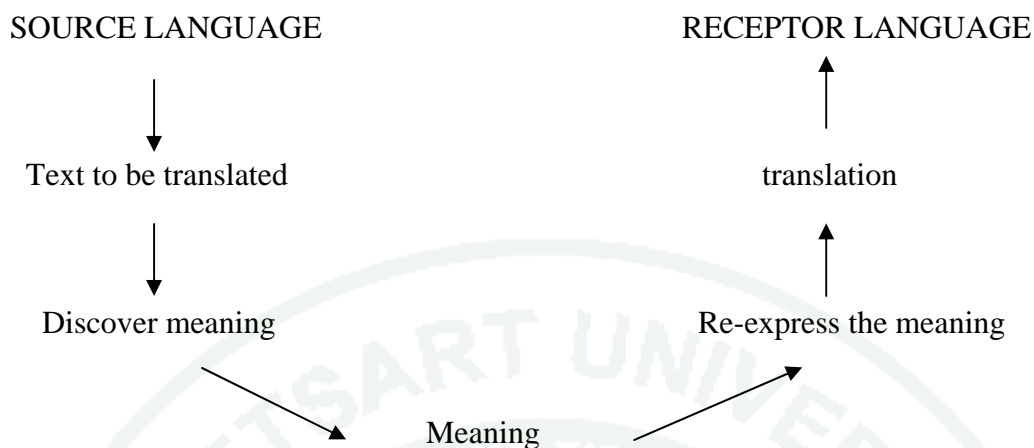
Nida (1964) suggested that the competent translator actually went through a process of analysis, transfer, and restructuring. That was to say, firstly, the translator read and analyzed the message of the source language into the simplest and structurally clearest forms. Secondly, the translator transferred the message at this level. Lastly, the translator restructured the message to the level in the target language which was most appropriate for the audience.



**Figure 2.1** Translation Process

Source: Nida (1964 as cited in Dil, 1975: 8)

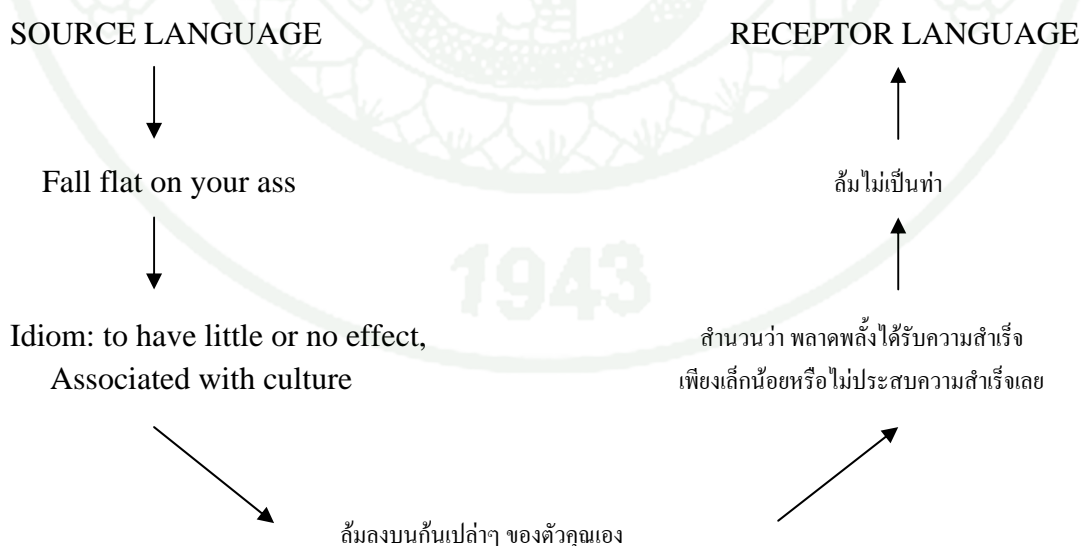
Likewise, Larson (1984) mentioned that translation consisted of 1) studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, 2) analyzing it in order to discover its meaning, and then 3) reconstructing this same meaning using the appropriate lexicon and grammatical structure of the target language and its cultural context.



**Figure 2.2** Translation Process

Source: Larson (1998: 4)

An example of the two proposals is provided in Figure 2.3. It presents how an English idiom “fall flat on your ass” should be analyzed, encoded and transferred into a Thai idiom. After the process of translation, this idiom is translated into Thai as “ล้มไม่เป็นท่า”.



**Figure 2.3** Example of an Utterance Translated

There were also many Thai theorists and translation experts who developed theories on the translation process. For example, Saibua (1982) stated the translation process could be divided into four steps: 1) studying the source text in order to find its message, including the purpose and feeling of the author; 2) carefully analyzing the meaning of the original in order to transfer it accurately into the target language; 3) transferring the SL text into TL through selecting translation method properly; and 4) proving the translated version for quality assurance by asking sample target group.

Chantraket (1985) also expressed the five steps of translation process as follows. The first step is studying and analyzing the source language text in terms of sentence structure and meaning of words and idioms. The second step is interpreting and decoding the source language. Then, the third step is encoding the source language into the target language. Later, the fourth step is adjusting the translated text to be in equivalent meaning with the SL and be natural the TL. Lastly, the translator should test the translated version with a sample target group.

From the translation processes above, it can be summarized that the ideal process of translation should begin with analyzing the source message. The translator must have a good understanding and ability to determine the meaning, lexicon, grammar and cultural context of the original text. Then, the meaning and content of one language are transferred into another language by retaining an equivalent message from the source into the target language. Finally, the translator should check whether his work is approvable before publishing it.

### **Translation Methods**

Besides the definitions and processes of translation, the differences between methods of translation are of basic importance in doing research on translation. Because translation is not just replacing one language with another language, the translator, therefore, has to convey original meaning, form, cultural aspects, tone, flavor, and style. To keep the original meaning and those important aspects is very

difficult and different translators depend on different methods to convey meaning and all the other components in the text closest to the original.

For example, Newmark (1988) classified translation into two principal types:

1. *Semantic translation*: This attempts to render the precise semantic and syntactic structure of the source language within the constraints of the semantic and syntactic structure of the target language.

2. *Communicative translation*: This aims to produce the exact contextual meaning of the original for its readers in a way that both content and language are acceptable and comprehensible thereby requiring a natural and resourceful style.

In the same way, Larson (1984) divided translation into two main types:

1. *Form-based translation*: This is the method that follows very closely the grammatical and lexical forms of the source language text. It is also known as *literal translation*.

2. *Meaning-based translation*: This is the method in which extraneous information can be added. Moreover, the meaning or some facts of the historical and cultural settings of the source language can be slightly adjusted, as long as there is no impact on the theme of the text. Such a translation is also called *idiomatic translation*.

Supol (1998) also classified translation into two main categories:

1. *Literal translation*: This attempts to maintain the original meaning, style, form and structure of the source language as much as possible because the translator is able to confirm the accuracy of the source meaning. This method is mostly applied for translating, e.g., Bible, international contract and official notice.

2. *Non-literal translation*: This does not aim to strictly keep to the form, meaning and style of the original. The translator interprets the message from the source language and paraphrases in the target language. Since, this method is not necessary to strictly keep to the exact form, meaning and style of the source language, it is broadly used in novel, short story and fairy tales translation.

Likewise, Saibua (1995) classified translation into two types:

1. *Literal translation*: This attempts to conform to the original form, both writing style and structure, as much as possible. Form in this context is the order of words, phrases, sentences and meanings.

2. *Free translation*: This can transfer the original message by adjusting its form. The order of meaning between the source language and the target language is also different. The main purpose is to communicate the original message to the reader closest naturally to the target language.

Overall, the translation methods mentioned above are quite similar to one another. Semantic translation of Newmark, form-based translation of Larson and literal translation of Supol and Saibua aims to render the SL to the TL in the same way. This type of translation method focuses on keeping the semantic and syntactic structure of the source language in the TL. In the same manner, Newmark's communicative translation and Larson's meaning-based are similar to Supol's non-literal translation and Saibua's free translation. This type of method tries to produce the closest naturally message for the TL audience. A comparison of the equivalent translation methods defined by the different scholars is presented in Table 2.1.

**Table 2.1** Cross-Comparison of Two Basic Categories of Translation Methods

Scholars	Two basic categories of translation methods	
	Literal Translation	Free Translation
Newmark (1988)	Semantic translation	Communicative translation
Larson (1984)	Form-based translation	Meaning-based translation
Supol (1998)	Literal translation	Non-literal translation
Saibua (1995)	Literal translation	Free translation

In conclusion, there are generally two basic methods of translation – literal and free translation. Literal translation tries to conform to the original form without any changes. Free translation is flexible and adjusts the original form but still keeps its meaning so the audience can get the message that the original version tries to communicate. Neither method is a priori better than the other, because translation methodology depends on what kind of work one is translating. Academic and legal translation should use a literal translation method because the meaning of the text can easily be altered by the sentence structure changing. On the other hand, free translation is suitable for screen translation because the audience’s understanding, feeling and the general atmosphere is better conveyed this way.

### Screen Translation

*Screen translation (ST)* is a general term that refers to the various language versioning techniques now used by the post-production industry to make audiovisual material such as television programs, films, videos, CD ROMs, and DVDs available to wider audiences than the original language format of such products allows (O’Connell, 2000).

The term covers two main kinds of linguistic manipulation, namely *dubbing/revoicing* (i.e. replacing the original voice soundtrack with another in the same or another language) and *subtitling* (i.e. supplementing the original voice soundtrack by adding written text on screen).

Strictly speaking, *dubbing/revoicing* covers a number of techniques of varying sophistication: *lip-sync dubbing*, *voice-over*, and *narration*. *Lip-sync dubbing* is a technical term for matching lip movements with voice; the words used need to be matched with the lip movements of the actor. *Voice-over* refers to a production technique where a disembodied voice is broadcast live or pre-recorded in television, film, or theater. *Narration* refers to the way that a story is told, and belongs to the level of discourse. There are two categories of narration: 1) the narrator speaks from within the story and, so, uses "I" to refer to him- or herself and 2) the narrator speaks from outside the story and never employs the "I".

For subtitling, O'Connell (2000: 170) mentions that there are two major types of subtitling, open and closed subtitles. The difference between two subtitles is described as follows:

*Subtitling* can refer to the use of both *open* and *closed subtitles*. *Open subtitles* are something that cannot be removed from the screen, even if they are considered by the viewer to be unnecessary. On the other hand, *closed subtitles* represent a more flexible, optional resource which can be removed from the screen whenever it is needed.

These two types of screen translation require a wide range of different techniques of translation. Since the present study aims to investigate the translation of subtitles of comedy films, the process of subtitle translation will be discussed in detail.

## Subtitle Translation

Szarkowska (2005) states amongst the major methods of translating films, subtitling involves the least interference with the original; in other words, it is the most neutral, minimally intervened method. Therefore, it is subtitling that contributes to experiencing the flavor of the foreign language, its mood, and the sense of a different culture more than any other translation mode. This is mainly due to the fact that the original soundtrack and dialogues are not tampered with, as is the case in dubbing. Similarly, Mera (1999: 75) mentions the main advantage of subtitling as below:

Hearing the real voices of the characters not only facilitates understanding in terms of the specific dialogue or plot structure, but gives vital clues to status, class and relationship.

Moreover, although there are significant cuts in the length of the dialogues due to the fundamental nature of subtitling, much of what is lost can be compensated for while hearing the original.

Coblis (2004) suggests the basic principle required for making subtitling in films. She mentions several technical requirements and the difficulties of the language of subtitling, *subtitlia*. The following steps are techniques required for the making of subtitling.

1. A translator should translate everything on-screen text such as names of institutions, road signs and billboards. If they appear on the screen, they are considered to be significant to the story plot. Therefore, they must be translated into the TL as well.

2. The translation of subtitling should not be translated faithfully to the letter of the text. It is better to translate the subtitling of film concerning the sense of its content. However, this is not an easy task for a translator to convey fully sense of content due to the limitation of characters per subtitle.

3. The subtitle should give the most concise and accurate translation of the original text into target language. It should contain the fewest number of words as well as carry out the best understanding of the text message to the audience.

4. The difficulty in translation of puns, play on words, proverbs and jokes from the SL to the TL is that the translator has to translate sense of humor from one language into another. Sometimes, it is hard to convey the hilarity from the source language which means nothing in the target language. Therefore, the best solution to solve this problem is that the translator should try to find something similar to the TL which helps providing the original sense as well as the correct message.

5. The use of word choice should be render in different levels from specialized to slang. The translator needs to be aware of the use of specific or technical terms used in various genres of films. Such terms should be translated correctly in order to deliver the important message and feeling to the audience. Moreover, the translator should be prepared for handling the different kinds of register of language.

6. There should be consistency throughout the entire translation. This means the spelling and translation of proper names i.e., person names, nicknames and addresses should be consistently translated every time they appeared in the text.

To conclude, screen translation is a technique used in various kinds of audiovisual materials in order to translate such materials to wider audiences of different languages. It covers two main types of linguistic manipulation; namely dubbing/revoicing and subtitling. While dubbing is a technique which involves replacing voice of the original language, subtitling keeps the flavor of the foreign language, its mood and the sense of a different culture in a way of transcribing the audio dialogue into phrases. The subtitling technique aims at maintaining the actual sense and meaning of the source language in the target language.

## Theoretical Framework

Newmark (1988) states while translation methods relate to whole texts, translation techniques are used for sentences and the smaller units of language. This part will discuss major techniques that Newmark has mentioned. While the first technique is literal translation, the others are techniques of free translation. All of these techniques will be the theoretical framework for this present study. The reason why the translation theory of Newmark (ibid.) was chosen is that it covers a comprehensive range of different translation techniques that are easily understandable and applicable by the researcher.

### 1. Literal Translation Technique

Literal translation is the basic translation technique of all translation techniques. Literal translation remains fully meaning of the SL text to the TL text, not only the meaning of words but also the meaning of grammar. Literal translation ranges from one word to one word through group to group, collocation to collocation, clause to clause, to sentence to sentence.

For example, '*un bilan sanguine*' (in French) is translated literally into '*a blood check*' (in English).

### 2. Transference Technique

Transference is the process of transferring a SL word to a TL text which relates to the conversation of different alphabets (e.g., Russian, Greek, Arabic and Chinese) into English. The word then becomes a 'loan word'.

The following names are normally transferred: 1) names of all living (except the Pope and one or two royals) and most dead people; 2) geographical and topographical names including newly independent countries such as Zaire, Malawi, unless they already have recognized translations; 3) names of periodical and newspapers; 4) titles of untranslated literary works, plays, films; 5) names of private

companies and institutions; 6) names of public or nationalized institutions, unless they have recognized translation; and 7) street names, addresses.

Examples include the French words *décor*, *coup*, *coup d'état* and *ambiance*; the German words *dachshund*, *Schadenfreude* and *Neuschwanstein*; and the Russian words *samovar* and *dacha*.

### 3. Cultural Equivalent Technique

This technique is an approximate translation where a SL cultural word is translated by a TL cultural word. It has a greater pragmatic impact than culturally neutral terms. They are important in drama, as they can create an immediate effect. For instance, '*baccalauréat*' is translated as (the French) '*A level*', or '*Abitur*' as (the German/Austrian) '*A level*'; '*Palais Bourbon*' as (the French) '*Westminster*', or '*Montecitorio*' as (the Italian) '*Westminster*'. The above are approximate cultural equivalents.

Their translation uses are limited, since they are not accurate, but they can be used in general texts, publicity and propaganda, as well as for brief explanation to readers who are ignorant of the relevant SL culture.

### 4. Descriptive Equivalent Technique

This technique requires the use of a cultural word, sometimes with a new specific term. It is a cultural componential analysis which is sometimes used when a SL technical word has no exact TL equivalent. The SL technical word can be translated into a phrase describing the cultural word.

Thus for '*machete*', the description is a '*Latin American broad, heavy instrument*'; and '*Samurai*' is described as '*the Japanese aristocracy from the eleventh to the nineteenth century*'.

## 5. Reduction and Expansion Technique

Reduction and expansion are rather imprecise translation techniques, which translator practice intuitively in some cases. The former allows a translator to cut down an unnecessary modifier of the SL in the TL text. The latter is the translation which allows the translator to add some modifiers or participial phrases into the TL translation in order to provide the effective meaning to a reader. For each technique, there is at least one shift which can occur, particularly in poorly written texts.

For example, SL adjective of substance plus general noun can be reduced to TL noun: '*science linguistique*' to '*linguistics*'. For expansion, SL adjectives can be expanded to English TL adverb plus past participle – or present participle, plus object: '*cheveux égaux*' is 'evenly cut hair'; '*belebend*' is 'life-giving'.

## 6. Paraphrase Technique

This is an amplification or explanation of the meaning of a segment of a text. It is used in an 'anonymous' text when it is poorly written, or has important implications and omissions.

## 7. Couplets Technique

Couplets, triplets and quadruplets combine two, three or four of the above-mentioned procedures respectively for dealing with a single problem. They are particularly common for cultural words.

For instance, transference can be combined with a descriptive or a cultural equivalent when translator would like to transfer a cultural word from one language into another.

## 8. Notes, Additions, Glosses Technique

Lastly, Newmark mentions some suggestions about notes (when and when not to use them) or supplying additional information in a translation. The additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic), or linguistic (explaining wayward use of words). Moreover, it is dependent on the requirement of his, as opposed to the original, readership.

Additional information in the translation may take various forms:

### 8.1 Within the text

- a. As an alternative to the translated word
- b. As an adjective clause
- c. As a noun in apposition
- d. As a participial phrase
- e. In brackets, often for a literal translation of a transferred word
- f. In parentheses, the longest form of addition
- g. Classifier

### 8.2 Notes at bottom of page

### 8.3 Notes at end of chapter

### 8.4 Notes or glossary at end of book

## **Related Studies**

This part of literature review involves two areas of the previous studies which relate to the present study. These two areas are the research on screen translation and research on translation techniques used in other materials.

## **A Review of Research on Screen Translation**

This area reviews the studies involving the field of screen translation. There are several studies conducted under this field. A number of studies can be found and presented in the following.

Szarkowska (2005) suggested the issue of power in translation seemed to be especially pertinent and applicable to contemporary cinema. She also mentioned that translation did not take place only between words but also between cultures. Therefore, the process of translation was seen as cross-cultural transfer. She concluded that the powerful device for transferring ideas and values between cultures was films. Due to the fact that they were a medium helped transferring meaning through various channels e.g., picture, dialogue and music. The methods of translating films were dependent upon various factors such as history, tradition of translating films in a given country, various audience-related factors and the type of film to be rendered. Importantly, the primary significance of translating films was the mutual relationship between the source and the target language that had influenced the process of translation.

Moreover, there were several studies on the dubbing technique in screen translation, from English into many languages. For instance, Fernández (2006) investigated dubbing translation in American film scripts translated into Spanish. The process of translation resulted in language contact and interference. It was probably in the translation of spontaneous spoken language and colloquial expressions that most borrowings occur. This paper particularly focused on the way the translation of taboo language and swear words recently being handled in translation of dubbing. He concluded that swearing represented a major cross-cultural difference between English and Spanish. In addition, he also mentioned the two significant techniques, used in translating such expressions, which were *lazy translation* and *unnatural translation*.

Zhang (2004) examined the translating of screenplays for dubbing in the mainland of China. It was shown that, besides the basic requirements of immediate comprehensibility and lip synchronization, the dubbing of foreign films and TV series into Chinese was subject to a number of linguistic, cultural and political constraints. It was emphasized that the translator's task was to preserve the same effect on the target audience as in the source language by overcoming those barriers. Translating, in the final analysis, was a two-way operation that narrowed the distance between the source and target poles.

From the above studies, it can be summarized that the translating of screen translation into any languages is subject to a number of linguistic and cultural factors and that the translator has a number of strategies at his disposal. It is emphasized that the translator's task is to preserve the same effect on the target audience as in the source language by overcoming not only the differences of language systems, but also other disciplines; sociolinguistic and cultural aspects. Accompanied with the good and effective translated scripts, films can be a tremendously influential and extremely powerful vehicle for transferring values, ideas and information.

### **A Review of Research on Translation Techniques Used in Other Materials**

Translation has been investigated in Thailand in a number of studies. Although, these studies are not involved with the screen translation, they are engaged, in some extents, to the topic of the techniques of translation used in media- novel and song lyrics in an animated movie.

For example, Wisedsook (2002) conducted a study in order to analyze the translation techniques used in translating the song lyrics and seek factors that may influence the translation. The study employed a content analysis research methodology based on twenty-six original versions and Thai translated versions of song lyrics from four animation films. She described that the translation techniques employed by the translator were both literal and free translation. Literal translation was used with song phrases that fully remained the meaning or were not related to

other phrases such as simple structure, propositional and participial phrases, and common nouns. On the other hand, free translation was utilized to adjust the song phrases that were grammatically connected to other phrases. Some personal pronouns and address terms could be omitted as well as proper nouns were all transferred.

Chamroensap (2005) undertook a study of the translation analysis of J.K. Rowling's "Harry Potter and the Prisoner of Azkaban" from English into Thai. It was mainly focused on analyzing the accuracy of meaning, the naturalness of the target language and the equivalent effect of the translated text. The study emphasized four main areas: the accuracy of meaning; the naturalness and smoothness of the target language; the techniques of translation that helped the translator to solve problems in the translation process; and the tone and flavor of the translated text. Chamroensap concluded the results showed that the translation of this book was considered accurate and acceptable, though there were some mistakes occurred in the translated version. Moreover, the TL text contained the naturalness, smoothness, style and tone of the original. She also added that the text of the TL version provided the equivalent effect on the feeling for the TL audience as it did to the SL audience.

Junmukda (2005) studied the techniques that the translator used when transferring cultural terms in a novel called *Chocolat* written by Joanne Harris to the translated version, into Thai, to maintain the equivalent effect. The results revealed that in translating *Chocolat*, the translator frequently applied the use of the literal translation technique in order to convey the naturalness and smoothness from the original message to the translated version. In addition, the use of interpretation and transliteration with a footnote technique were adapted when the translator would like to transfer the cultural terms of the SL. The reason was that there was no equivalent term in the TL and the readers might get confused with such certain term because of the cross culture.

There is one more study which investigates the translation techniques used in translating novels. Kulpradit (2006) conducted a study on translation analysis of "Charlie and the chocolate factory" with the Thai version. The main objectives of this

study were to examine the principles of translation criticism and to analyze whether the Thai version was accurate and whether it provided an equivalent effect. The researcher employed the translation framework of Newmark's principles. After analyzing the translated version, the researcher concluded that the translator mostly utilized the literal translation technique in her work. Though, there were a few mistakes and awkward sounds in the TL, the translation was considered accurate and provided the naturalness and smoothness of the target language. Additionally, the researcher mentioned that the translator had tried her best to interpret the intention of the original so that she could transfer not only meaning but also the feeling and flavor. The translated text thus could make the reader feel and respond in the same way as if the reader read the original version.

In conclusion, literal and free translations are generally applied in all kinds of translation. The translator utilizes the use of literal translation when the accuracy and sufficiency of the meaning of the SL are needed in the translated version. On contrary, free translation is used when the translator would like to render the original meaning to the reader closest naturally to the target language. Both techniques are appropriate to be applied whether in fictions or non-fictions.

### **Background of Films**

According to Dirks (1996), before the time of success of the film industry, motion pictures developed gradually from a carnival novelty to one of the most important tools of communication and entertainment, and mass media in the 20<sup>th</sup> century. Motion picture films were cultural artifacts created by specific cultures, which reflected those cultures, and affected them. Films were considered to be an important art form which had had a substantial impact on the arts, technology, and politics. The visual elements of cinema gave motion pictures a universal power of communication. Some films had become popular worldwide attractions by using dubbing or subtitling that translated the dialogue. Around the turn of the twentieth century, film industry began blossoming, particularly in the 1920s. In addition, new technology allowed filmmakers to attach a soundtrack of speech, music, and sound

effects to each film, synchronized with the action on the screen. At the start of the decade, most US film production took place in or near Hollywood on the West Coast. By the end of the decade, there were 20 Hollywood studios, and the demand for films was greater than ever. It can be noticed that the greater output of feature films in the US occurred in the 1920s and 1930s (averaging about 800 film releases per year). Nowadays, it is remarkable when production exceeds 500 films in a year.

Even the earlier films fell into genres or types, with instantly-recognizable storylines, setting, costumes, and characters. Films varied from sexy melodramas and biblical epics, to westerns, horror films, gangster/crime films, war films, non-fictional narrative films, romances, mysteries, and comedies (from the silent comics masters Chaplin, Keaton, and Lloyd).

Comedy film is a genre of film in which the main emphasis is on humor. Cinematic comedy can be considered as one of the oldest film genres, some of the very first silent movies (and one of the most prolific and popular), as it was dependent on visual action and physical humor rather than sound. *Slapstick*, one of the earliest forms of comedy, poked fun at farcical situation of physical mishap and indignity, usually in pratfalls, practical jokes, accidents, acrobatic death-defying stunts, water soakings, or wild chase scenes with trains and cars. Pioneers in the early days of silent cinema and film-making, the Lumiere Brothers, included a short comedy film in their very first public screening in 1895 titled *Watering the Gardener* or *The Sprinkler Sprinkled* (L'Arroseur Arrose).

According to Dirks (1996), it took until 1912 for American comedy to emerge. The first comics were trained by performing in, e.g., the circus, burlesque, vaudeville (music halls), or pantomime. At present, it is a time for comedic, *teen-oriented coming-of-age* or *rites of passage* films directed toward a youth audience. There are a huge number of them, frequently emphasizing the tensions of the adolescent and post-adolescent years, the problems of growing up, the high school years, aspects of peer pressure, teen parties, money, rebellion, friendship, romantic relationships among teens, and family strains.

All in all, from the rise of the population of the comedy films as well as the charm of them, Thais have totally welcomed this kind of media into their entertainment habits. They do entertain themselves by watching the Hollywood films, especially comedies, as an entertaining hobby for relieving tension or even as a family activity.

Peachy (n.d.) states that one of the most under exploited and neglected areas within language learning is humor. According to this article, understanding the sense of humor of people is a key element in understanding culture and language. Quite likely, understanding the specific sense of humor of a culture or a sub-strata of a population is very important for developing relationships with people from that country, culture or sub-strata. Thus, it is necessary for a translator to know the keys and the clues hidden under the language which illustrate the sense of humor of a particular culture or nation. In order to do that, appropriate translation techniques are needed in order to convey the full message of the comedy.

This chapter reviews the literatures in various topics. The definition and characteristics of key terms in relevance to the study are discussed and presented. Theoretical framework and related studies has been mentioned in this chapter as well. The following chapter is the research methodology employed in the present study.

## CHAPTER III

### RESEARCH METHODOLOGY

This chapter presents the methodology of the study. It is divided into four sections: research types, sampling and data collection, data analysis and theoretical framework and verification of the study.

#### Research Types

##### Overview of research types and their characteristics

In the field of social studies, there are basically two major types of research methods, namely: 1) *qualitative research* and 2) *quantitative research*. The differences between these two research types can be summarized as follows:

1. Qualitative research aims to gather, analyze and interpret the understanding of human problems and the reasons that govern such behavior. This type of research uses individual interviews, focus groups or questionnaire to gather the data. The conceptualization, definition, characteristic and description of phenomena are presented in this type of research. In addition, the researcher purposely explores relationships using textual, rather than quantitative data. It is more subjective than quantitative research and is often exploratory and open-ended (Chaicharoen, 2007; Denzin and Lincoln, 2005; Marshall and Rossman, 1998).

2. Quantitative research “attempts to verify a theory, rather than develop it” (Chaicharoen, 2007: 34). It aims to develop and employ mathematical models, theories and hypotheses in relevance to the phenomena. Quantitative research uses statistical methods to count and measure outcomes from the study; therefore, the researcher tends to explore relationships using the systematic empirical investigation of quantitative phenomena. The outcomes of this research are often objective and predictable. Additionally, it usually involves a large number of participants in order

to ensure the correctness of the results (Chaicharoen, 2007; Creswell, 2003; Denzin & Lincoln, 2005).

### **Type of research used**

This study was mainly qualitative research because a content analysis was applied for the investigation of the translation techniques and their associated linguistic and cultural features used in the translated subtitles from English to Thai of chosen comedy films. In addition, this study employed a quantitative approach when the frequency of the occurrences of each translation technique and its influential linguistic and cultural features was examined.

### **Sampling and Data Collection**

Since this present study intends to examine the translation techniques which are used for translating subtitles of comedy films, the data of film scripts need to be collected from the comedy DVDs which have the subtitles in them.

The case study of research was three comedy films which were purposively selected because they met several research objectives. Firstly, they were English comedy films that were translated into Thai. Secondly, they were the representative of different genres of comedy. Additionally, the English script of each film was available.

The three comedy films were classified as contemporary comedy films, which were produced during the year 2000 until the present time. They belong to different genres of comedy. The first movie is called 'The Pacifier'. It belongs to an action comedy genre. The second movie is in the genre of romantic comedy – the popular kind of comedy in nowadays. It is 'The Princess Diaries 2: Royal Engagement'. The last movie is called 'Beauty Shop' which is considered as workplace comedy. The three chosen movies were popular and well-known films at the time of their release and still retain their popularity. Therefore, they can be considered representative of contemporary comedy films.

For each of the three films, English and Thai scripts were written in the table and separated into two columns. English script was written in the left as the source language text and Thai subtitles were written in the right column as the target language text.

### **Data Analysis and Theoretical Framework**

Due to the fact that this study attempts to investigate the translation techniques and their linguistic and cultural features influencing the use of such techniques in translating subtitles from English to Thai of comedy films, the scripts were separated into units of analysis. In this study, a unit of analysis referred to a phrase, sentence or a sequence of phrases/sentences spoken by one character at a time. Then, the data were analyzed in the following stages.

First, in order to identify and classify translation techniques used in translating subtitles from English to Thai of comedy films, the film scripts were analyzed based on the translation techniques suggested by Newmark (1988) as follows:

1. Literal Translation
2. Transference
3. Cultural Equivalent
4. Descriptive Equivalent
5. Reduction and Expansion
6. Paraphrase
7. Couplets; couplets, triplets, quadruplets
8. Notes, Additions, Glosses

Translation techniques were analyzed and classified on the basis of this proposal. This research also aims to see if there is any other technique frequently used in the translation of comedy film subtitles.

Second, the linguistic and cultural features that influence the use of these techniques were examined. It was assumed that there were linguistic and cultural features that influenced the use of translation techniques. The features may be associated with the syntactic structure: sentence types and structures, phrases, word choice, classifiers, tenses and voices; or cultural aspects: idioms, metaphors, similes, slang, attitudes and religious words. These features were analyzed based on the previous studies of Boonchote (2000) and Wisedsook (2002).

### **Verification**

The basic issues of reliability and validity are relevant in the content of any qualitative method. One of the most effective ways to validate this kind of research was to consult the experts in that particular field, in this case, the translation field. After analyzing the translation techniques and their linguistic and cultural features that motivate the uses, the researcher discussed these results with an expert in screen translation. Approximately 20 percent of the analyzed data were cross checked by an experienced screen translator.

Moreover, the analysis of the data was based on the theoretical framework of the previous studies on translation. The analysis of translation techniques was based on the proposals by Newmark (1988). The analysis of the linguistic and cultural features that motivate the use of these techniques was based on the previous studies (Boonchote, 2000; Wisedsook, 2002).

This chapter has involved the research methodology employed in the present study. It also discusses the two major research types and their characteristics, sampling and data collection, data analysis and theoretical framework and verification. The results of the study will be presented in the following chapter.

## CHAPTER IV

### RESULTS

This chapter presents the analysis of translation techniques applied in subtitles of comedy films and also the linguistic and cultural features that influence the use of these techniques. This chapter contains four translation techniques, based on the theoretical framework of Newmark (1988), found in translating subtitles of three different genres of comedy films and also one additional translation technique. For each technique, the linguistic and cultural features which are strongly associated with it will be discussed along with examples.

#### **Literal Translation Technique**

According to Newmark (1988), literal translation is the basic translation technique of all translation techniques. Literal translation remains full meaning of SL text to TL text, not only the meaning of words but also the meaning of grammar. It can be flexible with grammar whilst it keeps the same 'extra-contextual' lexis. He believes literal translation to be the basic translation technique, both in communicative and semantic translation, in that translation starts from there.

In this study, the literal translation technique is frequently used with five types of linguistic features: 1) simple sentences; 2) non-basic sentences: compound, complex and compound-complex sentences; 3) conditional sentences; 4) short phrases; and 5) imperative sentences. In addition, it is used with the cultural features, i.e., proper nouns. The uses of this technique associated with each of the six features are shown in Table 4.1.

**Table 4.1** The Number of Uses of the Literal Translation Technique

Features	Number of uses		
	The Pacifier	The Princess Diaries 2	Beauty Shop
1. Simple Sentences	141	244	294
2. Non-Basic Sentences: Compound, Complex, Compound-Complex Sentences	57	129	120
3. Conditional Sentences	15	12	34
4. Short Phrases	39	91	52
5. Imperative Sentences	74	49	101
6. Proper Nouns	32	10	12

#### 1. Simple Sentences

Pinijsakkul (2007) suggests that simple sentence is the sentence with a single idea. Its structure is not much complex as it consists of two necessary elements: a subject and a predicate. It is also the basic foundation from which the more complicated sentences develop. Therefore, this type of sentence structure is usually uncomplicated; it is easy to translate into any target language using literal translation. Simple sentence structure can be further divided into three groups. They are affirmative sentence, negative sentence and interrogative sentence. The examples of these three groups are shown below.

### 1.1 Affirmative Sentences

The samples of affirmative sentence applying literal translation technique are shown as follows.

#### Example 1: The Pacifier

(English) I have a date with butcher tonight.

(Thai) คืนนี้ฉันมีเดทกับพ่อค้าเนื้อ

#### Example 2: The Princess Diaries: Royal Engagement

(English) That is the law of Genovia for the last 300 years.

(Thai) นี่คือกฎหมายของจีโนเวียที่ยืนยงมา 300 ปีแล้ว

#### Example 3: The Beauty Shop

(English) Today is your lucky day. I'll wash you myself.

(Thai) วันนี้เป็นวันโชคดีของคุณ ผมจะสระผมให้เอง

### 1.2 Negative Sentences

The samples of negative sentence applying literal translation technique are shown as follows.

#### Example 4: The Pacifier

(English) Hey, good soldiers aren't scared of anything.

(Thai) ทหารที่ดีต้องไม่กลัวอะไรทั้งสิ้น

Example 5: The Princess Diaries: Royal Engagement

(English) Wait, Mia. A princess should not run for a scarf.

(Thai) เดี่ยว มีอา เจ้าหญิงไม่ควรวิ่งเพื่อผ้าพันคอนะ

Example 6: The Beauty Shop

(English) I can't find my blue sweater.

(Thai) หนูหาสเวตเตอร์สีฟ้าไม่พบค่ะ

### 1.3 Interrogative Sentences

The samples of interrogative sentence applying literal translation technique are shown as follows.

Example 7: The Pacifier

(English) Peter, have you seen this ghost?

(Thai) ปีเตอร์ เธอเห็นผีนี้รีเปล่า

Example 8: The Princess Diaries: Royal Engagement

(English) How do you turn off the curtsies?

(Thai) จะหยุดการถอนสายบัวยังไงดีคะ

Example 9: The Beauty Shop

(English) So, when you getting the implants?

(Thai) คุณจะไปเสริมเต้านมเมื่อไรกันล่ะ

The examples above show how the simple sentence structures in three different types of sentences are literally translated. Firstly, it can be seen in the sentences that the simple sentence structure has a subject and a predicate. Though there may be some modifiers in the sentences, still there is only one subject who takes one action in each of sentence. It can be noticed that the simple sentence structure is not a long and complicated sentence. Secondly, words in each sentence are simple words which are used in every day life. From these reasons, it is quite an easy task for a translator to directly translate all meaning of every single word which exists in the sentence into the TL text. Therefore, it is quite obvious that the most suitable technique for translating this kind of sentence structure is the literal translation technique.

## 2. Non-Basic Sentences: Compound, Complex and Compound-Complex Sentences

Compound sentence structure (Pinijsakkul, 2007) consists of two or more simple sentences (independent clauses) joined and punctuated in certain conventional ways. Moreover, Yule (2006), suggests that there need to be the coordinating conjunctions, such as *and*, *but*, *or*, *nor*, *so* and *yet*, joined these independent clauses together. When writing compound sentence, the writer usually leaves out the same subject, the same subject and verb or the same subject and auxiliary from later clauses. However, after leaving out any of the subject or verb, the subject, verb or clause has to be parallel to one another.

Pinijsakkul (ibid.) mentions that the complex sentence structure consists of one main clause (independent clause) and at least one subordinate clause (dependent clause). A subordinate or dependent clause cannot stand alone and cannot be a complete sentence by its own self. It contains at least one signal to show that it must be attached to another clause. The signal is also called subordinating conjunctions such as *because*, *before*, *since* and all of the relative pronouns – *who*, *which* and *that* etc.

Yule (ibid.) defines the compound-complex sentence structure as it is a sentence with three or more clauses joined by both coordinating and subordinating conjunctions.

## 2.1 Compound Sentences

The samples of compound sentence applying the literal translation technique will be presented as follows.

### Example 10: The Pacifier

(English) From now on, you listen to me **and** I'll listen to you too.

(Thai) จากนี้ไป พวกเธอฟังฉัน **แล้ว**ฉันก็จะฟังพวกเธอด้วย

### Example 11: The Princess Diaries: Royal Engagement

(English) Of course, I'm completely excited to be going back, **but** I'm also a bit nervous.

(Thai) แน่นอน ฉันตื่นเต้นสุดๆที่ได้กลับมา **แต่**ก็ประสาทหน่อยๆด้วย

### Example 12: The Beauty Shop

(English) Well, you could do that **or** you could let me do your hair.

(Thai) คุณจะทำอย่างนั้นก็ได้ **หรือ**ไม่ก็ให้ฉันทำผมให้

(Note that the bold characters are the coordinators that connect the clauses.)

## 2.2 Complex Sentences

In this part, the examples of complex sentence which are literally translated will be shown as follows.

### Example 13: The Pacifier

(English) I don't know **what** I'll say to my friends.

(Thai) ฉันไม่รู้แล้วว่าฉันจะบอกเพื่อนๆยังไ**ง**

### Example 14: The Princess Diaries: Royal Engagement

(English) He said he'd call **as soon as** he arrives in London.

(Thai) เขาออกว่าจะโทรมา**ทันทีที่**เขาถึงลอนดอน

### Example 15: The Beauty Shop

(English) Do you think these pants make my butt look big?

(Thai) ลูกคิดว่ากางเกงนี้ทำให้บั้นท้ายแม่ดูใหญ่หรือเปล่า

(Note that the bold characters are the subordinators that connect the main clause and the subordinate clause.)

## 2.3 Compound-Complex Sentences

In this part, the examples of compound-complex sentence which are literally translated will be shown below.

## Example 16: The Pacifier

(English) Hey, Skeeve, what do you put in a jar **and** shake till they're dead?

(Thai) สกีฟเวอ์ ตัวอะไรต้องจับใส่ขวดแล้วเขย่าจนมันตาย

## Example 17: The Princess Diaries: Royal Engagement

(English) Should have been ready for you when you arrived, **but** unfortunately we asked Rupert's cousin to do the bathroom.

(Thai) มันควรจะเสร็จตั้งแต่หลานมาถึงด้วยซ้ำ แต่โชคร้ายที่เราขอให้ญาติของรูเพิร์ตทำห้องน้ำให้

## Example 18: The Beauty Shop

(English) I guess that's a "yes," **or** is that the way you fight?

(Thai) ฉันว่านั่นคงแปลว่า "ชอบ" หรือว่าเป็นวิธีที่คุณสู้กันเนี่ย

(Note that the bold characters are the coordinators and the underlined characters are the subordinators.)

From the examples above, they show how the compound, complex and compound-complex sentence structure are literally translated. Most of the samples have the obvious signals shown in the sentences, while the others do not. It can be noticed that the compound, complex and compound-complex sentence structure are quite long sentences because they are made up of several clauses in one sentence. However, according to Newmark (1988), in translation, the translator does translate words, because there is nothing else to translate; there are only the words on the text. Consequently, if the translator is able to translate all words in the compound, complex

and compound-complex sentence structure literally, it can be said that he applies the literal translation technique in his procedure of translating.

It can be noticed that compound and complex sentence structure in these three sample films have a same special share point in which it has not-too-complicated words consist in them. In other word, the words used in these types of sentence structures are easy to translate and they are generally simple words. These words are usually used in everyday life of SL people and TL audiences frequently hear them; therefore, they can be considered as the easy words. It is then suggested that when easy words are used in the compound, complex and compound-complex sentence, the literal translation technique is adaptable.

### 3. Conditional Sentences

Conditional sentences present one event, typically in a clause beginning with *if* (if clause), as a condition for another event, expressed in a main clause (Yule, 2006). In real conditionals, the events happen, have happened or are likely to happen. In unreal conditionals, the events have not happened, are not likely to happen or are imaginary. It is necessary at this stage to add that conditional sentences are a subtype of the complex sentence. However, there are a number of conditionals in the sample films and they are also outstanding among other complex sentences. It would be preferable to present them separately in their own subcategory.

Yule (ibid.) also suggests that conditional sentences can be divided into three major types which are real conditionals, unreal conditionals and mixed conditionals. Moreover, these three types can be broken up into two subtypes for each of them. The real conditionals have two subtypes which are factual and predictive conditionals. Factual conditional is used to express a fixed connection that existed between two events now or always. It is also called the 'zero conditional'. We can also use factual conditionals to express a connection that existed before now. Predictive conditional is used to express a likely connection between one event and another possible event. It is also called the 'first conditional'. The most common

modal used in the main clause in this subtype is *will*, but we also use other modals and phrasal modals such as *can* and *be going to*.

Then the unreal conditionals can be separated into two subtypes as well. Hypothetical conditional is used to express a distant and unlikely connection between one imaginary event and another imaginary event. It is also called the ‘second conditional’. The most common modal in the main clause of the subtype is *would*, but we also use other modals such as *could* and *might*. The last conditional which is called the ‘third conditional’ is Counterfactual conditionals. It is used to express an imaginary connection between one event that never happened and another event that also never happened. The most common modal in the main clause of this subtype is *would have*, but we also use other modals such as *might have* and *could have*.

The last major type of conditional sentence is mixed conditionals which consist of two subtypes as well, mixed real conditionals and mixed unreal conditionals.

The following are examples of conditional sentences in the first two types of conditionals which occur in the three samples films. Note that there are no mixed conditionals shown in any of the following examples; therefore as they are not used in the subtitles.

Example 19: The Pacifier

(English) Seriously, Seth, if you drop me again, I’m going to kill you.

(Thai) เซธ ถ้าเธอทำฉันร่วงอีกที ฉันฆ่าเธอแน่

Example 20: The Princess Diaries: Royal Engagement

(English) If this were my party, we’d be kissing by now.

(Thai) ถ้านี้เป็นปาร์ตี้ของผม เราคงได้จูบกันแล้วตอนนี้

Example 21: The Princess Diaries: Royal Engagement

(English) Now, if you'll come with me, I have something to show you.

(Thai) ทีนี้ ถ้าหลานมากับย่า ย่ามีอะไรจะให้ดู

Example 22: The Beauty Shop

(English) Please. If I wanted to go get a job tomorrow at a shop, I could.

(Thai) เชื้อเถอะ ถ้าแม่ต้องการงานที่ร้านพรุ่งนี้แม่ก็ทำได้นะ

Example 23: The Beauty Shop

(English) She said that if anyone asked, she was working down at Gina's.

(Thai) เธอว่าถ้ามีใครถามก็ให้บอกเธอไปทำงานที่ร้านของจิน่าส์

Examples 19 to 23 show how the conditional sentences are literally translated. It can be seen in the examples that it is very suitable to apply the literal translation technique with the conditional sentences when the words used in this type of sentence structure are simple and not complicated. Moreover, it is important to deliver the full meaning of conditional sentences, since they are causes and effects involved in this kind of sentences. In addition, it can be noticed that most of conditional sentences in the sample films apply the literal translation technique in their translation.

#### 4. Short Phrases

In this study, a short phrase means a phrase that has no subject and verb in it. Additionally, the phrase itself is quite short. In other word, it is a phrase that consists of a group of a few words. Short phrases are generally used throughout the films in order to give a compliment, emphasize an idea, give information or give an

order. When characters would like to do so, they will simply use a short phrase instead of uttering a whole sentence.

Example 24: The Pacifier

(English) Just a joke.

(Thai) แค่มุขนะ

Example 25: The Pacifier

(English) Good news.

(Thai) ข่าวดีครับ

Example 26: The Princess Diaries: Royal Engagement

(English) Cake, ladies?

(Thai) เค้กครับ คุณผู้หญิง

Example 27: The Princess Diaries: Royal Engagement

(English) Someone like me.

(Thai) คนอย่างฉันไง

Example 28: The Beauty Shop

(English) Gina, nice work.

(Thai) จิน่า ทำได้ดีมาก

Examples 24 to 28 present how short phrases are literally translated. These phrases are very easy to translate from English to Thai because they are only groups of a few words. The translator can easily translate each word in the phrase and simply group them together. It can be seen in the examples that the meanings of the entire

translated version – Thai version, are exactly the same as in the original version – English.

## 5. Imperative Sentences

Imperative sentence is a sentence that gives advice or instructions or that expresses a request or a command. It is ordinarily used to make a demand or request; for example, ‘*Go do your homework.*’ The samples below will show the imperative sentences which apply the literal translation technique.

### Example 29: The Pacifier

(English) Go back inside!

(Thai) กลับเข้าบ้านไป

### Example 30: The Pacifier

(English) Stay out of my life!

(Thai) เลิกยุ่งกับชีวิตฉันซะที

### Example 31: The Princess Diaries: Royal Engagement

(English) Give me one of your arrows.

(Thai) ส่งลูกดอกมาอันซิ

### Example 32: The Beauty Shop

(English) Go ask your mama.

(Thai) ไปถามแม่สิ

Example 33: The Beauty Shop

(English) Talk to us, go on.

(Thai) พูดกับเราสิ ว่ามาเลย

Examples 29 to 33 show how imperative sentences are literally translated. The reason why such sentences use literal translation is because their function is to inform the participant or learner. Therefore, they need to be clear and easily understandable, in order for the participant or learner to be notified instantly by the information and act accordingly. The literal translation technique can retain the full information of the source language and transfer it to the target language, in this case English to Thai. Consequently, it is appropriate to use the literal translation technique to translate this kind of sentence.

## 6. Proper Nouns

In this study, a proper noun means a noun which has a recognized translation in the target language. The audiences of the TL are familiar with the translated version of the particular proper noun. Therefore, the translator will translate them whenever they exist in the text. Generally, the proper nouns will not be translated because they are the nouns that are used to call specific things. However, the following proper nouns are translated into Thai in order to provide the best understanding for the audiences.

Example 34: The Pacifier

(English) *Lieutenant* Shane Wolfe, *U.S. Navy*.

(Thai) พลเรือโทเชน วูล์ฟ กองทัพเรือสหรัฐ

## Example 35: The Pacifier

(English) Well, *Petty Officer Third Class* Claire Fletcher at your service.

(Thai) ฉัน **จ่าตรี**เคลียร์ เฟลทเชอร์ ยินดีรับใช้ค่ะ

## Example 36: The Princess Diaries: Royal Engagement

(English) Fine. I danced with you. Call *The Hague*, convene the war-crimes tribunal.

(Thai) ก็ได้ ผมเต้นรำกับคุณ โทรเรียก **ศาลโลก**มาจัดการเลยสิ

## Example 37: The Princess Diaries: Royal Engagement

(English) I'm *Captain* Kip Kelly of *the Royal Guard*.

(Thai) ผม **ผู้กอง**คิป เคลลี่ **หน่วยทหารรักษาพระองค์**ครับ

## Example 38: The Beauty Shop

(English) You have some major problems. *Inspector* Crawford, *State Board*.

(Thai) คุณมีปัญหาใหญ่ซะแล้ว **ผู้ตรวจสอบ**ครอว์ฟอร์ด **กรมการรัฐ**

Examples 34 to 38 demonstrate how the proper nouns are literally translated. The reason why these proper nouns are literally translated is because they have an exact equivalence in Thai language. Therefore, they can be easily translated by using the literal translation technique to provide a complete understanding to the target audiences. Moreover, the audience of the target language is familiar with the translated version of these nouns. They already have the translation in Thai, well recognized by Thai audiences.

In conclusion, the literal translation technique is frequently applied in translating subtitles of comedy films. There are five linguistic and a cultural features influencing the use of this technique which are 1) simple sentences, 2) non-basic sentences with simple words: compound, complex and compound-complex sentences 3) real and unreal conditional sentences using easy and uncomplicated words, 4) short phrases, 5) short, straightforward imperative sentences and 6) recognized-translated version of proper nouns.

### **Transference Technique**

Newmark (1988) mentions that transference is the process of transferring a SL word to a TL text as a translation technique. The word then becomes a 'loan word'. The following are normally transferred: names of all living and most dead people, geographical and topographical names including newly independent countries, unless they already have recognized translations, names of periodicals and newspaper, titles of untranslated literary works, plays, films, names of private companies and institutions, and names of public or nationalized institutions, unless they have a recognized translation.

There are five groups of cultural features applying the transference technique represented in the three sample films. The associated features are 1) names of living, 2) geographical and topographical names, 3) titles of untranslated literary works, plays and films, 4) names of private companies and institutions and 5) names of public or nationalized institutions. None of the linguistic feature is involved in this technique. The uses of this technique associated with each of the five features are shown in Table 4.2.

**Table 4.2** The Number of Uses of the Transference Technique

Features	Number of uses		
	The Pacifier	The Princess Diaries 2	Beauty Shop
1. Names of All Living	78	87	115
2. Geographical and Topographical Names	3	22	24
3. Titles of Untranslated Literary Works, Plays and Films	3	8	5
4. Names of Private Companies and Institutions	5	2	26
5. Names of Public or Nationalized Institutions	2	5	-

#### 1. Names of all Living

In this particular case, names of all living refer to names of every single person in this world, except the Pope and one or two royals. Moreover, this also refers to names of pets and types of animals. Generally, the names of all living beings in other languages usually transfer into the TL text. There are several names of all living beings throughout the films in order to call or identify the characters. The translator needs to utilize the transference technique to transfer all those names for the target audience.

#### Example 39: The Pacifier

(English) Here's our man. Professor *Howard Plummer*.

(Thai) เป้าหมายของเรา ศจ. *ฮาวเวิร์ด พัลัมเมอร์*

## Example 40: The Pacifier

(English) I'm *Murney*. *Duane Murney*.

(Thai) ผมเมอร์นี่, ดูอน เมอร์นี่

## Example 41: The Princess Diaries: Royal Engagement

(English) Presenting Her Royal Highness *Amelia Mignonette Thermopolis Renaldi*.

(Thai) เจ้าหญิงอมีเลีย มินะเนท เทอร์โมโพลิส รินอลดี

## Example 42: The Beauty Shop

(English) *Jorge*, you have a gem on your hands.

(Thai) ฮอร์เซ่ คุณมีเพชรอยู่ในมือนะ

## Example 43: The Beauty Shop

(English) You havin' problems with *Steven* again?

(Thai) คุณมีปัญหาเกี่ยวกับสตีเวนอีกแล้วหรือคะ

Names of all living shown in the examples above are translated from the SL into the TL by utilizing the use of the transference technique. Therefore, it can be said that all of the names refer to the living persons or things are able to apply the transference technique in their translation.

## 2. Geographical and Topographical Names

In this study, geographical and topographical names refer to the names of all countries presently existing, including newly independent countries such as East Timor, Eritrea, unless they already have recognized translations. Geographical and topographical names are normally specific names; hence they are usually not translated. On the other hand, the translator chooses the transference technique to transfer the name in order to make the audience understand the exact countries in the context.

### Example 44: The Pacifier

(English) A safety deposit box has been discovered in **Zurich** in the Plummer's name.

(Thai) เราพบตู้นิรภัยในนามพลัมเมอร์ที่**ซูริก**

### Example 45: The Princess Diaries: Royal Engagement

(English) Here we are at the breezy seashore village of **Mertz**.

(Thai) เราอยู่ที่ชายหาดลมแรง ณ หมู่บ้าน**เมิร์ตซ์**

### Example 46: The Princess Diaries: Royal Engagement

(English) I have diplomatic immunity in 46 countries, including **Puerto Rico**.

(Thai) ผมมีสัมพันธทางการทูตที่แน่นแฟ้นกับ 46 ประเทศ รวมทั้ง**เปอร์โต ริโก**

## Example 47: The Beauty Shop

(English) Vanessa getting accepted into that expensive-ass school, just moved it from *Chicago* to here.

(Thai) วานessa เข้าโรงเรียนคนตรีที่แพงสุดขีดได้ แล้วย้ายจากชิคาโก้มาที่นี่

## Example 48: The Beauty Shop

(English) Well, this ain't your mama's shop in *Blue Ridge*.

(Thai) ที่นี่ไม่ใช่ร้านของแม่เธอที่บลู ริดจ์

Geographical and topographical names shown in the examples above are transferred from the SL into the TL by applying the use of the transference technique. Therefore, it can be said that all of the geographical and topographical names utilize the transference technique in their translation.

## 3. Titles of Untranslated Literary Works, Plays, Films

Titles of untranslated literary works, plays, and films refer to the names of books, novels and children literature. In addition, the names of all stage plays and movies are also included in this category. Names of most titles of untranslated literary works, plays and films usually use the technique of transference to translate such names. There may be a few of them which in the target language have a translation; however, most of them still need to be transferred from the SL to the TL text. The translated version of literary works plays and films are not very well-known in the TL; people will recognize the transferred names immediately.

## Example 49: The Pacifier

(English) Relax, *Popeye*. Boys will be boys, huh?

(Thai) ใจเย็นน่า ป๊อปปาย เด็กผู้ชายก็อย่างเงี้ย

## Example 50: The Pacifier

(English) I directed *Show Boat* with Greg Brady.

(Thai) ฉันกำกับ “โชว์บ๊อท” กับเกร็ก เบรดี

## Example 51: The Princess Diaries: Royal Engagement

(English) She’s training to be a *flamenco* dancer.

(Thai) เธอกำลังฝึกเต้นฟลามิงโก

## Example 52: The Princess Diaries: Royal Engagement

(English) *Rapunzel, Rapunzel*, with hair so fine.

(Thai) “ราพันเชิล ๆ ผมพริ้วแสนงาม”

## Example 53: The Beauty Shop

(English) This ain’t no remake o’ “*Black Mama, White Mama*”!

(Thai) นี่ไม่ใช่เรื่อง “แบล็ค มามา ไวท์ มามา” นะ

Titles of untranslated literary works, plays, and films shown in the examples above are translated from the SL into the TL by using the use of the transference technique. Therefore, it can be said that all of the names refer to the books, novels, children literature, all stage plays and movies are able to apply the transference technique in their translation.

#### 4. Names of Private Companies and Institutions

In this study, names of private companies and institutions can be the names of famous restaurants, brand-name products and well-known department stores. Generally, these names are well-known and popular among cultures. Therefore, there is no need to translate them. He can simply transfer them into the TL text right away.

##### Example 54: The Pacifier

(English) Welcome to *Woody Woodchuck's!*

(Thai) ขอต้อนรับตู้วู้ดคี้ วู้ดชั๊กส์

##### Example 55: The Beauty Shop

(English) Preferably not one from *K-Mart*.

(Thai) เอาแบบที่ไม่ได้มาจากเคมาร์ทล่ะ

##### Example 56: The Beauty Shop

(English) But it look like *Louis Vuitton*.

(Thai) แต่ดูเหมือนลายหลุยส์ วิตตองเลยนะ

##### Example 57: The Beauty Shop

(English) I ran into Joanne down at *Saks* and told her how wonderful your new place was and dragged her down to see you.

(Thai) ฉันบังเอิญพบโจแอนที่ร้านแซกส์เลยบอกเธอว่าร้านใหม่ของคุณดียังไง แล้วลากเธอมาหาคุณ

## Example 58: The Beauty Shop

(English) Guess what? *CoverGirl* might buy me mom's conditioner.

(Thai) *คัฟเวอร์เกิร์ล* อาจซื้อครีมขนาดผมของแม่หนูล่ะ

Names of private companies and institutions shown in the examples above are transferred from the SL into the TL by applying the use of the transference technique. Therefore, it can be said that all of the names refer to famous restaurants, brand-name products and well-known department stores are able to use the transference technique in their translation.

## 5. Names of Public or Nationalized Institutions

Typically names of public or nationalized institutions are well-known to people around the world, no matter what culture or language they represent. In this case, names of public or nationalized institutions refer to universities or educational institutions, official institutions and world-wide banks. These types of names will be recognized immediately when they are mentioned in the SL. Therefore, it is suitable for using transference technique to transfer these names from the SL to the TL text.

## Example 59: The Pacifier

(English) We are *SEALS*. And this is what we do.

(Thai) เราคือหน่วยซีล และนี่คือภารกิจเรา

## Example 60: The Pacifier

(English) This is at the top of the *Pentagon*'s priority list.

(Thai) นี่เป็นภารกิจสุดยอดของเพนตากอน

Example 61: The Princess Diaries: Royal Engagement

(English) Lilly's remained the same, as she continues to cause turmoil, but now as a graduate student at *Berkeley*.

(Thai) ลิลลี่ยังเหมือนเดิมเป็นเจ้าแม่ก่อความวุ่นวาย แต่ตอนนี้ไปเป็นบัณฑิตที่ *เบิร์กลีย์* แล้ว

Example 62: The Princess Diaries: Royal Engagement

(English) Elissa, congratulations. You know, Andrew has a PhD in anthropology from *Oxford*.

(Thai) ยินดีด้วยนะ แอนดรูว์ได้ด็อกเตอร์มานุษยวิทยาจาก *ออกฟอร์ด*

Example 63: The Beauty Shop

(English) Miss Norris, see, you're missing what we like to call here at *Southern Mutual and Savings* "the three C's."

(Thai) คุณนอร์ริส คุณขาดสิ่งที่เราเรียกกันว่า *เซาเทิร์น มิชวล แอนด์ เซฟวิ่งส์* ว่า "3 ซีส์"

Names of public or nationalized institutions shown in the examples above are translated from the SL into the TL by utilizing the use of the transference technique. Therefore, it can be said that all of the public or nationalized institutions names use the transference technique in their translation.

In conclusion, transference technique is used when transferring five categories of cultural features which are 1) names of living, 2) geographical and topographical names, 3) titles of untranslated literary works, plays and films, 4) names of private companies and institutions and 5) names of public or nationalized institutions.

These categories of names are unnecessary to translate from the SL to the TL text because the audience will recognize these names better in the original version than in a translated one. Moreover, they are proper nouns used for calling human beings, animals, specific places and brand of products - we do not need to translate them. If the translator translates these names, the audience may not understand what the names really mean. Consequently, the best way to convey the exact meaning of these names is to transfer such names from English to Thai.

### **Cultural Equivalent Technique**

Newmark (1988) defines the cultural equivalent technique as an approximate translation where a SL cultural word is translated by a TL cultural word. This technique has a greater practical impact than culturally neutral terms. The use of this technique is limited to certain cases and contexts, which will be explained in this section.

Generally, there are four major groups of cultural features which are 1) expressions closely associated with culture, 2) expressions translated by fad words or slang, 3) exclamatory expressions and 4) idioms applying the use of the cultural equivalent technique. There is no linguistic feature involved in this type of translation technique. The uses of this technique associated with each of the four features are shown in Table 4.3.

**Table 4.3** The Numbers of Uses of the Cultural Equivalent Technique

Features	Number of uses		
	The Pacifier	The Princess Diaries 2	Beauty Shop
1. Expressions Closely Associated with Culture	9	16	90
2. Expressions Translated by Fad Words or Slang	15	9	54
3. Exclamatory Expressions	12	11	29
4. Idioms	21	16	29

#### 1. Expressions Closely Associated with Culture

Some expressions are closely linked to a specific culture; these include, for example, greetings, leave-takings, blessings, terms referring to loved ones and comparison. In some cases, such expressions cannot be literally translated, because by using the literal translation technique such expressions may sound strange in the TL and sometimes become misleading or confusing. Since certain words cannot be literally translated, the translator may need to adjust the words according to the particular circumstances by adhering to the culture of the TL in order to convey the sense and style of the TL.

In the following examples, expressions associated with culture are in the bold, with their explanation provided in parentheses.

## Example 64: The Pacifier

(English) Bye, *pumpkin*. I love you, pumpkin.

(Thai) บ๊ายบาย ลูกรัก แม่รักลูกจ๊ะ

(a term referring to a loved one)

## Example 65: The Princess Diaries: Royal Engagement

(English) *Good luck* with Lionel.

(Thai) ขอให้เข้าหากับไลเนลนะ

(an expression for blessing)

## Example 66: The Beauty Shop

(English) All right, *have a good day*. Love you

(Thai) โชคดีนะจ๊ะ รักลูกจ๊ะ

(an expression for leave-takings)

## Example 67: The Beauty Shop

(English) Listen, a man like *a lady in the streets* and *a freak in the bedroom*.

(Thai) ผู้ชายชอบผู้หญิงทรนอกบ้าน แต่เราร้อนในห้องนอนค่ะ

(an expression for comparison)

## Example 68: The Beauty Shop

(English) *Whassup*, little man? What you sellin'?

(Thai) ว่าไงเจ้าหนู ขายอะไรละนะ

(an expression for greetings)

From the examples above, it can be noticed that expressions involving cultural terms cannot be translated literally. Since such expressions involve with specific cultural terms, their translation should be associated with the TL culture in order to reflect the style of both the SL and TL language and culture.

## 2. Expressions Translated by Fad Words or Slang

Some expressions, though not associated with culture in the SL, are translated in the TL by the use of fad words or slang. The reason for using a cultural term instead of a neutral term is because the translator needs to convey the meaning of the TL into the translated version for the TL audience. In this way the audience will get a correct message from the text and more of the flavor added within the translated text as well.

For instance, the expression ‘*High Fashion*’ is translated into ‘แฟชั่นเร็ดทรรู’; the word ‘*high*’ is translated to ‘เร็ดทรรู’ which is, of course, a fad word in Thai. The neutral term of the word ‘*high*’ in TL language is ‘ชั้นสูง’; however, the translator chooses to use a cultural term in the translation instead of the neutral term.

### Example 69: The Pacifier

(English) Why are your boobs *so big*?

(Thai) ทำไมนมคุณอิม้ง

### Example 70: The Pacifier

(English) I know we’ve been up for 72 hours, but I expect *perfection*.

(Thai) ผมรู้ว่าเราอดนอน 72 ชม.แล้ว แต่งานนี้ต้องเนียน

Example 71: The Princess Diaries: Royal Engagement

(English) You know what? I have an idea. I have a *brilliant* idea.

(Thai) รู้อะไรมัย๊ ฉันเกิดความคิดแล้ว *แจ่มแจ๋ว* เลยล่ะ

Example 72: The Beauty Shop

(English) Stop *screaming*. I'm back here.

(Thai) หยุดวินได้แล้ว แม่อยู่นี่

Example 73: The Beauty Shop

(English) Girl, this is *good*. Jorge is trippin' not giving you a chair.

(Thai) *เจ๋งมาก* ฮอรัสต้องบ้าแน่ที่ไม่ให้เธอเป็นสไตลิสต์

From the examples above, it can be noticed that the particular expressions are translated by fad words or slang in the TL text. By doing so, it can add more flavor of the TL culture and reflect the style of the TL to the translated text.

### 3. Exclamatory Expressions

An exclamatory sentence is a sentence which expresses sudden and strong feelings such as surprise, wonder, pity, sympathy, happiness, or gratitude (Megginson, 2007). It is basically a forceful version of a declarative sentence and is usually followed by an exclamation mark. Exclamatory expressions are usually translated by using cultural terms of the TL in order to reflect the mood and style of TL culture within the translated version.

From the samples below, it can be noticed that quite a number of exclamatory expressions involve religious terms. For example, ‘*Oh, my God!*’ is one of the most common exclamations. However, the exclamation ‘*Oh, my God!*’ is translated into Thai in many different versions depending on the surrounding context and the feeling of the speaker. Apart from this, there are exclamations of expressing feelings of delight, joy, anger, surprise, shock or other such sudden and emotional reactions.

Example 74: The Pacifier

(English) *Oh, my God!* It’s here.

(Thai) โอ๊ยเวรกรรม เขามาแล้ว

Example 75: The Princess Diaries: Royal Engagement

(English) In America it’s like ‘*Oh, my!*,’ ‘*Gee whiz!*,’ ‘*Wow!*’.

(Thai) ในอเมริกามันก็เหมือนคำว่า “ตายจริง” “โอ้โฮเฮะ” “วาว”

Example 76: The Princess Diaries: Royal Engagement

(English) *Oh, my goodness!* It was a ring.

(Thai) วาว เยี่ยมไปเลย นั่นแหวน

Example 77: The Beauty Shop

(English) *Damn!* That ain’t natural. Doin’ that torture to yourself!

(Thai) บ้าจริง! มันไม่ธรรมชาติเลยที่ต้องทรมานตัวเอง

## Example 78: The Beauty Shop

(English) *Shit!* Hold this for me.

(Thai) ตายโหง ถือนี่ให้ฉันที

From the examples above, it can be noticed that the exclamatory expressions involving cultural terms cannot be translated literally. Since such expressions involve specific cultural terms, their translation should be associated with the TL culture in order to reflect the style of the TL language and culture.

## 4. Idioms

Ericksen (1998) states that an idiom is a term or phrase whose meaning cannot be deduced from the literal definitions and the arrangement of its parts, but refers instead to a figurative meaning that is known only through common use. For example, ‘to roll out the red carpet’ is to extravagantly welcome a guest; no red carpet is needed. The phrase may be misunderstood when interpreted in a literal way. Moreover, an idiom is generally a colloquial metaphor — a term which requires some background knowledge, information, or experience, to use only within a culture where parties have a common reference. Hence, idioms are not considered only a part of the language, but rather also a part of the culture. Due to the fact that the SL texts are idiomatic expressions, consequently the TL texts need to be idiomatically expressed in the same manner. The reason for using idiomatic expressions in translation is because it is very important to send a correct message to the audience as well as provide the mood, style and flavor for them; therefore, the translator needs to apply the cultural equivalent technique as a translation tool.

## Example 79: The Pacifier

(English) *Keep the zoo reined in*, huh, babysitter?

(Thai) ช่วยจับนู๋ใส่กระดั่งหน่อยนะ คุณพี่เลี้ยง

## Example 80: The Pacifier

(English) We'll take this hill *one inch at a time*.

(Thai) เราจะค่อยๆ *ทำไปทีละเรื่อง*

## Example 81: The Princess Diaries: Royal Engagement

(English) After *all the effort* that we have *put in*, to *end up with nothing?*

(Thai) หลังจากที่เร**า**ลง**แรง**ไปขนาดนี้ จะกลับมา*มือเปล่า*หรือ

## Example 82: The Beauty Shop

(English) Hello, shampoo girl. Have you gone *cuckoo clock in the head?*

(Thai) นี่ แม่คนสระผม เกิด*บ้าไปแล้ว*หรือไง

## Example 83: The Beauty Shop

(English) You're going to *fall flat on your ass*, I promise you that.

(Thai) คุณต้อง*ล้มไม่เป็นท่า* ผมสัญญาได้เลย

From the examples above, it can be noticed that the idioms involving cultural terms cannot be translated literally. Since idioms usually involve specific cultural terms, their translation should be correlated with the TL culture in order to reflect the style of the TL language and culture.

In conclusion, the cultural equivalent technique is frequently used in translating subtitles of comedy films. There are four cultural features influencing the use of this technique which are 1) expressions closely associated with culture, 2) expressions translated by fad words or slang, 3) exclamatory expressions, and 4) idioms.

This technique is applied when the translator needs to adapt the text, adjusting it to a version that fits the TL culture. In such circumstances, the cultural equivalent technique ensures that the correct meanings and messages are sent to the audience and - simultaneously - that the corresponding flavor, mood, and style of the speakers are adequately and correctly conveyed. Additionally, this technique will also contribute to making the TL appear smooth and natural.

### **Reduction Technique**

According to Newmark (1988), reduction allows a translator to cut down a needless modifier of the SL in the TL text. Therefore, it is a translation technique whereby words are omitted from the TL. This technique is conveniently used when the TL becomes clearer and more natural with certain words omitted.

The use of the reduction technique can be generally divided into four categories of linguistic features which are 1) reduction of subjects, 2) reduction of subjects and verbs of thinking/reporting in main clauses, 3) reduction of objects and 4) reduction of modifiers. None of the cultural feature is involved in this technique. These four cases will be discussed and illustrated by examples from the sample films. The uses of this technique associated with each of the four features are shown in Table 4.4.

**Table 4.4** The Number of Uses of the Reduction Technique

Features	Number of uses		
	The Pacifier	The Princess Diaries 2	Beauty Shop
1. Reduction of Subjects	9	14	22
2. Reduction of Subjects and Verbs of Thinking/Reporting in Main Clauses	16	16	23
3. Reduction of Objects	5	8	8
4. Reduction of Modifiers	20	14	15

#### 1. Reduction of Subjects

The subject of a sentence or clause is the part of the sentence or clause about which something is being said (Collins Essential English Dictionary, 2006). It is usually the doer of the action and it is typically in the form of a noun or a pronoun.

After analyzing the data, it can be concluded that a subject is sometimes omitted in a translated text in Thai. Moreover, the omitted subject tends to be a pronoun. The following examples are dialogues which show the reduction of subject in the sentences. Note that the bold sentences apply the use of the reduction technique in their translation, and the bold italicized characters are the subjects that are omitted in the translated texts.

## Example 84: The Pacifier

- (English) Murney: I'm the VP here. \_ \_ \_ (3 intervening utterances)
- (Thai) เมอร์นี่: ผมเป็นผู้ช่วยครูใหญ่
- (English) Murney: And the wrestling coach.
- (Thai) เมอร์นี่: และเป็นโค้ชมวยปล้ำ
- (English) Murney: See the Creeper over there?
- (Thai) เมอร์นี่: ของเจ้าเด็กปากก้านั้น
- (English) Murney: He has played hooky from every wrestling practice this month.
- (Thai) เมอร์นี่: เขาโดดซ้อมมวยปล้ำตลอดเดือนนี้
- (English) Murney: **And her, *she* has missed 22 Driver's Ed classes.**
- (Thai) เมอร์นี่: ส่วนเธอ... ไม่ไปเรียนขับรถ 22 ครั้ง
- (English) Murney: Out of 23!
- (Thai) เมอร์นี่: จาก 23 ครั้ง!

## Example 85: The Pacifier

- (English) Shane: I know we've been up for 72 hours, but I expect perfection.
- (Thai) เซน: ผมรู้ว่าเราอดนอน 72 ชม.แล้ว แต่งานนี้ต้องเนียน
- (English) Shane: Nothing else.
- (Thai) เซน: ทุกชั้นตอน
- (English) Shane: The enemy has a boat, four jet skis, and a chopper.

- (Thai)           เชน:                   ศัตรูมีเรือ 1, เจ็ตสกี 4 กับฮ.อีกลำ
- (English)       Shane:               **I'll take you guys in until we hit radar range.**
- (Thai)           เชน:                   ผมจะนำคุณไปจนถึงรัศมีเรดาร์
- (English)       Shane:               Then you'll dive from there.
- (Thai)           เชน:                   จากนั้นคุณดำน้ำไปเอง

Example 86: The Princess Diaries: Royal Engagement

- (English)       Charlotte:           They're here. The sparrow is flying.
- (Thai)           ชาร์ลอตต์:           มากันแล้ว นกกระจอกกำลังบิน
- (English)       Mia:                   Sorry, I'm sorry. I am almost in time though.
- (Thai)           มีอา:                   ขอโทษค่ะ ขอโทษ หนูเกือบมาทันเวลาแล้วเชียว
- (English)       Mia:                   OK, sorry, got it, I got it.
- (Thai)           มีอา:                   โอ๊ะ โทษที่ไม่ต้องๆ
- (English)       Mia:                   **You know what? I'm OK. I'm fine.**
- (Thai)           มีอา:                   รู้มัยไม่เป็นไรแล้วละ โอเค
- (English)       Queen Clarisse:    So...
- (Thai)           พระราชินีแคลริส:   เอาละ
- (English)       Mia:                   What are we learning today?
- (Thai)           มีอา:                   เราจะเรียนอะไรกันคะวันนี้

## Example 87: The Beauty Shop

(English) Porsche: For real. It's gonna take more than a new Little paint job and some posters to impress me.

(Thai) พอร์ช: จริงๆนะ มันต้องทำมากกว่าทาสีใหม่ และติดโปสเตอร์เพื่อให้ฉันทิ้ง

(English) Josephine: This coming from a woman who had Popeye's cater her wedding.

(Thai) โจเซฟฟิน: นี่เป็นความเห็นของผู้หญิงที่ใช้ร้านป๊อปปายจัดงานเลี้ยงแต่งงานให้

(English) Porsche: Church's. It was Church's, Josephine.

(Thai) พอร์ช: โบสถ์ยะ โจเซฟฟิน

(English) Josephine: It was chicken.

(Thai) โจเซฟฟิน: ก็ไก่ล่ะ

(English) Ida: I had Gladys Knight Chicken and Waffles cater mine.

(Thai) ไอต้า: ฉันให้เกลดคีส์ ไนท์ ชิกเก้น แอนด์ วอฟเฟิลส์ จัดอาหารให้

(English) Ida: I still got waffles in the freezer.

(Thai) ไอต้า: ยังเหลือวอฟเฟิลส์แช่เย็นอยู่ในตู้เย็นเลย

(English) Josephine: **Would y'all let the woman who own the Shop talk?**

(Thai) โจเซฟฟิน: ให้เจ้าของร้านพูดหน่อยได้ไหมจ๊ะ

(English) Josephine: Go on, Gina.

(Thai) โจเซฟฟิน: เชิญเลย จิน่า

(English) Gina: Thank you, Miss Josephine.

(Thai) จิน่า: ขอบคุณค่ะ คุณโจเซฟฟิน

## Example 88: The Beauty Shop

- (English) Terri: You know, I really do miss Steven.  
 (Thai) เทอร์รี่: ฉันคิดถึงสตีเวนนะคะ
- (English) Terri: Seem like he's been gone forever.  
 (Thai) เทอร์รี่: ดูเหมือนเขาจะจากไปตลอดกาล
- (English) Gina: **He gone again?**  
 (Thai) จิน่า: ไปอีกแล้วหรือคะ
- (English) Gina: **Well, where's he off to this time, Mr. Big-Time Sports Attorney?**  
 (Thai) จิน่า: คราวนี้ไปไหนล่ะ พ่อทนายกีฬาชื่อดัง
- (English) Terri: **Hawaii, three weeks. He's closin' some big deal or somethin'.**  
 (Thai) เทอร์รี่: ฮาวาย 3 อาทิตย์ค่ะ ไปปิดการต่อรองอะไรนี้ล่ะ

Examples 84 to 88 are situations where the subjects are omitted in the translation. The reason in all five cases is that the context and meaning is clear and unequivocal, thus there is no doubt who is the subject. In such cases, there is no need – when translating into Thai – to translate each and every word literally. Since Thai is a pro-drop language, the subject of a sentence is naturally omitted when we are clear about who's talking or acting. Additionally, from the examples above, the nominative pronouns tend to be left out from the translated text, especially *I*, *you* and *we*. The reason for reducing such pronouns is because such pronouns represent the specific or named persons or things. They refer to someone or something already referred to in the text.

## 2. Reduction of Subjects and Verbs of Thinking/Reporting in Main Clauses

A verb is a word expressing an action or a condition of a subject (Nordquist, 2008). Verbs that are found relevant to this technique are thinking verbs and reporting verbs.

In general, verbs designating the faculty of thought refer to the power of reason, e.g. in conceiving ideas, drawing inferences, and using judgment and to weigh or consider an idea (The American Heritage: Dictionary of the English Language, 2006). Therefore, *thinking verbs* can be assumed to be verbs designating mental faculties, such as in conceiving ideas or draw inferences, thinking before answering, cogitate about business problems, reason clearly, analyze critically, take time to reflect before deciding and speculate on possible options and consequences.

As to *reporting verbs*, they are used in reported speech and the most commonly reporting verbs (Hall, 2006) found in the reported speech are *say*, *tell*, and *ask*. Bergler (1991) mentions reporting verbs carry a varying amount of information regarding time, manner, activity and reliability. of the original utterance. Additionally, Nordquist (ibid.) also defines a *he said/ she said* clause as a clause which tells who is speaking. It is either introducing a sentence, or put in the middle of, or ending a direct quotation. It has a subject and a verb like *said* (or any synonym) indicating the specific act of speaking.

Nordquist (ibid.) defines a main clause as a group of words made up of a subject and a predicate, able to stand alone as a sentence (like an independent clause). For example, the sentence *I couldn't ride sidesaddle either* is a whole main clause from the sentence '***I couldn't ride sidesaddle either** when I was your age.*' However, the main clauses used here as examples are more likely to be introducing clauses to longer sentences rather than ordinary stand-alone phrases. They are likely to be introducing clauses, providing a hint of what the speaker is going to say.

Subjects and verbs (of thinking/reporting) in a main clause are sometimes reduced in translation in the three sample films. The examples of the dialogues which present the reduction of subjects and verbs (of thinking/reporting) in a main clause are as follows. Note that the bold italicized characters are the subjects and verbs of thinking/reporting in a main clause that are omitted in the translated texts.

Example 89: The Pacifier

(English) Mrs. Plummer: Well, for the younger ones, ***I think*** it hasn't really sunk in yet.

(Thai) คุณนายพลัมเมอร์: พวกน้องๆยังไม่ค่อยรู้สึกอะไรเท่าไรหรอก

Example 90: The Pacifier

(English) Shane: ***He said*** that if you and Seth are late again, you're both suspended.

(Thai) เซน: ถ้าเชอกับเซธไปสายอีกจะโดนพักการเรียน

Example 91: The Princess Diaries: Royal Engagement

(English) Joe: ***I'm told*** this Lord Devereaux boy is a Native Genovian.

(Thai) โจ: ลอร์ดเดเวอรร็อกซ์เป็นชาวจีโนเวียนโดยกำเนิด

Example 92: The Beauty Shop

(English) Gina: ***I mean, I hear*** they make man go crazy.

(Thai) จีน่า: มันทำให้ผู้ชายแทบคลั่งเลยล่ะ

## Example 93: The Beauty Shop

(English) DJ Helen: *Y'all know* I ain't lyin' to you. Just keepin' it real. For real.

(Thai) ดีเจ เฮเลน: ฉันไม่ได้โกหกพวกคุณนะคะ นี่เป็นความจริงสุดๆ  
เลย

From examples 89 to 93, it can be seen that the subjects and verbs of thinking/reporting in the main clauses are omitted in the translation. The reason for reducing them in the translated texts is because the subjects and verbs of thinking/reporting in the main clauses do not convey an important idea of the whole text. They are only introducing clauses to what is going to be said in the following, subordinate clauses. Moreover, in some sentences they are simply the starting point of the conversation; in other word, discourse markers in which the speaker would like to give an explanation. Therefore, there is no need to translate this part of the sentence into Thai language; a literal translation would make the sentence sound awkward and unnatural. From examples 89 to 93, example 92 and 93 are discourse markers in English as they contain *I mean*, *You know* in the sentences and the other examples are the subjects and verbs of thinking/reporting in the main clause which do not convey the important idea of the whole text.

### 3. Reduction of Objects

Sometimes, an object is omitted in the translation. For clarifying purposes, omitted objects can belong to three different categories: direct object, indirect object or an object of a preposition.

*Direct object* (The New Dictionary of Cultural Literacy, 2002) is a word or phrase in a sentence referring to the person or thing receiving the action of a transitive verb, such as '*the ball*' in '*Tabitha hit **the ball**.*' A direct object can be a word, phrase, or clause: '*Sam chose **Rusty** to play shortstop*'; '*I will never understand **why he came home**.*'

*Indirect object*, also called *dative object*, (The New Dictionary of Cultural Literacy, *ibid.*) is a noun, pronoun, or group of words naming something or somebody indirectly affected by the action of a verb. For example, ‘*She showed **me** some carpet samples*’ or ‘*The agent handed **the Prentice family** their tickets.*’ the words ‘*me*’ and ‘*the Prentice family*’ are indirect object. Note that the indirect objects can often take or suggest the preposition ‘*to*’, such as ‘*He showed (to) me the book.*’

*An object of a preposition* (The New Dictionary of Cultural Literacy, *ibid.*) is a noun or a pronoun that follows a preposition and completes its meaning. For example, ‘*You can’t buy a bag of **peanuts** in this town without someone writing a song about **you.***’; the word ‘*peanuts*’ and ‘*you*’ are objects of preposition because they are logically and grammatically linked to a preposition.

Below are examples of reduction of objects in the translation. The dialogues will clearly show why these objects of the sentences can be omitted. Note that the bold sentences apply the use of the reduction technique in their translation, and the bold italicized characters are the objects that are omitted in the translated texts.

Example 94: The Pacifier

(English)	Shane:	The enemy has a boat, four jet skis, and a chopper. _ _ _ (2 intervening utterances)
(Thai)	เชน:	ศัตรูมีเรือ 1, เจ็ตสกี 4 กับฮ.อีกลำ
(English)	Shane:	Once we hit our target,
(Thai)	เชน:	เมื่อไปถึงเป้าหมาย...
(English)	Shane:	Red One, Red Two, you take out our escorts.
(Thai)	เชน:	เร็ด 1 เร็ด 2 จัดการองครักษ์
(English)	Shane:	Red Three, you radio in for our copter.

- (Thai)           เชน:                 เร็ด 3 คุณวิทยุติดต่อกับ ฮ. เรา
- (English)       Shane [over radio]:       Red Two, handle the boat.
- (Thai)           เชน [เสียงจากวิทยุ]: เร็ด 2 ขึ้นเรือ
- (English)       Shane:                 **I'll take care of [*the bozos*]<sub>OP</sub> on the jet ski.**
- (Thai)           เชน:                 ผมจัดการบนเจ็ตสกีเอง

#### Example 95: The Pacifier

- (English)       Claire:                 She briefed me on everything.
- (Thai)           แคลร์:                เธอบอกฉันแล้วค่ะ
- (English)       Claire:                 **She told [*me*]<sub>IO</sub> that the kids aren't fully aware of the situation.**
- (Thai)           แคลร์:                เธอบอกว่าเด็กๆยังไม่รู้ถึงสถานการณ์ที่แท้จริง
- (English)       Claire:                 And that's the way she wants it.
- (Thai)           แคลร์:                และเธอก็ต้องการแบบนี้
- (English)       Claire:                 **She also told [*me*]<sub>IO</sub> you're a "Teams" guy.**
- (Thai)           แคลร์:                เธอบอกด้วยว่าคุณสังกัดหน่วยพิเศษ

#### Example 96: The Princess Diaries: Royal Engagement

- (English)       Mia:                    I will have you know that I am very attracted to Andrew. \_ \_ \_ (4 intervening utterances)
- (Thai)           มีอา:                   รู้ไว้ด้วยว่า แอนดรูว์นั้นะเราใจสุดๆ
- (English)       Mia:                    You are so jealous.

- (Thai) มีอา: คุณอิจฉา
- (English) Nicholas: **Why would I be jealous of [Andrew]<sub>OP</sub>?**
- (Thai) นิโคลัส: ทำไมผมต้องอิจฉาด้วย

Example 97: The Princess Diaries: Royal Engagement

- (English) Mia: Why don't you go introduce Lilly to your parents?
- (Thai) มีอา: แล้วช่วยแนะนำลิลลี่ให้พ่อแม่คุณรู้จักหน่อยนะ
- (English) Mia: **You know, just tell [them]<sub>IO</sub> I'll be up for brunch in a second.**
- (Thai) มีอา: บอกว่าเดี๋ยวฉันจะตามไปร่วมโต๊ะอาหารด้วย
- (English) Lilly: **Yeah, I'd love to meet [Susan and Arnold]<sub>DO</sub>.**
- (Thai) ลิลลี่: ดีจัง ฉันอยากเจอจังเลย

Example 98: The Beauty Shop

- (English) Gina: You know, you whites, you can't really say that word,
- (Thai) จิน่า: คนขาวจะพูดคำนั้นไม่ได้
- (English) Gina: but that's what I thought Jorge said!
- (Thai) จิน่า: แต่ฉันคิดว่าฮอร์เฮพูดจั่งนี้
- (English) Gina: **The guy can do [some hair]<sub>DO</sub>. Well, he can work a flip.**
- (Thai) จิน่า: หมอนั่นก็พอทำได้หรอก เขาม้วนปลายผมได้

In conclusion, examples 94 to 98 illustrate that sometimes the objects can and should be reduced in the translation, yet still conveying the correct and complete meaning of the sentence. The reasons why they can be omitted are because the contexts of the shown conversation are very clear and understandable by themselves. The dialogues obviously show whom/what are being spoken about. Consequently, since we already realize whom or what the objects of the sentences are, it is not necessary to translate those objects. They can be left out in order to make the translation sound as close to natural the TL as possible. Additionally, the above reasons for reduction are reinforced by the fact that Thai is a pro-drop language, hence with a tendency to simplify.

#### 4. Reduction of Modifiers

A modifier (The New Dictionary of Cultural Literacy, 2002) is a word or a group of words that describes or adds meaning to a verb, noun, adjective or adverb. Modifiers fall into two main subtypes, namely 1) the modifier of nouns also called adjectives and 2) the modifier of verbs also called adverbs. Modifiers linked to nouns are nouns and adjectives. Modifiers linked to verbs, adjectives or adverbs are adverbs.

Collins Essential English Dictionary (2006) defines the modifier of noun or adjective as a word or phrase that makes the sense of another word more specific: for example, the noun 'garage' is a modifier of 'door' in 'garage door'. The modifiers of nouns or adjectives can be omitted in the translated text, when their meanings do not affect or change the meaning of the whole context.

The second subtype of modifiers is modifiers of verbs as also called adverbs. Yule (2006) defines adverbs as words that modify verbs, adjectives, other adverbs and sentences. He also classifies the adverbs on the basis of their meaning into nine categories which are adverbs of place, time, frequency, expectation, focus, degree, manner, viewpoint and comment.

It is necessary to briefly clarify the meaning of adverbs of place and time, since they are two types of adverbs frequently found in the examples. According to Yule (ibid.), adverbs of place are used for adding information on location or direction, while adverbs of time are used for specifying timing, duration or frequency of an action. The following are examples of adverbs of place and time, respectively. ‘*He waited **nearby** while she took the money and went **upstairs**.*’, and ‘*I have an important appointment **tomorrow**.*’ The words ‘*nearby*’ and ‘*upstairs*’ are place adverbs that inform the audience about the locations of the characters, but the word ‘*tomorrow*’ is a time adverb that helps certify the exact timing of the action.

Examples of reduction of noun modifiers are presented below. Please note that the bold sentences apply the use of the reduction technique in their translation, and the bold italicized characters are the modifier of nouns that are reduced in the translated texts.

Example 99: The Pacifier

- |           |                         |   |
|-----------|-------------------------|---|
| (English) | Lulu:                   | Please. Leave us alone.   |
| (Thai)    | ลูลู:                   | ขอเถอะ อย่ามายุ่งกับเรา   |
| (English) | Head of the Boy Scouts: | This is troop 16 territory.   |
| (Thai)    | หัวหน้ากลุ่มลูกเสือ:    | นี่เป็นถิ่นของลูกเสือหมู่ 16  |
| (English) | Head of the Boy Scouts: | <b>How are we supposed to sell raffle tickets if this place reeks of your skanky cookies?</b> |
| (Thai)    | หัวหน้ากลุ่มลูกเสือ:    | เราจะขายสลากได้ยังไง ถ้ามีคนมาขายคุกกี้แฉ่ง   |
| (English) | Lulu:                   | Hey! Hey!   |
| (Thai)    | ลูลู:                   | เฮ้ เฮ้   |
| (English) | Head of the Boy Scouts: | Boo! Get outta here!  |
| (Thai)    | หัวหน้ากลุ่มลูกเสือ:    | แบร์! ไปให้พ้น  |

## Example 100: The Pacifier

- (English) Shane: Now, do you or do you not have what it takes to perform this musical?
- (Thai) เซน: ทุกคนมีความสามารถในการแสดงละครเพลงเรื่องนี้มั้ย
- (English) An Actor: We don't have a director.
- (Thai) นักแสดงชาย: เราไม่มีผู้กำกับ
- (English) Shane: I've directed rescue missions all around the world.
- (Thai) เซน: ผมเคยกำกับภารกิจช่วยคนมาแล้วทั่วโลก
- (English) Shane: I've directed numerous snatch-and-grabs...
- (Thai) เซน: ผมเคยกำกับภารกิจอุ้มตัวประกัน
- (English) Shane: ...from countries whose names you are not allowed to know.
- (Thai) เซน: มาจากประเทศที่ไม่อาจให้รู้จักชื่อได้
- (English) Shane: I've choreographed multi-pronged amphibious landings...
- (Thai) เซน: ผมเคยออกแบบวางแผนการยกพลขึ้นบก
- (English) Shane: ...and stealth air attacks!
- (Thai) เซน: และจู่โจมทางอากาศ
- (English) Shane: **Do you think I have the *military* proficiency to direct this production?**
- (Thai) เซน: คุณคิดว่าผมมีความสามารถพอที่จะกำกับละครเรื่องนี้มั้ย

## Example 101: The Princess Diaries: Royal Engagement

(English) Elsie: Ah, she's letting the children join her. How charming.

(Thai) เอลซี: เธอตั้งเด็กๆ ให้เข้าร่วมกับเธอได้ ช่างน่าหลงใหลจริงๆ

(English) Mia: Drumroll, please.

(Thai) มีอา: รัวกลองด้วยค่ะ

(English) Shouts: Give the princess a drumroll....

(Thai) เสียงตะโกน: รัวกลองให้เจ้าหญิงด้วย...

(English) Elsie: This has been Elsie Kentworthy and former Miss Genovia, Hildegard Huffman,

(Thai) เอลซี: ดิฉัน เอลซี เคนท์เวิร์ทธี และมิสจีโนเวีย ฮิลเดการ์ด ฮัฟแมน

(English) Elsie: at the best Independence Day parade Genovia's seen in years.

(Thai) เอลซี: อยู่ในงานฉลองวันประกาศอิสรภาพที่ดีที่สุดของจีโนเวียค่ะ

(English) Elsie: **Thanks to Princess Mia's special surprise.**

(Thai) เอลซี: ขอขอบคุณสำหรับเซอร์ไพรซ์จากเจ้าหญิงมีอา

## Example 102: The Princess Diaries: Royal Engagement

(English) Mia: You know, just tell them I'll be up for brunch in a second.

(Thai) มีอา: บอกว่าเดี๋ยวฉันจะตามไปร่วมโต๊ะอาหารด้วย

(English) Lilly: Yeah, I'd love to meet Susan and Arnold.

(Thai) ลิลลี่: ดีจัง ฉันอยากเจอจังเลย

(English) Lilly: **We can have those *tasty finger sandwiches* together.**

(Thai) ลิลลี่: เราจะได้อกินแซนวิชพวกนั้นด้วยกันไง

Example 103: The Beauty Shop

(English) Gina: So, you're familiar with the place. How bad is it?

(Thai) จิน่า: คุณคุ้นเคยกับที่นี่ มันแย่มากไหนคะ

(English) Joe: The place needs a lot of work.

(Thai) โจ: ต้องซ่อมแซมเยอะเลยล่ะครับ

(English) Joe: **Rotting wires, outdated sockets... and the *main breaker keeps getting tripped.***

(Thai) โจ: สายไฟผุ ปลั๊กล้าสมัย แล้วยังเบรกเกอร์ที่ตัดไฟอยู่เรื่อย

(English) Gina: Is that a problem?

(Thai) จิน่า: นั่นเป็นปัญหาด้วยหรือคะ

Reduction of modifiers of verbs will be shown in the examples below, with both types of adverbs: 1) place and 2) time in these samples. Note that the bold sentences apply the use of the reduction technique in their translation, and the bold italicized characters are the modifier of verbs that are omitted in the translated texts.

Example 104: The Pacifier

(English) Shane: Mrs. Plummer?

(Thai) เซน: คุณนายพลัมเมอร์

(English) Mrs. Plummer: Oh, call me Julie. Please.

(Thai) คุณนายพลัมเมอร์: เรียกฉันจู๊ดี้เถอะค่ะ

(English) Shane: **I'm gonna go *outside* and have a look around.**

(Thai) เชน: ผมจะไปดูรอบๆ บ้านหน่อย

Example 105: The Pacifier

(English) Shane: Zoe. Uh!

(Thai) เชน: โชอี้ เอ้า

(English) Shane: Today you drive

(Thai) เชน: วันนี้เธอขับ

(English) Zoe: But I can't even pass Driver's Ed.

(Thai) โชอี้: แต่ฉันยังสอบขับรถไม่ผ่าน

(English) Shane: Exactly.

(Thai) เชน: ถึงต้องฝึกไง

(English) Zoe: **Have you ever given a driving lesson *before*?**

(Thai) โชอี้: คุณเคยสอนขับรถมั๊ย

(English) Shane: In a minivan? No.

(Thai) เชน: รถมินิแวน... ไม่เคย

Example 106: The Princess Diaries: Royal Engagement

(English) Queen Clarisse: But you don't have to do this, Mia. You don't have to become queen.

(Thai) พระราชินีแคลริส: ถ้าฉันหลานก็ไม่ต้องอภิเษก ไม่ต้องเป็นราชินีก็ได้

(English) Mia: This is so unfair.

(Thai) มีอา: ไม่ยุติธรรมเลย

- (English) Mia: There are 550 years of Renaldis on these walls.
- (Thai) มีอา: 550 ปีแห่งราชวงศ์รีนอลดีสอยู่บนผนังนี้ทั้งหมด
- (English) Mia: **And I will be *up there* next to my father.**
- (Thai) มีอา: และหนูจะอยู่ถัดจากเสด็จพ่อ

Example 107: The Princess Diaries: Royal Engagement

- (English) Mia: Well, why don't we get you a tiara,
- (Thai) มีอา: เอ้าเราให้มงกุฎหนู
- (English) Mia: and you can wave, and march in the parade?
- (Thai) มีอา: หนูจะโบกมือ หรือเดินเข้าไปในขบวนพาเหรด ก็ย่อมได้
- (English) Mia: In fact, why don't you all take tiaras?
- (Thai) มีอา: พวกหนูทุกคน หยิบมงกุฎไปสิ
- (English) A tiara's seller: All? Give them all free tiaras?
- (Thai) คนขายมงกุฎ: ทุกคนหรือ ให้ฟรีหมดเลยหรือ
- (English) Mia: **I'll take care of it *later*.**
- (Thai) มีอา: แล้วฉันจะจัดการให้นะ
- (English) A tiara's seller: Thank you.
- (Thai) คนขายมงกุฎ: ขอบพระทัย ฝ่าบาท

Example 108: The Beauty Shop

- (English) Gina: Everybody, this is Lynn.
- (Thai) จิน่า: ทุกคน นี่ลินน์
- (English) Gina: Lynn is one of the baddest hair stylists to ever set foot out of Augusta...

(Thai)	จีน่า:	ลินน์เป็นสไตลิสต์ที่มีฝีมือที่สุดที่มาจากออกัสตาเลย
(English)	Lynn:	Blue Ridge, Georgia.
(Thai)	ลินน์:	บลู ริคจ์ จอร์เจีย
(English)	Gina:	She got mad skills. The girl is talented.
(Thai)	จีน่า:	เธอมีทักษะสูง มีพรสวรรค์มาก
(English)	Gina:	<b>And she gonna be working here in the shop with us.</b>
(Thai)	จีน่า:	และเธอจะมาทำงานในร้านกับเรา

In short, it can be seen from the samples of both of the modifiers that their translation can be left out of the translated texts. The reason is that both noun and verb modifiers provide additional information, which is understood from the contexts. They can be omitted as long as they do not distort the main ideas of the translation and do not mislead the audience into misinterpretation of what is said or explained in the texts. The modifier of nouns or adjectives can be reduced in translation when the surrounding contents provided in the whole text is adequate and the modifier of verbs or adverbs can also be left out when there are some leading words in their own contents informing where/when the situations take place. Additionally, from the examples, the adverbs of place and time tend to be omitted. The reason why such adverbs of place and time can be left out in the translation is because the dialogues, or the situations around the dialogues, provide adequate information where or when the actions take place; therefore, there will be no need to translate the additional information. Otherwise the translation may sound strange in the TL and the audience will immediately notice that the texts are too literally translated from the SL.

In conclusion, the reduction technique is frequently used in translating subtitles of comedy films. The use of this technique can be generally divided into four categories of linguistic features which are 1) reduction of subjects, 2) reduction of subjects and verbs of thinking/reporting in main clauses, 3) reduction of objects and 4) reduction of modifiers.

### **Sentence Adjustment Technique**

Wisdesook (2002) mentions that the number of syllables in a song phrase is of importance as well as the meaning kept. Words are carefully chosen in translating so that they would cover all ideas as much as possible with the exact number of syllables of the original songs. In the same manner, it is equally important to provide the correct message while follow the rules of subtitling technique of the screen translation. Consequently, in order to do so, it is necessary for a translator to adjust a TL text as close to the meaning of the SL as much as possible and also retain the naturalness of the TL translation of subtitles in films. Therefore, the sentence adjustment technique is a translation technique whereby sentence structures or word orders can be adjusted in the TL translation. This technique is conveniently used when the translator intends to maintain the naturalness in the TL translation and to follow the rules of subtitling translation.

The sentence adjustment technique is used in three cases of linguistic features: 1) present simple affirmative sentences translated into imperatives; 2) series of short imperative sentences into one imperative sentence; and 3) passive voice to active voice. None of the cultural feature is involved in this translation technique. These three cases will be illustrated by actual examples from the sample films. The uses of this technique associated with each of the three features are shown in Table 4.5.

**Table 4.5** The Number of Uses of the Sentence Adjustment Technique

Features	Number of uses		
	The Pacifier	The Princess Diaries 2	Beauty Shop
1. Present Simple Affirmative Sentences Translated into Imperatives	15	4	16
2. Series of Short Imperative Sentences into One Imperative Sentence	10	7	23
3. Passive Voice to Active Voice	7	13	12

#### 1. Present Simple Affirmative Sentences Translated into Imperatives

Present simple is used when we refer to the permanent situations and things that are generally true (Yule, 2006). It is also used for explaining habits, things that happen regularly, with verbs that describe current states and in informal reports or instructions.

Since the present simple tense can be used for describing informal reports and instructions, its sentence structure can be adjusted from the SL in the shape of the present affirmative sentence into the imperative sentence in the TL language.

The following are examples of present simple affirmative sentences which have been transferred into imperative sentences, retaining their meaning.

#### Example 109: The Pacifier

(English) You should call her and tell her the truth.

(Thai) โทรไปบอกเขาซะ

## Example 110: The Pacifier

(English) I command you to come back here! That's a direct order!  
You can't leave a man behind.

(Thai) กลับมานะ นี่เป็นคำสั่ง ห้ามทิ้งเพื่อนร่วมรบ

## Example 111: The Princess Diaries: Royal Engagement

(English) You have to go out now, because we have to go to work.

(Thai) ออกไปก่อน เราต้องทำงานกัน

## Example 112: The Princess Diaries: Royal Engagement

(English) I think I just have some milk and cookies in my room, Olivia.

(Thai) เอานมกับคุกกี้ไปให้ที่ห้องฉันหน่อยนะ โอลิเวีย

## Example 113: The Beauty Shop

(English) You need to learn how to pronounce that correctly.

(Thai) ต้องหัดพูดให้ชัดๆ แล้วล่ะ

Looking at the above examples, it appears that most of the affirmative sentences imply a hidden order or exhortation to do (or not do) something, thus intimating the imperative mode. Consequently, instead of translating these sentences literally, the translator is able to shorten the sentences and adjust them to the imperative sentences in the TL in order to put across the actual sense and meaning of the SL into the TL text and still retain the naturalness of the TL language. Therefore, by using this technique, the translated version of the TL will be shorter than the original one and will also sound natural as it is normally said in the TL language.

## 2. Series of Short Imperative Sentences into One Imperative Sentence

In case of the SL combining two or more short imperatives, the translator will somehow change such series of short imperative sentences in the SL text into an imperative sentence in the TL version by combining the meaning of the various imperatives into one, shorter sentence. The data below illustrate how examples of several short imperatives being combined into a more condensed version contribute to achieving a short and suitable TL form.

### Example 114: The Pacifier

(English) Come on in. Meet the rest of the gang.

(Thai) มารู้จักเด็กๆ สิคะ

### Example 115: The Pacifier

(English) Run! Take the babies! Go to your rooms!

(Thai) วิ่งพาน้องเข้าห้องเร็ว

### Example 116: The Princess Diaries: Royal Engagement

(English) Wait a minute. Stop the carriage.

(Thai) เดี่ยวหยุดรถก่อน

### Example 117: The Princess Diaries: Royal Engagement

(English) Take your stance. Elbow down. Just a bit.

(Thai) ตั้งท่าแล้วเอาศอกลงหน่อย

### Example 118: The Beauty Shop

(English) Pull it out. Throw it in the dryer.

(Thai) เอาออกไปใส่ในที่ปั่นผ้า

From example above, it can be seen that the series of short imperative sentences are combined. The reason for combining such sentences is because the translator would like to shorten the translated version according to the rules of translating subtitles and to simplify the meaning of the SL text for the TL audience. The advantage of this procedure is that it is easier to produce a suitable and congruent meaning and, at the same time, a more beautiful and idiomatic language.

### 3. Passive Voice to Active Voice

In English grammar, there are two main voices, active and passive voice. The voice of a verb describes the relationship between the action that the verb expresses and the participants identified by its arguments (subject, object, etc.). Yule (2006) states that passive voice is used to say what happens to the subject in contrast to active verbs which are used to say what the subject does. In a transformation from an active voice clause into an equivalent passive voice construction, the subject and the direct object switch grammatical roles. The direct object gets promoted to subject, and the subject demoted to an (optional) complement.

The passive voice is more commonly used in English than it is in other European languages as German or French (Ansell, 2000). As well as being used in everyday English, passive voice is used extensively in official documents and scientific papers. On the contrary, in general, the proper Thai language does not recognize passive voice. However, in some case, it adapts the use of passive voice in speech acts, for example, sentences showing negative sense (Wiwatsorn, 2005). Such difference creates a grammatical problem in translation. Therefore, wherever the

passive voice is used in the SL text, the translator will transform such passive voice into active construction of said sentence literally.

The data below illustrate how examples of passive voice sentences are adjusted into the form of active voice construction.

Example 119: The Pacifier

(English) **A safety deposit box *has been discovered*** in Zurich in the Plummer's name.

(Thai) เราพบตู้เงินในนามพลัมเมอร์ที่ซูริก

Example 120: The Princess Diaries: Royal Engagement

(English) Nicholas, **I'm *watched*** like a hawk.

(Thai) นิโคลัส พวกนั้นนะเฝ้าฉันไม่ให้คลาดสายตาเลย

Example 121: The Princess Diaries: Royal Engagement

(English) **The wedding invitations *have been sent out*.**

(Thai) เราส่งการ์ดเชิญร่วมงานแต่งงานไปแล้วนะ

Example 122: The Beauty Shop

(English) I want you to know that **Mindy *has been released*.**

(Thai) ผมเลยอยากบอกว่าไมนดี้คือออกไปแล้ว

## Example 123: The Beauty Shop

(English) I'm the client. **She should be fired** right now!

(Thai) ฉันเป็นลูกค้านะ **คุณควรไล่เธอออกเดี๋ยวนี้**

In summary, wherever there is the use of passive voice construction in SL text, such voice will be transformed into the active voice structure in the TL translation. The reason why passive voice needs to be adjusted in the TL translation is because it is unnatural to be said or translated by using the form of the passive voice in the proper TL. Consequently, the translator needs to adjust the construction of the passive into the active voice in order to provide the naturalness of the TL language in the translation.

In conclusion, the sentence adjustment technique is frequently used in translating subtitles of comedy films. It is used in three cases of linguistic features: 1) present simple affirmative sentences translated into imperatives; 2) series of short imperative sentences into one imperative sentence and 3) passive voice to active voice.

This chapter has presented the research findings. The results are divided into five major translation techniques found in translating subtitles of example films. Their influential linguistic and cultural features also reports in each technique. The details of conclusion and discussion will be presented in the next chapter.

## CHAPTER V

### CONCLUSION AND DISCUSSION

In this chapter the findings of translation techniques used in translating subtitles from English to Thai of comedy films along with their linguistics and cultural features are summarized. The further discussions of the results are presented as well as the recommendations for future studies.

#### Conclusion

The purpose of this study is to investigate: 1) the translation techniques applied in translating subtitles from English to Thai of comedy films; and 2) the linguistic and cultural features that influence the use of such techniques. Data were from three different genres of contemporary comedy films which are 1) action comedy, 2) romantic comedy and 3) typical comedy. The analyzed data were based on the translation theory of Newmark (1988). The reason is that Newmark's translation theory is comprehensive, as well as widely used and referenced. The study has found that there are five translation techniques that are frequently applied in translating subtitles from English to Thai. Moreover, there are a number of linguistic and cultural features associated with the use of such techniques. The translation techniques and their linguistic and cultural features are summarized as follows.

#### 1. The Literal Translation Technique

The first technique found in this study is the literal translation technique which is the basic translation technique of all translation techniques. According to Newmark (ibid.), literal translation retains the full meaning of the SL text compared to the TL text, not only in terms of lexical meaning but also the grammatical meaning. Newmark believes the literal translation to be the basic translation technique, both in communicative and semantic translation, in that translation starts from this process.

The literal translation technique is applied when the words of the SL text are simple and used in everyday life and when the sentence structures of the SL are uncomplicated and short. The literal translation technique is frequently used with five types of linguistic features and one case of cultural feature which are 1) simple sentences, 2) non-basic sentences with simple words: compound, complex and compound-complex sentences, 3) real and unreal conditional sentences using easy and uncomplicated words, 4) short phrases, 5) short, straight forward imperative sentences and 6) recognized-translated version of proper nouns. Note that the group of recognized-translated version of proper nouns is considered to be cultural feature because they involve the particular names that use to address persons or things.

This finding is consistent with the work of Wisedsook (2002). She mentioned that literal translation is usually applied in the translation of simple structure of narrative, interrogative and imperative sentences and phrases. Therefore, the literal translation technique applied in this study is quite similar to the literal translation in Wisedsook's work.

## 2. The Transference Technique

The second technique is the transference technique. Newmark (ibid.) states that transference is the process of transferring a SL word to a TL text as a translation technique. The word then becomes a 'loan word'.

The transference technique is used when proper nouns of different types of names occur in the SL text. The reason for applying this technique is that such proper nouns are names of well-known people, places, countries, companies and institutions etc. These categories of names are unnecessary to translate from the SL to the TL text because the audience will recognize these names better in the original version than in a translated one. Moreover, they are proper nouns used for calling human beings, animals, specific places and brand of products - we do not need to translate them. Such proper nouns applied in this technique come in five different categories of cultural features: 1) proper names of all living; 2) geographical and topographical

names; 3) titles of untranslated literary works, plays and films; 4) names of private companies and institutions; and 5) names of public or nationalized institutions.

In the studies of Wisedsook (2002) and Jummukda (2005), they suggested that all proper nouns were transliterated. The transliteration technique and the transference technique are the same technique which normally utilize in the translation of cultural terms or proper nouns. Consequently, it can be said that the results of this study were parallel to those previous studies.

### 3. The Cultural Equivalent Technique

The cultural equivalent technique is the third technique frequently used in translating subtitles of comedy films in this study. Newmark (ibid.) defines the cultural equivalent technique as an approximate translation where a SL cultural word is translated by a TL cultural word. The use of this technique is limited to certain cases and contexts; this technique has a greater practical impact than culturally neutral terms.

The cultural equivalent technique is adapted when the translator needs to add flavor, mood and style of the TL culture into the translated version in order to make the TL text appear smooth and natural. This technique helps adjust the text to fit TL culture and embrace the feeling of the TL audience. There are four cases of cultural features associated with the cultural equivalent technique and those four cases include: 1) expressions closely associated with culture; 2) expressions translated by fad words or slang; 3) exclamatory expressions; and 4) idioms.

### 4. The Reduction Technique

Reduction is a translation technique whereby words are omitted from the TL text. It allows a translator to reduce an unnecessary modifier of the SL in the TL text (Newmark, 1988).

The reduction technique is conveniently used when the TL becomes clearer and more natural with certain words omitted. It is utilized when the context and meaning is clear and unequivocal. When the information provided in the text is adequate and the surrounding contents lead the audience to a perfect understanding of the whole message, some particular words can be reduced in the translation in order to achieve an adequate and correct translation in tune with the structure of the TL. The linguistic features applying the use of the reduction technique can be generally divided into four major groups which are 1) reduction of subjects, 2) reduction of subjects and verbs of thinking/reporting in a main clause, 3) reduction of objects and 4) reduction of modifiers.

The reduction technique is also known as the deletion technique which has been investigated in the work of Boonchote (2000) and Wisedsook (2002). They presented that there were the use of deletion technique in personal pronouns. However, the difference between the previous proposals and this study is that they focused on the deletion of personal pronouns, but this study concentrated on the reduction of various syntactic functions, e.g., subjects and modifiers.

##### 5. The Sentence Adjustment Technique

The last technique found in this study is the sentence adjustment technique. The sentence adjustment technique is a translation technique whereby sentence elements, e.g., sentence structures, word orders and voices can be adjusted in the TL translation. The grammatical structures of the SL are adjusted in the TL text in order to reflect the naturalness of the TL.

The sentence adjustment technique is adapted when the translator intends to maintain the naturalness in the TL translation and to follow the rules of subtitling translation. It is as important to retain the correct message of the SL as to reflect the naturalness of the TL in the translated text in order to provide the best comprehension on the part of the audience. Moreover, there are certain technical rules of subtitling to take into account when translating and using subtitles. Therefore, a sentence

adjustment technique is appropriate whereby sentence structures, word orders or voices of the SL are adjusted in the TL translation in order to retain the naturalness of the translated texts and to follow the certain rules of translating subtitles. There are three cases of linguistic features applying this technique: 1) present simple affirmative sentences translated into imperatives; 2) series of short imperative sentences into one imperative sentence; and 3) passive voice to active voice.

There was the adjustment technique mentioned in the previous; however, those studies focused on the adjustment in the level of word level. In this study, the adjustment technique concentrates on the adjustment of sentence level.

In summary, there are five translation techniques and their associated linguistic and cultural features applied in translating subtitles from English to Thai of comedy films. The most suitable and appropriate technique used in translating each of subtitles depends on various linguistic and cultural features of the SL text. A perfect translation which fits in the TL culture and retains flavor, mood, style, naturalness and smoothness of the TL culture and also does not distort the meaning and grammaticality of the original version, requires awareness not only of the linguistic factors of the two languages but also of the cultural factors pertaining to the two cultures, and finally also observance of subtitling rules, such as the space and time available for the audience's reading and comprehension

### **Discussion**

This study has two focal points which are the analyses of: 1) the translation techniques used in translating subtitles of comedy films; and 2) the associated linguistic and cultural features influencing the use of such techniques.

The first part of data analysis deals with translation techniques based on the theoretical framework of Newmark (1988). There are five translation techniques used in translating subtitles from English to Thai of comedy films found in this study.

Among these five translation techniques, the sentence adjustment technique is beyond Newmark's (ibid.) theory of translation technique.

Amongst the five translation techniques, they can be broadly grouped into two basic categories of translation methods regarding Saibua (1982): 1) literal Translation and 2) free Translation. The first category is called the literal translation technique which literally translates the SL into the TL. The second category is called free translation, which includes the transference, the cultural equivalent, the reduction and the sentence adjustment techniques. The major reason why such techniques are considered as free translation is because the meanings of the original texts are being transferred, adapted and adjusted in order to fit in the TL structure and culture and retain the sense of the TL to the translated texts. While the cultural equivalent and transference technique are mainly used to reflect the culture of the TL, the other two techniques, namely the reduction and sentence adjustment technique are intentionally used to retain the structure of the TL. Free translation is best suited to convey most of the cultural aspects associated with the comedy films, hence applying the free translation method renders the closest naturally meaning into the TL text, enabling the TL audience receive an equivalent feeling and understanding of the original text.

The second part of data analysis presents the linguistic and cultural features that influence the use of such techniques. After analyzing the data, it has been noticed that there are 12 linguistic features and 10 cultural features that motivate the use of such techniques. These linguistic and cultural features can be broadly grouped into six categories which are 1) sentence types by structures, 2) sentence types by purposes, 3) syntactic functions, 4) other additional features, 5) proper nouns and 6) cultural expressions. These categories of linguistic and cultural features are presented in the Table 5.1 below.

**Table 5.1** Categories of Linguistic and Cultural Features

Categories	Features
<b>Linguistic</b>	
1. Sentence Types by Structures	
This category includes linguistic features involving sentence types classified on the basis of grammatical structures	<ul style="list-style-type: none"> <li>- simple sentence</li> <li>- non-basic sentences :               <ul style="list-style-type: none"> <li>compound</li> <li>complex</li> <li>compound-complex</li> </ul> </li> <li>- conditional sentence (a type of complex sentence)</li> </ul>
2. Sentence Types by Purposes	
This category includes linguistic features involving sentence types classified on the basis of communicative purposes	<ul style="list-style-type: none"> <li>- short-straightforward imperative sentence</li> <li>- present affirmative sentences translated into imperative sentence</li> <li>- series of short imperative sentences into one imperative sentence</li> </ul>
3. Syntactic Functions	
This category includes linguistic features involving various syntactic functions of the SL in the TL. Such syntactic functions are omitted in the TL language.	<ul style="list-style-type: none"> <li>- reduction of subject</li> <li>- reduction of subject and verb of thinking/reporting in a main clause</li> <li>- reduction of object</li> <li>- reduction of modifier</li> </ul>

**Table 5.1** (Continued)

<b>Categories</b>	<b>Features</b>
4. Other Additional Features	
This category includes other linguistic features beyond the previous five categories.	<ul style="list-style-type: none"> <li>- short phrases</li> <li>- adjustment from passive voice to active voice</li> </ul>
<b>Cultural</b>	
5. Proper Nouns	
This category includes cultural features involving the names of specific individuals, places and objects.	<ul style="list-style-type: none"> <li>- recognized-translated version of proper nouns</li> <li>- proper names of all living beings</li> <li>- geographical and topographical names</li> <li>- titles of untranslated literary works, plays and films</li> <li>- names of private companies and institutions</li> <li>- names of public or nationalized institutions</li> </ul>
6. Cultural Expressions	
This category includes cultural features involving the expressions concerning the TL culture.	<ul style="list-style-type: none"> <li>- expressions closely associated with culture</li> <li>- expressions translated by fad words or slang</li> <li>- exclamatory expressions</li> <li>- idioms</li> </ul>

From the table above, it can be seen that the first two categories of linguistic features involve sentence types. However, they differ in terms of the classification criteria either on the basis of grammatical structures or communicative purposes. The third category involves various syntactic functions that are often reduced in the TL. Furthermore, those linguistic features beyond the above three categories fall under the category of other additional features. The fifth category, proper nouns, includes names of persons, places and objects which become well-known and loan words. The last category involves the translation of cultural expressions such as idioms and slang. It can be noticed that the features of the last two categories involve cultural aspects.

### **Limitations and Recommendations**

This study was carried out within the parameter of a number of limitations. Firstly, the sample data were drawn from only three comedy films which belong to three different genres, namely action comedy, romantic comedy and workplace comedy. All of the selected comedy films are contemporary films produced between the year AD 2000 and the present year. Due to such limitations of the data, it can affect the number of translation techniques which appear in the study. Thus, there are only five translation techniques found in this study.

Secondly, another limitation of this study is that it concentrates on the analysis of translation techniques and their associated linguistic and cultural features used in translating subtitles from English to Thai of comedy films. However, after analyzing the data, the researcher discovered that there are other different dimensions that need to be included and categorized as factors influencing the use of such translation techniques, i.e. social factors. These factors include, for example, social class, age, gender, ethnic group or contextual style (Fasold, 1990).

From the limitations above, it leads to the first further recommendation of the study that there are actually several other kinds of comedy films of relevance to this kind of analysis for instance musical, spoof, sci-fi, horror, military and teen comedy,

the latter being most popular kind nowadays. The analyzed data should be gathered from those other different genres of comedy films. In addition, the comedy films within other period of time, i.e. slapstick (1920s), screwball (1930s), gross-out (1980s) or spoof (1990s) should be analyzed in order to examine whether there will be other translation techniques and their associated linguistic and cultural features applied in such films. By doing that, there may be other different translation techniques, linguistic or cultural features found from such genres and periods.

The second recommendation involves the analysis of the features influencing the use of such translation techniques. There are not only the linguistic or cultural features themselves, but also the extralinguistic factors that motivate the use of translation techniques. The extralinguistic factors need to be discussed are the variables in sociolinguistics, e.g. socioeconomic class, age, gender, ethnicity, religion, or level of education. Therefore, this leads to an essential topic of the recommendations of this study. In subsequent future studies within this field, it is recommended that other extralinguistic factors should be included in order to present other important aspects, apart from the linguistic and cultural features, that equally impact on the translation of subtitles from English to Thai of comedy films. These extralinguistics will help completing the analysis of the study. In addition, further studies should also take into account that in order to translate film subtitles professionally, the translator needs not only proficiency in both languages but also a great deal of cultural awareness and social background information about both the SL and TL languages as well as the social strata and sub-cultures which they represent.

## REFERENCES

- American, H. 2006. **The American Heritage: Dictionary of the English Language**. 4<sup>th</sup> ed. Boston: Houghton Mifflin.
- Ansell, M. 2000. **English Grammar: Explanations and Exercises** (Online). <http://www.ansell-uebersetzungen.com/gramdex.html>, February 9, 2009.
- Bell, R. T. 1993. **Translation and Translating: Theory and Practice**. 2<sup>nd</sup> ed. New York: Longman.
- Berg, B. L. 1998. **Qualitative Research Methods for the Social Science**. Master of Art Thesis.
- Bergler, S. 1991. **In Semantic Dimensions in the Field of Reporting Verbs** (Online). [users.encs.concordia.ca/~bergler/publications/noed93.pdf](http://users.encs.concordia.ca/~bergler/publications/noed93.pdf), October 14, 2008.
- Biguenet, J. and R. Schulte, (eds.). 1989. **The Craft of Translation**. Chicago: Chicago Press.
- Boonchote, V. 2000. **An Analysis of the Translation of “A CHILD OF THE NORTHEAST”**. Master of Art Thesis in Language and Culture for Communication and Development, Mahidol University.
- Boonprasong, J. 2008. **Language Errors on Signs Translated from Thai into English**. Master of Art Thesis in English for Specific Purposes, Kasetsart University.
- Brislin, R. W. 1976. **Translation**. London: Gardner.

- Brislin, R. W, (ed.). 1976. **Translation: Applications and Research**. New York: Gardner Press, Inc.
- Catford, J. C. 1965. **A Linguistic Theory of Translation**. Oxford: Oxford University Press.
- Chaicharoen, S. 2007. **An Analysis of the Representation of Women and Men in the Entertainment Sections of Online British and American Tabloids**. Master of Art Thesis in English for Specific Purposes, Kasetsart University.
- Chamroensap, S. 2005. **A Translation Analysis of J.K. Rowling's "Harry Potter and the Prisoner of Azkaban" from English into Thai**. Master of Arts Thesis in English for Careers, Thammasat University.
- Chantraket, C. 1985. **A Guide to Translation for Communication**. Bangkok: Chulalongkorn University Press (in Thai).
- Coblis, C. 2004. **Subtitling - basic principles** (Online). [www.proz.com/translation-articles/articles/32/1/Subtitling---basic-principles](http://www.proz.com/translation-articles/articles/32/1/Subtitling---basic-principles), September 11, 2007.
- Collins. 2006. **Collins Essential English Dictionary**. 2<sup>nd</sup> ed. New York: Harper Collins.
- Creswell, J. W. 2003. **Research Design: Qualitative, Quantitative, and Mixed Method Approaches**. Thousand Oaks: Sage Publications.
- Denzin, N. K. and Y. S. Lincoln. (eds.). 2005. **The sage Handbook of Qualitative Research**. Thousand Oaks: Sage Publications.
- Dhiteeyon, W. 1996. **The Translation of Idiom and Metaphor**. Supplementary source for Seminar and Translation Course. Language and Culture for Communication and Development, Mahidol University.

- Dil, A. S. 1975. **Language Structure and Translation: Essays by Eugene A. Nida**. Stanford: Stanford University Press.
- Dirks, T. 1996a. **Comedy Films** (Online). [www.filmsite.org/comedyfilms.html](http://www.filmsite.org/comedyfilms.html), August 9, 2007.
- \_\_\_\_\_. 1996b. **Film History** (Online). [www.filmsite.org/20sintro.html](http://www.filmsite.org/20sintro.html), July 20, 2007.
- Erichsen, G. 1998. **Idiom** (Online). <http://spanish.about.com/cs/vocabulary/g/idiomgl.htm>, June 13, 2008.
- Fasold, R. 1990. **The Sociolinguistics of Language**. Oxford: Blackwell.
- Fernández, M. J. F. 2006. **Screen Translation. A Case Study: The Translation of Swearing in the Dubbing of the Film *South Park* into Spanish** (Online). [accurapid.com/journal/37swear.htm](http://accurapid.com/journal/37swear.htm), September 11, 2007.
- Hall, P. 2006. **Grammar Notes: Reporting Verbs** (Online). <http://valenciaenglish.netfirms.com/reporting.htm>, October 14, 2008.
- Hassanpour, A. n.d. **Dubbing** (Online). [www.museum.tv/archives/etv/D/htmlD/dubbing/dubbing.htm](http://www.museum.tv/archives/etv/D/htmlD/dubbing/dubbing.htm), September 2, 2007.
- Hatim, B. and I. Mason. 1990. **Discourse and the Translation**. New York: Longman.
- Hirsch, E. D., J. F. Kett, and J. Trefil. 2002. **The New Dictionary of Cultural Literacy**. 3<sup>rd</sup> ed. Boston: Houghton Mifflin.
- History of Film** (Online). [www.answers.com/topic/history-of-film](http://www.answers.com/topic/history-of-film), July 23, 2007.

- Junmukda, C. 2005. **An Analysis of Cultural Terns in the Thai Translation of *Chocolat***. Master of Arts Thesis in English for Careers, Thammasat University.
- Kulpradit, S. 2006. **Translation Analysis *Charlie and the Chocolate Factory***. Master of Arts Thesis in English for Careers, Thammasat University.
- Larson, M. L. 1988. **Meaning-based Translation: A Guide to Cross-language Equivalence**. London: University Press of America.
- Macmillan. 2002. **Macmillan English Dictionary: for Advanced Learners**. Basingstoke: Macmillan.
- Marshall, C. and G. B. Rossman. 1998. **Designing Qualitative Research**. Thousand Oaks: Sage Publications.
- Megginson, D. 2007. **The Purpose of a Sentence** (Online). <http://www.arts.uottawa.ca/writcent/hypergrammar/sntpurps.html>, June 13, 2008.
- Newmark, P. 1981. **Approaches to Translation**. Oxford: Pergamon Press.
- \_\_\_\_\_. 1988. **A Textbook of Translation**. Hertfordshire: Prentice Hall International.
- Nida, E. A. 1964. **Toward a Science of Translating**. Leiden: E.J. Brill.
- \_\_\_\_\_. 1975. **Language Structure and Translation**. California: Stanford University Press.
- Nord, C. 2005. **Text Analysis in Translation**. 2<sup>nd</sup> ed. Amsterdam: Rodopi.

Nordquist, R. 2008a. **Main Clause** (Online). <http://grammar.about.com/od/pq/g/participterm.htm>, September 24, 2008.

\_\_\_\_\_. 2008b. **Verb** (Online). <http://grammar.about.com/od/tz/g/verbterm.htm>, October 16, 2008.

O'Connell, E. 2000. **The Role of Screen Translation: A Response** (Online). [www.multilingual-matters.net/cils/007/0169/cils0070169.pdf](http://www.multilingual-matters.net/cils/007/0169/cils0070169.pdf), August 16, 2007.

Office of the National Culture Commission. 1989. **Seminar on Local Culture: Esan Case Study**. Bangkok: Amarin Printing Group.

Oxford. 2005. **Oxford Advanced Learner's Dictionary**. 7<sup>th</sup> ed. Oxford: Oxford University Press.

Peachey, N. n.d. **Sense of Humour** (Online). [www.teachingenglish.org.uk/think/methodology/humour.shtml](http://www.teachingenglish.org.uk/think/methodology/humour.shtml), August 9, 2007.

Pinijsakkul, P. 2007. **Sentence Structure for Reading Comprehension**. Bangkok: Thammasat University Press.

Pinijsakkul, P. 2007. **Sentence Writing**. Bangkok: Thammasat University Press.

Saibua, S. 1995. **Principles of Translation**. 6<sup>th</sup> ed. Bangkok: Thammasat University Press. (in Thai)

\_\_\_\_\_. 1982. **Principles of Translation**. Bangkok: Thammasat University Press. (in Thai)

- Sathollonun, C. 2007. **Application of Translation Theories in Translating Non-fiction and Fiction from English into Thai.** Master of Art Thesis in Language and Culture for Communication and Development, Mahidol University.
- Supol, D. 1998. **Theories and Strategies of Translation.** 4<sup>th</sup> ed. Bangkok: Chulalongkorn University Press. (in Thai)
- Szarkowska, A. 2005a. **The Power of Film Translation** (Online). [www.translationdirectory.com/article477.htm](http://www.translationdirectory.com/article477.htm), September 11, 2007.
- \_\_\_\_\_. 2005b. **The Power of Film Translation** (Online). [www.translationdirectory.com/article477.htm](http://www.translationdirectory.com/article477.htm), September 11, 2007. cited M. Mera 1999. "Read my lips: Re-evaluating subtitling and dubbing in Europe." **Links & Letters** 6: 73-85.
- \_\_\_\_\_. 2005c. **The Power of Film Translation** (Online). [www.translationdirectory.com/article477.htm](http://www.translationdirectory.com/article477.htm), September 11, 2007. cited M. Snell-Hornby. 1988. **Translation Studies: An Integrated Approach.** Amsterdam: John Benjamins.
- Tytlar, A. F. 1978. **Essay on the Principles of Translation.** Amsterdam: John Benjamin, Inc.
- Wisetsook, S. 2002. **Translation Techniques of Song Lyrics in Animation Films for Thai Versions as Translated by Tanee Poonsuwan.** Master of Arts Thesis in Language and Culture for Communication and Development, Mahidol University.
- Yule, G. 2006. **Oxford Practice Grammar: Advanced.** Oxford: Oxford University Press.
- Zhang, C. 2004. **The Translating of Screenplays in the Mainland of China** (Online). [www.erudit.org/revue/meta/2004/v49/n1/009033ar.pdf](http://www.erudit.org/revue/meta/2004/v49/n1/009033ar.pdf), September 11, 2007.



**APPENDIX**

## Literal Translation Technique

The literal translation technique is frequently used with five types of linguistic features and one type of cultural feature. The followings are the extra samples applied the use of literal translation technique.

### 1. Simple Sentence Structure

#### 1.1 Affirmative Sentences

The samples of affirmative sentence applying literal translation technique are shown as follows.

##### Example 1: The Pacifier

(English) Hey! We're almost ready.

(Thai) เราใกล้จะพร้อมแล้ว

##### Example 2: The Pacifier

(English) Anyway, about a week ago, someone broke into the house.

(Thai) เมื่ออาทิตย์ก่อนมีคนงัดบ้านเรา

##### Example 3: The Princess Diaries: Royal Engagement

(English) It's part of an ancient Genovian tradition.

(Thai) นี่เป็นส่วนหนึ่งของประเพณีจีโนเวียที่เก่าแก่

Example 4: The Princess Diaries: Royal Engagement

(English) We will present ourselves with grace and poise.

(Thai) เราจะแสดงออกอย่างงดงามด้วยท่วงท่าสง่า

Example 5: The Princess Diaries: Royal Engagement

(English) And our two lovers have perfect weather for their public outing.

(Thai) คู่รักทั้ง 2 พบกับอากาศดีเยี่ยมในวันที่ออกสู่สาธารณะครั้งแรก

Example 6: The Beauty Shop

(English) She called this morning. I left a message on your desk.

(Thai) เธอโทรมาเมื่อเช้า ผมเขียนข้อความวางไว้บนโต๊ะคุณ

Example 7: The Beauty Shop

(English) Gina is a miracle worker.

(Thai) จิน่าเป็นลูกจ้างที่วิเศษมาก

1.2 Negative Sentences

The samples of negative sentence applying literal translation technique are shown as follows.

## Example 1: The Pacifier

(English) You can't do this!

(Thai) นายทำแบบนี้ไม่ได้นะ

## Example 2: The Pacifier

(English) You have no respect for yourself.

(Thai) เเธอไม่ให้เกียรติตัวเอง

## Example 3: The Princess Diaries: Royal Engagement

(English) Oh, I don't speak Greek.

(Thai) โอ ฉันพูดภาษากรีกไม่ได้

## Example 4: The Princess Diaries: Royal Engagement

(English) We have never enforced that law.

(Thai) เราไม่เคยบังคับใช้กฎหมายนั้น

## Example 5: The Princess Diaries: Royal Engagement

(English) But you don't have to do this, Mia. You don't have to become queen.

(Thai) ถ้าฉันหลานก็ไม่ต้องอภิเษก ไม่ต้องเป็นราชินีก็ได้

Example 6: The Beauty Shop

(English) He doesn't hate you.

(Thai) เขาไม่ได้เกลียดคุณ

Example 7: The Beauty Shop

(English) I don't know about that!

(Thai) ไม่รู้เหมือนกันสิคะ

### 1.3 Interrogative Sentences

The samples of interrogative sentence applying literal translation technique are shown as follows.

Example 1: The Pacifier

(English) What have you done?

(Thai) คุณทำอะไรเนีย

Example 2: The Pacifier

(English) What was that noise?

(Thai) เสียงอะไรนะ

Example 3: The Pacifier

(English) Do you have to wear a bra?

(Thai) คุณต้องใส่บราเรียเปล่า

Example 4: The Princess Diaries: Royal Engagement

(English) Hey, can I explore the palace a little bit?

(Thai) ฉันจะเดินเที่ยวชมวังบ้างได้มั๊ย

Example 5: The Princess Diaries: Royal Engagement

(English) Is this an American custom?

(Thai) ธรรมเนียมอเมริกันเป็นแบบนี้รึไง

Example 6: The Beauty Shop

(English) Well, do you see me at my chair?

(Thai) เธอเห็นฉันอยู่ที่เก้าอี้ฉันหรือเปล่าล่ะ

Example 7: The Beauty Shop

(English) No. Why would you say that, Vanessa?

(Thai) ไม่จ๊ะ ทำไมถูกพูดอย่างนั้นล่ะ

## 2. Non-Basic Sentences: Compound Sentence, Complex Sentence and Compound-Complex Sentence Structure

### 2.1 Compound Sentences

The samples of compound sentence applying the literal translation technique are shown as follows.

## Example 1: The Pacifier

(English) I'll handle the chopper, **and** I'll find the professor.

(Thai) ผมจะจัดการกับ ฮ. **และ**จะไปหาตัว ศจ.

## Example 2: The Pacifier

(English) You're gonna have to do the Panda dance **or** he won't stop.

(Thai) คุณเต้นแพนด้าให้ดูสิ **ไม่**งั้นน้องก็ไม่หยุด

## Example 3: The Princess Diaries: Royal Engagement

(English) And the 30-day deadline expires, **and** the throne is ours.

(Thai) เมื่อ 30 วันเสด็จผ่านพ้น **แล้ว**บัลลังก์ก็จะเป็นของเรา

## Example 4: The Princess Diaries: Royal Engagement

(English) Why don't you go underwater **and** I'll count to a million?

(Thai) ทำไมคุณไม่ดำน้ำ**แล้ว**ให้ฉันนับ 1 ถึงล้านล่ะ

## Example 5: The Beauty Shop

(English) I'm sorry, **but** you doing a little too much around here, okay?

(Thai) โทษทีเถอะ **แต่**เธอทำมากไปแล้วล่ะนะ

## Example 6: The Beauty Shop

(English) So don't forget you gotta drink a lot of water, take those vitamins, **and** come on back next week.

(Thai) อย่าลืมดื่มน้ำมากๆ และกินวิตามินนะคะ **แล้ว**กลับมาใหม่  
อาทิตย์หน้า

## Example 7: The Beauty Shop

(English) I could, **but** that's not going to solve your dilemma.

(Thai) ผมทำได้ **แต่**มันไม่แก้ปัญหาค่ะ

(Note that the bold characters are the coordinators that connect the clauses.)

## 2.2 Complex Sentences

In this part, the examples of complex sentence which are literally translated will be shown as follows.

## Example 1: The Pacifier

(English) The doctor says you've healed up real good, Shane.

(Thai) หมอบอกว่าคุณหายดีแล้ว เซน

## Example 2: The Pacifier

(English) Once we found a kid in the ball pool **when** we opened in the morning.

(Thai) เราเคยเปิดร้านตอนเช้า **แล้ว**เจอเด็กในกรงลูกบอลด้วย

## Example 3: The Pacifier

(English) What do you say we go over the rules, cue ball?

(Thai) เรามาทบทวนกฎหน่อยมั้ย นายหัวเหม่ง

## Example 4: The Princess Diaries: Royal Engagement

(English) Oh, I can't believe parliament invited the guy *who's* trying to steal the throne to stay here with us at the palace.

(Thai) โอ๊ย ไม่อยากเชื่อเลยว่าสภาจะเชิญ*คนที่*พยายามแย่งบัลลังก์มาพักในวังนี้กับเราด้วย

## Example 5: The Princess Diaries: Royal Engagement

(English) Would you care to explain *what* was going on out there?

(Thai) ช่วยอธิบายหน่อยสิว่า*เมื่อ*ก็มันอะไร

## Example 6: The Beauty Shop

(English) I hope y'all feeling somethin' like me.

(Thai) หวังว่าทุกคนคงรู้สึกเหมือนฉันนะ

## Example 7: The Beauty Shop

(English) You have no idea *what* I wish to do with you.

(Thai) คุณไม่รู้หรือ*ว่า*ฉันอยากทำอะไรคุณมั่ง

(Note that the bold characters are the subordinators that connect the main clause and the subordinate clause.)

### 2.3 Compound-Complex Sentences

The examples of compound-complex sentence which are literally translated will be shown below.

#### Example 1: The Pacifier

(English) I had a fight with Zoe before I left, **so** they probably trashed the place.

(Thai) ก่อนไปฉันทะเลาะกับโซอี้ **ปานนี้**พวกเขาแคงทำบ้านรกแยะ

#### Example 2: The Pacifier

(English) Someone's gonna get hurt today **and** you know who it is?

(Thai) วันนี้ต้องมีคนเจ็บตัว **และ**รู้มัยว่าเป็นใคร

#### Example 3: The Princess Diaries: Royal Engagement

(English) A strange woman came in **and** said that she wanted to hide in your closet.

(Thai) มีผู้หญิงแปลกหน้าเข้ามา **และ**พูดว่าอยากซ่อนตัวในห้องแต่งตัวขององค์หญิงเพคะ

## Example 4: The Princess Diaries: Royal Engagement

(English) You're just trying to make me like you so that I won't want to marry Andrew **and** so that you can have the crown.

(Thai) คุณพยายามทำให้ฉันชอบคุณให้ฉันไม่อยากแต่งงานกับแอนดรูว์แล้วคุณก็จะได้ครองมงกุฏ

## Example 5: The Princess Diaries: Royal Engagement

(English) I'm sorry your suite isn't ready yet, **but** you're welcome to stay here in Her Majesty's suite.

(Thai) ขอโทษที่ห้องขององค์หญิงยังไม่เสร็จ แต่ระหว่างนี้เชิญองค์หญิงใช้ห้องของพระนางเจ้าได้

## Example 6: The Beauty Shop

(English) Look, I'm trying to create an environment where you can come **and** relax.

(Thai) ฉันพยายามจะสร้างบรรยากาศที่คุณเข้ามาแล้วผ่อนคลายได้

## Example 7: The Beauty Shop

(English) You show me a man can't cry, **and** I'll show you one that's hittin' somebody.

(Thai) แสดงให้ฉันเห็นว่าผู้ชายร้องไห้ไม่ได้ และฉันจะให้ดูรายที่ทุบตีผู้หญิง

(Note that the bold characters are the coordinators and the underlined characters are the subordinators.)

### 3. Conditional Sentences

The following are examples of conditional sentences in the first two types of conditionals which occur in the three samples films. Note that there are no mixed conditionals shown in any of the following examples; therefore as they are not used in the subtitles.

#### Example 1: The Pacifier

(English) If you don't hurry up, we're gonna be late for sure.

(Thai) ถ้าไม่รีบ เราไปสายจัวร์

#### Example 2: The Princess Diaries: Royal Engagement

(English) Well, if you'll excuse me, I really must go see to some wedding details.

(Thai) อ้อ ขอตัก่อนละ ฉันต้องไปเตรียมธุระเรื่องงานแต่ง

#### Example 3: The Princess Diaries: Royal Engagement

(English) Even if you can't help, you have to show the people you care.

(Thai) ถึงแม้จะช่วยไม่ได้ ก็ต้องแสดงให้เห็นว่าเราใส่ใจ

#### Example 4: The Princess Diaries: Royal Engagement

(English) So if you wish to continue working here, I suggest that you get with the program and you give me some proper respect, ja?

(Thai) ถ้าคุณยังอยากทำงานที่นี่ ผมเสนอให้คุณทำตามโปรแกรมและเคารพสิทธิของผมด้วย เข้าใจ

Example 5: The Beauty Shop

(English) Girl, ain't nobody gonna come over to your house if they can't find it.

(Thai) ไม่มีใครไปบ้านเธอแน่ ถ้าเขาหา “ทางเข้า” ไม่พบนะ

4. Short Phrases

The following are examples of short phrases occur in the three samples films.

Example 1: The Pacifier

(English) Excellent.

(Thai) เยี่ยมมาก

Example 2: The Pacifier

(English) Gary, down!

(Thai) แกรี่ ลงไป!

Example 3: The Pacifier

(English) My fault.

(Thai) ผมผิดเอง

Example 4: The Princess Diaries: Royal Engagement

(English) Like a deer

(Thai) เหมือนกวาง

## Example 5: The Princess Diaries: Royal Engagement

(English) Beautiful

(Thai) งามมาก

## Example 6: The Princess Diaries: Royal Engagement

(English) Not yet.

(Thai) ยังไม่ใช่

## Example 7: The Beauty Shop

(English) Soon

(Thai) เร็วๆนี่ล่ะ

## Example 8: The Beauty Shop

(English) Big, big party.

(Thai) เป็นปาร์ตี้ใหญ่มากค่ะ

## Example 9: The Beauty Shop

(English) All very impressive.

(Thai) ทั้งหมดน่าทึ่งมากค่ะ

## Example 10: The Beauty Shop

(English) Perfect.

(Thai) เยี่ยมเลย

## 5. Imperative Sentences

The samples below show the imperative sentences which apply the literal translation technique.

### Example 1: The Pacifier

(English) Come on, Scott, let's go!

(Thai) มาเร็ว สก็อตต์ ไปเหอะ

### Example 2: The Pacifier

(English) Prepare to be annihilated.

(Thai) เตรียมตัวตายซะเถอะแก

### Example 3: The Pacifier

(English) Shut your mouth!

(Thai) หุบปากไปเลย

### Example 4: The Princess Diaries: Royal Engagement

(English) Don't curtsy like that.

(Thai) อย่าถอนสายบัวแบบนี้

### Example 5: The Princess Diaries: Royal Engagement

(English) Enough bowing. Back to your chores

(Thai) พอได้แล้ว กลับไปทำงานเถอะ

Example 6: The Princess Diaries: Royal Engagement

(English) Try pressing button number three.

(Thai) ลองกดปุ่มเบอร์ 3 สิ๊ะ

Example 7: The Princess Diaries: Royal Engagement

(English) Forget the wedding for a moment.

(Thai) ลืมเรื่องการแต่งงานสักครู่ได้ม๊ยะ

Example 8: The Beauty Shop

(English) So tell me about this dinner party.

(Thai) เล่าเรื่องปาร์ตี้อาหารเย็นให้ฉันฟังสิคะ

Example 9: The Beauty Shop

(English) Wait a minute.

(Thai) เดี๋ยวก่อน

Example 10: The Beauty Shop

(English) Turn that music on.

(Thai) เปิดเพลงสิ!

## 6. Proper Nouns

The following proper nouns are translated into Thai in order to provide the best understanding for the audiences.

## Example 1: The Pacifier

(English) Hey, *Flipper*. You don't like it? Do something. I make bottle.

(Thai) นี่ *ฟลอมา* คุณไม่ชอบก็จัดการสิ มันจะชงนม

## Example 2: The Pacifier

(English) So, *The sound of Music*?

(Thai) มนต์รักเพลงสวรรค์หรือ

## Example 3: The Princess Diaries: Royal Engagement

(English) ...there is no course in “Queen” or “*How to Run A Country 101*”...

(Thai) ไม่มีคอร์สสอนการเป็น “ราชินี” หรือ “*วิชาบริหารประเทศ 101*”นี่

## Example 4: The Beauty Shop

(English) Did you get any of them *Chinese balls*?

(Thai) คุณซื้อลูกเหล็กจีนมาหรือเปล่าล่ะคะ

## Example 5: The Beauty Shop

(English) *Big Mike's Moving & Hauling* is picking that up today.

(Thai) บริษัทขนส่งบัก ไมค์จะมาขนวันนี้

## Transference Technique

There are five groups of cultural features applying the transference technique represented in the three sample films. None of the linguistic feature involves in this technique. The followings are the extra samples applied the use of transference technique.

### 1. Names of all Living

The samples of names of all living applying transference technique are shown as follows.

#### Example 1: The Pacifier

(English) Okay, you've already met *Lulu*. This is *Zoe, Seth and Peter*.

(Thai) คุณเจอลูแล้ว นี่โซอี้ เซท และปีเตอร์

#### Example 2: The Pacifier

(English) Oh! This is *Helga and Tyler*.

(Thai) แล้วนี่เฮลกา กับไทเลอร์

#### Example 3: The Princess Diaries: Royal Engagement

(English) And right after that, my mother surprised me by marrying my high-school teacher, *Patrick O'Connell*.

(Thai) และต่อมา แม่ก็เซอร์ไพรส์ฉันด้วยการแต่งงานกับครูชั้นไฮสคูลของฉัน แพ็คริค โอ คอนเนล

Example 4: The Princess Diaries: Royal Engagement

(English) It is Prince *Jacques*' turn.

(Thai) ถึงตาเจ้าชาย**ฌาค**แล้ว

Example 5: The Beauty Shop

(English) *Joanne, Joanne, Joan* girl, I'm telling you, don't do it.

(Thai) **โจแอน โจนแอน** ฉันจะบอกให้ อย่าทำเลย

2. Geographical and Topographical Names

The samples of geographical and topographical names applying transference technique are shown as follows.

Example 1: The Princess Diaries: Royal Engagement

(English) Look out the window, and welcome back to *Genovia*.

(Thai) เชิญทอดพระเนตรหน้าต่าง **จีโนเวีย**ขอต้อนรับกลับบ้าน

Example 2: The Princess Diaries: Royal Engagement

(English) Andrew Jacoby. Duke of *Kenilworth*.

(Thai) แอนดรูว์ จากอบบี้ ดยุกแห่ง**เคนนิลเวิร์ธ**

Example 3: The Princess Diaries: Royal Engagement

(English) Andrew spent four months in *Papua New Guinea* studying the bark of a yam tree.

(Thai) แอนดรูว์ก็ใช้เวลา 4 เดือนที่ *ปาปัว นิวกินี* เพื่อศึกษาพันธุ์ไม้

Example 4: The Beauty Shop

(English) Lynn is one of the baddest hair stylists to ever set foot out of *Augusta...*

(Thai) ลินน์เป็นสไตลิสต์ที่มีฝีมือที่สุด ที่มาจาก *อ็อกัสตา*

Example 5: The Beauty Shop

(English) I'm Willie, a.k.a. Will-Boogie, from *Decatur, Georgia*.

(Thai) ผมวิลลี่ครับ หรือวิลลี่ บูกี้จาก *ดีเคเตอร์ จอร์เจีย*

3. Titles of Untranslated Literary Works, Plays, Films

The samples of titles of untranslated literary works, plays and films applying transference technique are shown as follows.

Example 1: The Pacifier

(English) Hi. Zoe says you look like *The Hulk*.

(Thai) โห้อืบอกว่าคุณเหมือน *เดอะฮัลค์ยักษ์ตัวเขียว*

## Example 2: The Pacifier

(English) They want our *Ghost movie*?

(Thai) จะเอาหนังเรื่องโกสต์

## Example 3: The Princess Diaries: Royal Engagement

(English) I love *I Love Lucy* reruns. And sometimes I dream in black and white.

(Thai) ฉันชอบ “ไอ เลิฟ ลูซี่” ที่เอามาฉายซ้ำ และบางครั้งฉันฝันเป็นขาวดำ

## Example 4: The Beauty Shop

(English) ...and that one little tear starts rollin’ down his face like Denzel Washington in *Glory*?

(Thai) แล้วน้ำตาเริ่มหยดลงมาที่ใบหน้า เหมือนเดนเซล วอชิงตัน ในเรื่อง “กลอรี” นะเธอ

## Example 5: The Beauty Shop

(English) Talk about how come there’s never a black man as *The Bachelor*. Okay?

(Thai) พูดเรื่องที่ว่าทำไมไม่มีผู้ชายดำในรายการ “เดอะ แบชเชอเลอร์”

## 4. Names of Private Companies and Institutions

The samples of names of private companies and institutions applying transference technique are shown as follows.

## Example 1: The Beauty Shop

(English) This is coming from a woman who had *Popeye's* cater her wedding.

(Thai) นี่เป็นความเห็นของผู้หญิงที่ใช้ร้านป๊อบอายจัดงานเลี้ยงแต่งงานให้

## Example 2: The Beauty Shop

(English) *Cracker Barrel* “bring-a-friend” gon’ be over!

(Thai) เดียวก็หมดช่วง “พาเพื่อนไปด้วย” ที่ร้านแคร็กเกอร์ แบร์เรลหรือ

## 5. Names of Public or Nationalized Institutions

The samples of names of public or nationalized institutions applying transference technique are shown as follows.

## Example 1: The Princess Diaries: Royal Engagement

(English) Recently graduated *Cambridge*, gourmet cook,...

(Thai) เพิ่งจบการศึกษาด้านโภชนาการมาจาก*แคมบริดจ์*

## Example 2: The Princess Diaries: Royal Engagement

(English) I now proudly present this year’s *Woodrow Wilson School of Public and International Affairs* graduating class.

(Thai) บัดนี้เราภูมิใจเสนอบัณฑิตแห่ง*มหาวิทยาลัย วูดรอร์ วิลสัน* ผู้สำเร็จการศึกษาประจำปีนี้

## Cultural Equivalent Technique

Generally, there are four major groups of cultural features applying the use of the cultural equivalent technique. There is no linguistic feature involved in this type of translation technique.

### 1. Expressions Closely Associated with Culture

In the following examples, expressions associated with culture are in the bold, with their explanation provided in parentheses.

#### Example 1: The Pacifier

(English) Bye-bye. **Have some fun.**

(Thai) บ้ายบาย **ขอให้สนุกค่ะ**

(an expression for leave-takings)

#### Example 2: The Pacifier

(English) We're going to be **strong mine worker** when we grow up.

(Thai) โตขึ้นจะได้แข็งแรงเป็น**กรรมกร**

(an expression for comparison)

#### Example 3: The Princess Diaries: Royal Engagement

(English) **Greetings**, good friends.

(Thai) **สวัสดี** สหายรักทุกท่าน

(an expression for greetings)

## Example 4: The Beauty Shop

(English) Well, thank you, *sweetie*.

(Thai) ขอบใจจ๊ะ **แม่คุณ**

(a term referring to a loved one)

## Example 5: The Beauty Shop

(English) So, that being said, you just *have a marvelous day*, ja?

(Thai) เข้าใจแล้วก็ดี **ขอให้โชคดี**นะจ๊ะ

(an expression for blessing)

## 2. Expressions Translated by Fad Words or Slang

In the following examples, expressions translated by fad words or slang in the TL language are in the bold characters.

## Example 1: The Pacifier

(English) Oh, it's so *dramatic*.

(Thai) **อย่าเว่อ**ร้นักเลยนะ

## Example 2: The Princess Diaries: Royal Engagement

(English) So I want thank you all very much for my *fabulous* bridal shower presents.

(Thai) ฉันขอขอบคุณสำหรับของขวัญวันอาบน้ำเจ้าสาว **ก็อกแก๊ก**อย่างฉัน

Example 3: The Princess Diaries: Royal Engagement

(English) I don't think you understand. I'm an *extremely eligible* bachelor in England.

(Thai) คุณไม่เข้าใจหรอกนะ ที่อังกฤษผมเป็นชายโสดเลิศประเสริฐศรี

Example 4: The Beauty Shop

(English) My God, Joanne, you look *fantastic*. You look *incredible*.

(Thai) ต้ายตาย โจแอน คุณดูเวี๊ดมาก เวี๊ดทรูอลังการ

Example 5: The Beauty Shop

(English) And I think what my girl is sayin' is that she wants you and your *tetherball titties* to leave her man alone, all right?

(Thai) และฉันคิดว่าเพื่อนฉันต้องการให้คุณ กับนมตุ้มของคุณอยู่ห่างๆ แฟนเธอ นะ

### 3. Exclamatory Expressions

From the samples below, it can be noticed that quite a number of exclamatory expressions involve religious terms. However, such exclamations are translated into Thai in many different versions depending on the surrounding context and the feeling of the speaker. Apart from this, there are exclamations of expressing feelings of delight, joy, anger, surprise, shock or other such sudden and emotional reactions.

Example 1: The Pacifier

(English) Ow! *Oh, my God!*

(Thai) **ปวดโธ่เว้ย!**

Example 2: The Pacifier

(English) *These brats!*

(Thai) **พวกเด็กเหลือขอ!**

Example 3: The Princess Diaries: Royal Engagement

(English) *Viva Mia!*

(Thai) **เยี่ยมยอด มีอา**

Example 4: The Beauty Shop

(English) *Shoot!* I quit.

(Thai) **ให้ตายสิ ฉันลาออก**

Example 5: The Beauty Shop

(English) *Lord Jesus, have mercy!*

(Thai) **พระเจ้า เมตตาลูกด้วย!**

## 4. Idioms

Idioms are not considered only a part of the language, but rather also a part of the culture. Due to the fact that the SL texts are idiomatic expressions, consequently the TL texts need to be idiomatically expressed in the same manner. In the following examples, idioms in both languages are in the bold characters.

## Example 1: The Pacifier

(English) I would rather **chew off my arm** than wear that.

(Thai) **หัวเด็ดตีนขาด**ฉันก็ไม่ได้

## Example 2: The Pacifier

(English) What about Murney? He's an **all-talk spaz**.

(Thai) เขาทำอะไร? หมอนั้น**ดีแต่ปาก**

## Example 3: The Princess Diaries: Royal Engagement

(English) It's a **recipe of disaster**.

(Thai) มันเป็น**หนทางที่จะนำไปสู่หายนะ**

## Example 4: The Princess Diaries: Royal Engagement

(English) I don't mean to **talk out of school**, but there's something you must know.

(Thai) ดิฉันไม่อยากจะ**ปากมาก**หรือกนะกะ แต่มีบางอย่างที่คุณต้องรู้ไว้

## Example 5: The Beauty Shop

(English) Better we *get rid of the bad apples* now.

(Thai) กำจัดคนขวางล้าตั้งแต่ตอนนี้จะดีแล้ว

### Reduction Technique

The use of the reduction technique can be generally divided into four categories of linguistic features. None of the cultural feature involves in this technique. These four cases will be discussed and illustrated by examples from the sample films.

#### 1. Reduction of Subjects and Verbs of Thinking/Reporting in a Main Clause

Subjects and verbs (of thinking/reporting) in a main clause are sometimes omitted in translation in the three sample films. The extra examples of the dialogues which present the reduction of subject and verb (of thinking/reporting) in a main clause are as follows. Note that the bold italicized characters are the subjects and verbs of thinking/reporting in a main clause that are omitted in the translated texts.

#### Example 1: The Princess Diaries: Royal Engagement

(English) Mia: But Grandma's going to help me, and, I'll take over when *she thinks* I'm ready.

(Thai) มีอา: แต่เสด็จย่าจะช่วยฉันและจะให้ฉันรับช่วงต่อเมื่อฉันพร้อม

#### Example 2: The Beauty Shop

(English) Vanessa: Okay, *I guess* I'm ready.

(Thai) วานessa: โอเค ฉันหนูก็พร้อมแล้ว

## Sentence Adjustment Technique

The sentence adjustment technique is used in three cases of linguistic features; none of the cultural feature is involved in this translation technique. These three cases will be illustrated by actual examples from the sample films.

### 1. Present Simple Affirmative Sentences Translated into Imperatives

The following are examples of present simple affirmative sentences which have been transferred into imperative sentences, retaining their meaning.

#### Example 1: The Pacifier

(English) All right, it's time to get back to class.

(Thai) เข้าเรียนได้แล้ว เด็กๆ

#### Example 2: The Pacifier

(English) Seth, I don't understand unless you explain it to me.

(Thai) เซธ! อธิบายให้ฉันฟังหน่อยซิ

#### Example 3: The Princess Diaries: Royal Engagement

(English) Mia. I like to be called Mia.

(Thai) เรียกว่ามีอาดีกว่า

#### Example 4: The Beauty Shop

(English) You just come on in and we... Yeah, we'll see you at 10:00.

(Thai) มาตอน 10 โมงก็แล้วกันนะคะ

### Example 5: The Beauty Shop

(English) You just have to give me a bottle of that special conditioner you make.

(Thai) ขอครีมขนาดผมสูตรพิเศษของคุณด้วยนะ

## 2. Series of Short Imperative Sentences into One Imperative Sentence

The data below illustrate how examples of several short imperatives being combined into a more condensed version contribute to achieving a short and suitable TL form.

### Example 1: The Pacifier

(English) Shane! Come over here! Take one of these!

(Thai) เซนๆ เอนี้ไปสู่อะมัน

### Example 2: The Pacifier

(English) Let's calm down. Just try to relax.

(Thai) ใจเย็นๆ ก่อนนะ

### Example 3: The Princess Diaries: Royal Engagement

(English) No! Stay away. Stop trying to confuse me.

(Thai) ไปชะอย่ามาทำให้ฉันสับสน

## Example 4: The Beauty Shop

(English) Holler at your girl! Call me anytime.

(Thai) โทรหาได้ทุกเมื่อนะคะ

## Example 5: The Beauty Shop

(English) Do your thang. Go on, girl! Do your thang.

(Thai) เชิญทำอย่างที่ต้องการไปเลย

## 3. Adjustment from Passive Voice to Active Voice

The data below illustrate how examples of passive voice sentences are adjusted into the form of active voice construction.

## Example 1: The Pacifier

(English) **I've been assigned to escort Mrs. Plummer** there to retrieve the contents.

(Thai) คุณนายพลัมเมอร์จะต้องไปเปิดดูของข้างในนั้น

## Example 2: The Princess Diaries: Royal Engagement

(English) **The renovations for your suite are finally finished.**

(Thai) ห้องสุทที่ย่าตกแต่งให้หลานใหม่เสร็จแล้วนะ

Example 3: The Princess Diaries: Royal Engagement

(English) Well I'm going to de-perk it, and convert it into a children's shelter until **money can be raised for one of their own.**

(Thai) ฉันจะถอนอภิสิทธิ์นี้และเปลี่ยนให้เป็นที่พักของเด็กจนกว่าจะมีเงินพอ  
สร้างบ้านของพวกเขาเอง

Example 4: The Beauty Shop

(English) We need to **get Corky washed.**

(Thai) เราต้อง **สระผมให้คอร์กี้**

Example 5: The Beauty Shop

(English) A lot just **needs to be done.** A total upgrade.

(Thai) คงต้อง **เปลี่ยนใหม่ทั้งหมดเลยละครับ**

## BIOGRAPHICAL DATA

Name	Miss Chaatiporl Muangkote
Date of Birth	October 29, 1983
Place of Birth	Bangkok
Educational Background	Bachelor's Degree Second Class Honour (Social Development Management), Khon Kaen University
Current Work	English Personal Tutor
Place of Work	Freelance
Scholarship	AFS (American Field Service) Exchange Student, Ontario, Canada YP 2000-2001