An Analysis of Verbal Humor and Translation Techniques used in The American Comedy Film "TED"

การศึกษากลวิธีการแปลมุขตลกจากภาษาอังกฤษเป็นภาษาไทยในภาพยนตร์อเมริกัน เรื่อง "เท็ด หมีไม่แอ๊บแสบได้อีก"

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Abstract

This study is an analysis of subtitle translation techniques of verbal humor employed in the American Comedy film TED. The purposes of this research were (1) to investigate the type of humor appearing in the movie; (2) to categorize the translation strategies in translating humorous aspects of Thai subtitles and (3) to examine how the humor type changes between source text and target subtitle text in the film. The 32 humorous extracts were collected from the original film script written by Seth Macfalane and the Thai subtitles translated by Suksit Seangprai. The scope of the analysis included the classifications of humor that were analyzed based on the humor types purposed by Long and Greasser (1988) and the translation techniques suggested by Nida (1964)'s translation approaches, Baker (1992)'s translation strategies, and Gottlieb (1992)'s subtitle translation.

The results reveal the 6 humor types appearing in the film. The highest frequently appearing in the film are hostile humor followed by nonsense humor, while scatological and sexual occurred respectively at the same frequency, followed by social satire and ethnic humor. In addition, the study found the 7 translation techniques were used for dealing with humorous expressions in this film; four of them were under Baker's technique, one was based on Nida's and Gottlieb's technique and one method can be described as mixed. Specifically, the 7 techniques identified can be categorized as follows: (1) formal equivalence, (2) cultural substitution, (3)

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resignation,(4) mixed techniques, (5) paraphrase using related words, (6) paraphrase using unrelated words and (7) using neutral or less expressive words. Additionally, the researcher found that, in some cases, the meaning of the joke was literally changed, but the humor type contained in the original version was successfully conveyed to the Thai audience as the same type of humor. It can be concluded that the most important factor to consider when translating humor is retaining as much as possible of the original humor type.

Keywords: Comedy film, Humor type, Subtitles, Translation techniques

บทคัดย่อ

       งานวิจัยนี้มุ่งเน้นวิเคราะห์และจำแนกกลวิธีการแปลมุขตลกในบทบรรยายใต้ภาพที่ใช้ในภาพยนตร์ตลกอเมริกันเรื่อง "เท็ด หมีไม่แอ๊บแสบได้อีก" โดยมีวัตถุประสงค์เพื่อ (1) ระบุประเภทของมุขตลกที่เกิดขึ้นระหว่างบทสนทนาในภาพยนตร์เรื่องนี้ (2) จำแนกกลวิธีการแปลมุขตลกจากบทบรรยายใต้ภาพภาษาไทย และ (3) สำรวจการเปลี่ยนแปลงของประเภทของมุขตลกที่เกิดขึ้นในบทบรรยายใต้ภาพภาษาไทย ผู้วิจัยคัดเลือกตัวอย่างมุขตลกที่เกิดขึ้นทั้งหมด 32 ตัวอย่างจากบทภาพยนตร์ต้นฉบับซึ่งเขียนโดยเซ็ตห์ แม็คฟาเลน และบรรยายใต้ภาพภาษาไทยแปลโดยศักดิ์สิทธิ์ แสงพราย ขอบเขตของงานวิจัยครอบคลุมการระบุประเภทของมุขตลกโดยยึดตามทฤษฎีประเภทมุขตลกของลองและกรีเซอร์ (2531) และสำรวจกลวิธีการแปลภายใต้ทฤษฎีจุดประสงค์การแปลของไนดา (2507) กลยุทธ์การแปลของเบเกอร์ (2535) และการแปลบทภาพยนตร์ของก๊อตลีบ (2535)

       ผลการศึกษาครั้งนี้พบว่า มีมุขตลกทั้งหมด 6 ประเภทปรากฏในภาพยนตร์เรื่องนี้ ซึ่งมุขตลกที่พบมากที่สุดคือมุขโจมตีผู้อื่น ตามลงมาด้วยมุขไร้สาระ มุขสกปรกและมุขลามกอนาจารเกิดขึ้นในสัดส่วนที่เท่ากัน ตามลำดับด้วยมุขเสียดสีสังคมและมุขล้อเลียนชาติพันธุ์ นอกจากนี้ ผลการวิจัยด้านการแปลพบว่าผู้แปลใช้กลวิธี 7 วิธีในการแปลมุขตลกในภาพยนตร์เรื่องนี้ ซึ่งแบ่งเป็นกลวิธีการแปลจากเบเกอร์ 4 วิธี จากไนด้าและก๊อตลีบอย่างละ 1 วิธี และการใช้หลายวิธีรวมกัน ทั้งนี้ กลวิธีที่พบทั้งหมด 7 วิธีจำแนกเป็นประเภทดังนี้ (1) การแปลตรงตัว (2) การแปลโดยแทนที่ทางวัฒนธรรมของภาษาแปล (3) การทิ้งความหมายเดิมทั้งหมด (4) การแปลโดยใช้หลายวิธีรวมกัน (5) การแปลแบบถอดความโดยใช้คำที่เกี่ยวข้องกับภาษาต้นฉบับ (6) การแปลแบบถอดความโดยใช้คำที่ไม่เกี่ยวข้องกับภาษาต้นฉบับ และ (7) การแปลโดยใช้คำที่แสดงความรู้สึกเป็นกลาง นอกจากนี้ ผลงานวิจัยยังพิสูจน์ให้เห็นว่า ในบางมุขตลกถึงแม้ว่าความหมายในฉบับแปลจะเปลี่ยนแปลงไป แต่ประเภทของมุขตลกที่ปรากฏในฉบับแปลนั้นยังคงสามารถถ่ายทอดมุขตลกประเภทเดิมของต้นฉบับสู่ผู้ชมชาวไทยไว้ได้อย่างสมบูรณ์ จึงสรุปได้ว่าปัจจัยที่สำคัญที่สุดในการในการแปลมุขตลกคือการรักษามุขตลกจากต้นฉบับให้มากที่สุด

คำสำคัญ: ภาพยนตร์ตลก, ประเภทมุขตลก, บทบรรยายใต้ภาพ, กลวิธีการแปล

Introduction

Humor has a high profile in contemporary society. According to Koller (1988), humor is estimated to comprise almost one half of the human nature. There is a huge number of comedy films published in theaters and released on DVD/VCD every year. It is the same for television programs; among the most common and popular TV programs are comedy shows and situation comedies. Humor has become a pervasive feature of our life through mass media. Since humor typically involves not only linguistic differences but also the illustration of various aspects of cultural differences, it is more difficult to convey the right meaning in a translated text. Movie translation, therefore, plays a crucial role in transmitting linguistic and cultural information of the source language to the target language, the analysis of which is an aim of this study. Without subtitles, the audience would probably not be able to enjoy the movie even if it is of good quality. In the view of Vandaele (2002), the translation techniques of humor have not yet been systematically analyzed since the approaches are relatively modern. As a result, translators do not have a large body of evidence upon which to base their methodology. In particular, no research has yet been published which examines the changes in humor which arise as a result of the translated version. This study, therefore, aims to fill this gap in the existing knowledge by exploring the work of a widely respected Thai translator whose work includes the translation of American comedy movies to produce Thai subtitles.

The researcher has chosen an American comedy movie named TED to do data analysis for this study. Directed and written by Seth Macfarlane. TED was select for four main reasons. Firstly, the movie was Universal's highest-grossing film in 2012 and won awards in many categories, including Best Original Score for a Comedy Film at the International Film Music Critics Association Awards and the Best International film at the Jupiter Awards. Secondly, Macfarlane, a well-known American television producer works primarily in animation and comedy. Thirdly, TED tells the story of a working-aged American man and his best friend, who happens to be a talking Teddy bear. Their lives mimic the real life style of many American men and their partners. Finally, this film was translated into Thai by Saksit Seangprai, a famous Thai subtitle translator. His professional work in English-Thai translation includes many types of movies in the comedy genre.

This article consists of five sections. The first section deals with the background rational including statement of the problems and the objectives of this study. The second section discusses the literature review for humor studies and translation analysis. The third part explains **the study method. The forth shows the results and discussion gained from the selected humorous texts followed by the conclusion of the analysis. Finally, the recommendations for future studies are presented.**

Literature Review

Humor seems to be difficult to define as a theoretical concept. While humor has been around as long as human beings have existed, there is no consensus on its definition, nature, causes, effects, purposes, and benefits. However, Attardo (1994:4) disputes that laughter, or something that is felt to be funny is humor. He proposed three conventional situations which made people laugh that have become the common modern theories of humor in the wider sense. The three theories are as follows: 1) **Incongruity theories** involve two or more incongruous elements that are brought together; people usually laugh at things that surprise them. 2) **Superiority theories, in which** people laugh at someone else's misfortunes, mistakes or stupidity. It, therefore, reflects their superiority. And 3) **Release theories** illustrate how humor helps 'release' tensions from routine events; people laugh when their thoughts and feelings are liberated.

Among the conventional theories of humor suggested by Attardo (1994), many scholars have attempted to identify the type of humor for both non-verbal and verbal expressions. As mentioned by Ross (1998, p.89), much of contemporary humor is spoken and we are more likely to watch and listen to humor rather than read it. Among different types of humor that are broadcast on television, one of the most common genres is the comedy movie.

Since comedy exists in so many different forms, and while academic attempts have been made to approach the issue of categorization, the principal obstacle is the fact that so many humorous elements tend to overlap, thus, comedy defies simple and distinct classification. Accordingly, the work of Long and Graesser (1988) currently represents one of the most extensive and widely accepted attempts to analyze humor according to its various types. The ten types of humor were classified into the following types: **(1) Nonsense** presents something that is ridiculous, lighthearted, or foolish. The punchline may provide the partial resolution or actually create new absurdities and incongruities. **(2) Philosophical** examines daily events related to the human condition including belief systems, relationships, religions, and the meaning of life. **(3) Social satire** is often sophisticated humor that makes a statement about the human social condition. Such satire pokes fun at the establishment, authority figures, social institutions, and conventional social practices. **(4) Sexual humor** deals with appreciation and tension between the sexes. **(5) Hostile** humor often attacks an individual rather than social institutions or policies. It is characterized by the use of sarcasm, put-downs, teasing, criticism, ridicule, and other types of humor used at the expense of others. **(6) Demeaning to men** is designed to put down or discredit men. **(7) Demeaning to women** is designed to put down or discredit women. **(8) Ethnic humor** puts down or ridicules a particular ethnic group. **(9) Sick humor** often pokes fun at deformity, death, disease,

physical handicaps, or mental handicaps. And **(10) Scatological or bathroom humor** includes bodily noises and bodily functions. Many consider this form of humor to be too raunchy to be used in public.

Humor reflects aspects of culture, such as belief, history, knowledge, and morals. Usually, the translation of humor requires an ability to interpret both linguistic and cultural differences. When humor is created in a movie, it can be translated either using subtitles or dubbing into the target foreign language. In this study, subtitles are the principal focus, since in their absence it would be very difficult for a foreign audience to enjoy a movie made in a language which was not their own. The translation of a script to create subtitles is not however a straightforward task, especially when the content involves cultural subtleties, as will be the case with humor. For Thai translators working from English to Thai, the differences between the languages and the cultures can present various challenges. Therefore, it is necessary for translators to consider which approach will be the most effective when faced with each particular element of a translation task, as different techniques are available and will be appropriate to address different situations.

Translation approaches

Nida (1964) states that there are two different types of equivalence: namely, formal equivalence and dynamic equivalence. **Formal equivalence** aims to match the original meaning as closely as possible with no influence from the translator's own ideas entering the translation. It might also be described as word-for-word translation. On the other hand, **dynamic equivalence** focuses on the idea of the sender rather than each of the constituent lexical items. It has been described as thought-for-thought.

Translation strategies

A fundamental baseline for all translation techniques drawn by Nida (1964) has been used by several professional translators for dealing with various types of non-equivalence cases. A set of translation strategies proposed by Mona Baker (1992) have been recognized as most practical. The ten translation techniques are described as follows.

(1) Translation by a more general word: this technique uses a more general word to translate the more precise original. Some of the original nuances within the meaning may be lost through this technique. For example "ผีกระสือ" (a nocturnal ghost of Thai folk mythology) translated simply as "Ghost".

(2) Translation by a more neutral/less expressive word: a word in the source version is particularly expressive, while the equivalent in the target language does not carry the same level of feeling. Therefore, it is sometimes necessary to use a word which is emotionally neutral, or which is less expressive than the original. For instance, "บันดาล" (invoke) translated as "make".

(3) Translation by cultural substitution: this technique involves switching a cultural concept from the original into a similar concept in the target language. It happens when the original version contains a person or similar connotation which would not be familiar to the target audience. The translator must, therefore, find a similar person in the target culture whose name would convey the same meaning as the original. For example, "She is a Helen of Troy" translated as "เธอเป็นนางกากี" (She is Mrs. Gagee, who played a similar role in the Thai classics).

(4) Translation by using a loan word or loan word plus explanation: this method involves translating by substituting a loan word, often with a very short explanation which adds clarity. Following this explanation, the loan word will be sufficient on its own for translation in the remainder of the text, or script. For instance, "Chipmunk" translated as "<u>ตัว</u>ชิบมังค์"

(5) Translation by paraphrase using related word: The meaning is unchanged under this technique, but the words themselves are not directly translated. This may be done to achieve a more natural-sounding outcome in the target language. For example, "ศึกษาภาพชีวิต" (study picture life) translated as "study the lives reflected".

(6) Translation by paraphrase using an unrelated word: this is used when the wording of the source version and target version cannot convey the same expressive meaning. It may be necessary for the translated and paraphrased version to be modified, perhaps with a superordinate, in order to retain the meaning. For example, "ระยะหนึ่ง" (for a while) translated as "for a long time".

(7) Translation by omission: this technique is used when a particular word or phrase has no equivalent in the target language, and, furthermore, might not be particularly important in the overall context of the message. The translator might simply leave out the word without destroying the content, expression, or intention. For example, "Answering, John <u>said</u> that" translated as "จอห์นตอบว่า..."

(8) Translation by illustration: this method is used for a word or concept which has no direct equivalent but describes something that can easily be conveyed through an example, especially when there are strict limitations upon how many words are available to accomplish the task. For instance, "Chain restaurant" translated as "ร้านอาหารที่มีสาขาทั่วโลก เช่น Star bucks, McDonald' และ KFC"

Moreover, Gottlieb (1992) has proposed several solutions for translating movie subtitles from which two techniques were employed in this study. They are:

(9) Expansion: This is used when the original text requires an additional explanation or expression in translation because of some cultural nuance not retrievable in the target text or to keep the original expression as a whole.

(10) Resignation: This technique is used when the source version cannot be translated using any of the techniques listed, so, instead, the translator must use a wholly different expression, which may result in the original meaning being lost.

Nevertheless, since the translator sometimes cannot find an individual translation technique capable of transmitting the whole message from the original, especially with complex discourse such as humorous discourse, combinations of the aforementioned techniques also can be adopted.

The present study aims to examine the humor types that appear in the movie script of the American comedy film Ted and also investigate the translation techniques used in translating the subtitles that transfers the humor from English into Thai. Lastly, this study seeks to examine the changes in humor types between the source and target text from the film.

Methodology

The screenplay and Thai subtitles from the licensed DVD movie were used as research materials. A quantitative research method based on quantitative data was employed in order to describe the humor frequency and interpret the understanding of the translation techniques based on the major theoretical frameworks of the types of humor (Long and Greasser,1988), the translation approaches (Nida, 1964), the translation techniques (Baker, 1992) and subtitle translations (Gottlieb, 1992). The analysis covers investigation of humor types and the situations appearing in the script, as well as the translation techniques used in Thai subtitles and surveys the changes between source text and target text.

The 32 humorous data were selected from the original version of the film script, Three Thais who understood the English version of the jokes watched the movie then selected the appropriate humorous text, and categorized it based on the 13 humor types. The results of the humor analysis were confirmed by an American academic. After that, the chosen humorous texts were identified, and the translation described based on the main theoretical frameworks with the factors that influenced those techniques used. The results of the translation techniques were agreed by an expert in the field of translation. Lastly, the humorous text from both the original and the translated version of the movie were analyzed and categorized to compare the humor types found in the movie script and the subtitles in the target language.

Results and Discussions

As a result of the analysis informed by concepts presented by Long and Grasser (1988), it was concluded that six types of humor could be identified from the 32 examples of humor under examination. These findings are presented in Table 1.1

Type of Humor	Number	Percent
Hostile	11	34%
Nonsense	6	19%
Scatology	5	16%
Sexual	5	16%
Social satire	3	9%
Ethnic	2	6%
Total = 6 Humor Types	32	100%

Table 1.1 Humor classification found in the source text, the movie TED

The 32 humorous expressions appearing in the movie can be classified and described based on Long's and Grasser's (1988) theory as follows:

1. **Hostile humor** was the most frequently used in this film. In the movie, hostile humor appeared in situations when the speaker has feelings of superiority or disparagement toward the target of the joke such as in the example shown in the table below:

Source	Carson: For some reason I thought you were going to be taller	Thai Text	คาร์สัน: ต้องบอกว่าอึ้งมาก ไม่รู้ทำไมนึกว่าตัวจะสูงกว่านี้
	Ted: <u>I thought you were going to be funnier</u>		เท็ด: <u>ผมก็นึกว่าคุณจะตลกกว่านี้</u>

Ted replies sarcastically to the well-known American comedian Johnny Carson, conveying the meaning that Carson is a comedian who is not funny at all. The humor relies on the superiority concept to mock the target of the joke.

2. **Nonsense humor** mostly occurred when the character said something that was obviously illogical and irrational when considered in the light of the question or statement before. The audience may find humor in this because nonsense humor creates an unexpected result and gives the audience a surprise. As can be seen in the following example:

Source	Lori: What are you, five years old?	Thai Text	ลอรี่: นี่อายุห้าขวบรึยังไง
	John: <u>Yeah, but I read at a six-year-old-level</u>		**จอห์น:** <u>แต่อ่านหนังสือของหกขวบได้นะ</u>

A nonsensical answer is given for the question. Lori is criticizing John by saying that he has the habits of a five-year-old boy. John insists that he is not that bad, and is, in fact, smarter than a five-year-old boy because he has the reading skills of a six-year-old.

3. Scatological jokes were made by male characters, while the subject was either farts or bottoms. It is incongruity which underpins the humor in this category since the humorous answers provided by the male characters can cause surprise in the audience. As shown below:

Source	John: you don't think she's gonna be expecting something...big, do you?	Thai Text	จอห์น: คิดว่าลอรี่จะคาดหวังให้จัดจัดหนักรึเปล่า
	Ted: <u>What, like anal</u>		**เท็ด: <u>เอาตูดงั้นหรอ</u>**

This extract shows inappropriateness in Ted's answer to John about what Lori is expecting when their relationship turns four years old. The audience might hope for an answer such as suggesting John might propose marriage to Lori, but Ted uses scatological humor instead.

4. Sexual humor is mostly used to show superiority toward the listener or target of the joke, who is always a woman. This is to show that it might be associated with male dominance over women in accord with an inhibiting social condition. This is illustrated by the following:

Source	John: Thank you. I'll be back	Thai Text	จอห์น: ขอบคุณ เดี๋ยวผมมา
	Rex: <u>I'm going to have sex with your girlfriend</u>		**เร็กซ์: <u>แลกกับการได้กินตับแฟนแก</u>**

5. Social Satire humor found in the movie occurred via things which people consider common knowledge such as pop culture and the leading controversial issues of the time. The feeling of relief was expressed in this type of humor because the speaker can release an opinion that is usually against the social traditions.

Source	Lori: Do you need a lift?	Thai Text	ลอรี่: ให้ไปส่งมั้ย
	John: Oh, I'm okay. <u>If I get raped, it'll be my fault for what I'm wearing.</u>		จอห์น: **<u>ไม่เป็นไร ถ้าโดนข่มขืนก็ต้องโทษตัวเองที่แต่งโป๊</u>**

This extract was a satirical attack on Western societies which claims that women are responsible for inviting rape or sexual assault because of the clothes they wear. This topic was a controversial issue, especially, in the UK in 2011.

6. Ethnic humor deals with stereotypes about racial or ethnic groups. In this movie, ethnic humor was used to joke about the appearance and the brand name addiction habits of particular ethnic groups. Humor creates the feeling of superiority from the audience toward the target ethnic group. As shown below:

Source Text	Lori: Crystal	Thai Text	ลอรี่: ของแพงด้วย
	John: It's a special night. We've been dating for four years. And hey, <u>all those right black people can't be wrong, right?</u>		จอห์น: แด่คืนพิเศษ เราคบกันสี่ปีแล้วนะ <u>เลือกตามที่เพลงแร๊พบอกว่าหรูเลยนะ</u>

In this scene, John has ordered a luxury brand of champagne, Crystal. He mocks black people who like to show how rich they are. It also makes connotational reference to hip-hop culture in which rappers are always seen using luxury items.

The results show that the humor types rated as the top four in highest frequency and considered to be universal humor, or humorous in many societies, were hostile, nonsense, scatological and sexual. Social satire and ethnic humor have limitations in being conveyed to audiences from different societies. This may be because of the knowledge required to understand and to 'get' the joke. **The result of the humor type analysis showed that more than half of the humor that appeared in these films was unable to be conveyed to Thai audiences semantically because of various differences in culture, history, social norms, tradition or life styles of Americans and Thais. Therefore, the process of subtitle translation was a crucial factor to make the movie successful in the target market.** In this study, an analysis of the process shows that seven translation methods were applied in order to convey the humor in the movie and are detailed in Table 1.2 as follows:

Translation Techniques	Number	Percent	Types of Humor
Formal Equivalence	10	31%	Hostile, scatology, nonsense, social satire
Cultural substitution	6	19%	Social satire, nonsense, sexual hostile
Resignation	5	16%	Hostile, nonsense, ethnic
Mixed techniques	4	13%	Sexual, social satire, hostile, ethnic
Paraphrase using related words	3	9%	Hostile, scatology
Paraphrase using unrelated words	2	6%	Hostile
Using more neutral/less expressive word	2	6%	Sexual
Total 7 Techniques	**32**	**100%**	

Table 1.2 Translation techniques used for translating humor found in this study

The analysis of the translation techniques shows that seven methods were applied in order to convey the humor in the movie. The seven methods identified can be categorized as follows:

1. Formal equivalence: This was applied when the content could be universally understood between different cultures. Linguistically, this technique was adopted for the simple and short sentences. The method was found in translating various kinds of humor such as hostile, scatological, nonsense, social satire humor. For example:

Source	John: I had some cool moves	Thai Text	จอห์น: ลีลาออกจะพลิ้ว
	Lori: **So do people with Parkinson's**		ลอรี่: **พอกับคนเป็นโรคสันนิบาติ**

In this scene, Lori uses a metaphor to compare John's dancing to people with Parkinson's disease. The Thai text also compared Parkinson's in a humorous way to dancing, therefore, it was translated literally because there is equivalence in terms of both linguistic and cultural factors in the source text and target text.

2. Cultural substitution: In some cases, jokes were made about people, things, or ideas which would be familiar to American audiences and, therefore, it was necessary to use cultural substitution to replace the American content with Thai content. The humor was thus retained. In this film, the method arose to convey hostile, nonsense, or sexual humor, and also for social satire. It reflected the views of Tungtang (2002) and Phimtan (2011) who also found that this technique ensures that the new target audience will understand the humor found in the original version because it has been made culturally relevant for the new audience. For example:

Source Text	Ellen: That's the new checkout girl. Don't know her name. Seems cute.	Thai Text	เอล์เลน: เด็กคิดเงินมาใหม่น่ะ ยังไม่รู้ชื่อ น่ารักดี
	Ted: Yeah, very cute. Do you know what I'd like to do to her? Something I call a **Dirty Fozzie**.		เท็ด: ใช่ น่ารักมาก อยากจัดอะไรให้รู้มั้ย **กระบวนท่าหมีคันหู**

The phrase "Dirty Fozzie" that Ted uses refers to a style of dancing that is sexually explicit. Mentioning the dancing style makes the audience think of the sexual connotation. The translator substituted the phrase using a well-known Thai style of dancing that comes from the traditional Thai song "คันหู", which means "Itchy ears". This technique facilitated the Thai audience's comprehension of the humor because it created the same connotation as the original.

3. Resignation: This technique was used because of the existence of proper nouns such as names of well-known people and television programs. Moreover, there was also a specific context to consider, such as social norms which made it impossible to deliver the humor to the

Thai audience literally. However, although the translator totally changed the context, the humor type still remained the same as in the source text. This translation technique was found in translating hostile, ethnic and nonsense humor. For instance:

Source	Lori: There is a shit!! On my floor!!	Thai Text	ลอรี่: มีขี้อยู่บนพื้นห้องชั้น
	Ted: <u>Or is the floor on the shit,</u> **is what Kierkegaard would say**		เท็ด: หรือ "มีพื้นบ้านอยู่ใต้กองขี้" **สลับให้ดูเป็นปรัญาเก๋**

It was challenging for the translator to translate the name of the philosopher because he is only known to a small group of people. Therefore, the translator omitted the philosopher's name and changed the statement to "สลับให้ดูเป็นปรัชญาเก๋", which infers "making it a cooler philosophy". However, the translated text still maintained the original concept of philosophy and it was able to convey the humor and keep the intention intact.

4. The mixed techniques: This is used because problems arise when the literal meaning is closely linked to the humor in the original, but the target language cannot readily convey both concepts using a short literal translation. It is therefore necessary to make significant alterations in order to retain the meaning while also ensuring that the Thai audience would understand the joke. This method was observed in translation of hostile or sexual humor, and in social satire. For instance:

Source Text	Ted: I look stupid	Thai Text	เท็ด: ดูเห่ยชะมัดเลย
	John: No, you don't. You look dapper		จอห์น: ไม่หรอก เท่ห์จะตาย
	Ted: <u>I look like Snuggles' accountant</u>		เท็ด: <u>เท่ห้อะไร ยังกะพนักงานบัญชีเฉิ่มๆ</u>

Ted is uncomfortable wearing a smart suit to go to a job interview. He uses the name "Snuggles" to compare himself to the brand name of a fabric softener sold in the United States. This brand name is not well known in Thailand. In this case, the translator has offered omission technique for the brand name. However, "I look stupid" is replaced by The Thai adjective "เฉิ่มๆ" (stupid looking) to maintain the humor. Furthermore, by reading the Thai subtitles the audience can understand the intent of the humor without knowing what Snuggle is.

5. Paraphrase using related words: This was found with hostile and scatological humor. It was used for common and universal sentences in a manner similar to formal equivalence, but it can create a weird feeling for the audience if certain things were translated literally. To ensure that the humor successfully transfers to the Thai audience in the same way as in the original, the translator chooses to paraphrase it instead. The flavor and emotion from the source text can be more effectively transferred to the audience through this method. For example:

	Source Text	Ted: No, it's gotta have a "ski" at the end. Otherwise, where's the challenge? If there's no "ski" at the end of the root word, <u>then we would just be **idiots saying nonsense.**</u>	Thai Text	เท็ด: ต้องชื่อที่ลงท้าย "สกี้" อยู่แล้ว ไม่งั้นก็ ไม่ท้าทายสิ ถ้าชื่อเดิมไม่ลงท้ายด้วย "สกี้" ก็ <u>เหมือน**พล่ามไปเรื่อยไม่ต้องใช้สมอง**</u>

The translator used the technique of paraphrasing, using related words for the phrase "idiots saying nonsense". The Thai phrase "พล่ามไปเรื่อย" means saying something useless and meaningless, and was used to replace "saying nonsense" in the original. The subtitles continue with the Thai "ไม่ต้องใช้สมอง" to paraphrase the English word "idiot", which means a stupid person or someone who is behaving in a stupid way. The translated version conveyed the meaning from the source text both literally and culturally. Moreover, a strong sense of hostility is conveyed in the translation.

6. Paraphrase using unrelated words: This was applied when a literal translation of the source text would be ineffective because the original meaning was not conveyed openly by the lexical or grammatical structure. Therefore the words used in the target text differed from those in the original as the translator sought to convey the meaning. The most common humor type to use this technique was hostile humor using idiomatic language in the original. For example:

	Source Text	Narrator: Remember Brandon Routh from that God-awful Superman movie? Jesus Crist! <u>Thanks for getting our hopes up and **taking a giant shit on us.**</u>	Thai Text	ผู้พากย์: ชายผู้รับบทซุปเปอร์แมนในภาคที่สะ เหร่สุดๆให้ตายเถอะ <u>ขอบคุณที่หลอกให้ตั้งตา รอแล้ว**สนองด้วยหนังห่วยๆ**</u>

The English idiom "taking a shit" means to let someone treat you badly. Idioms such as this one are particularly challenging for translators to translate. In Thai, there is no possible way to translate the idiom literally. Therefore, this technique has been used. In this case, "สนองด้วย หนังห่วยๆ", back translates as "gave us a bad movie" in the Thai text. This was used to completely paraphrase the meaning of the phrase "taking a giant shit on us".

7. Using more neutral or less expressive words: In this film, all of the extracts that used this technique contained a strong degree of obscenity, such as details of the movement of sexual activity. Sexuality is not openly discussed in Thai society since it is against the country's traditional moral standards. Therefore, the movie translator cannot translate sexual content in as explicit a way as in the original.

| | Frank: You had sexual intercourse with a co-worker on top of the produce that we sell to the public | | แฟรงค์: มีเพศสัมพันธ์กับเพื่อนร่วมงานบนกองผลิตภัณฑ์ที่ขายให้กับผู้บริโภค |
| Source Text | Ted: **I fucked her with a parsnip last week** and I sold the parsnip to a family with four small children. | Thai Text | เท็ด: **อาทิตย์ก่อนผมใช้แครอทกับเธอ** แล้วขายไอดุ้นนั้นให้ครอบครัวที่มีลูกเล็กๆ 4 คน |

The example shows sexual humor with strong obscenity. The sentence "I fucked her with a parsnip", was translated as "ผมใช้แครอทกับเธอ", and back translates as "I was using a carrot on her". The ST does not include the phrase "have sex". However, Thai audiences understand it immediately because Thais use the word "ใช้" (use) to refer to sexual activity.

The study shows that the humor type contained in the original version was successfully conveyed to the Thai audience as the same type of humor. In some cases, the meaning of the joke was changed, or the target of the joke was changed in order to ensure that the humor would be understood by Thai audiences from a cultural perspective. However, the type of humor involved was never altered.

Conclusion

The study found that the majority of humor types in the TED movie were hostile which was considered as superiority, which is in line with the theory of Hobbes (1962) who states: "passion of laughter is nothing else but some sudden glory arising from some sudden conception of some eminence in ourselves, by comparison with the infirmity of others" (quoted by Chafe, 2007: 141). **This reflects the work of Viriyanasiri (2009) who determined that superiority humor was the most common type found in American situation comedies.**

The findings confirm, moreover, that the literal translation approach is an effective means of translating various humor types in which the understanding of humor could be considered universal. The result reflect Ghaemi and Benyamin (2010) and Muangkote (2010) who found literal approach to be the most commonly used translation method. It can thus be inferred that the humor type is not the critical factor in determining when this technique will be appropriate. The translator will instead choose between formal or dynamic equivalence based on the linguistic elements of the original version rather than the type of humor involved. Formal equivalence is ideal where sentence structures are straightforward and the intention and meaning are conveyed in a simple and direct manner, while the cultural element of the humor is universal. It is culture, however, which usually necessitates the use of dynamic translation. Dynamic translation allows for Thai cultural interpretation to be mixed with the original meaning in order to

retain the humorous intent of the original while ensuring that audience comprehension is improved in the TT. The results mirror the work of Tungtang (2002) and Phimtan (2011) who found that dynamic equivalence techniques ensures that the target audience will understand the humor found in the original version because it has been made culturally relevant for the new audience. While the content was frequently changed in this movie's Thai subtitles, the underlying theme of the humor remained unaltered for the Thai audience. It can be concluded that the most important factor to consider when translating humor is retaining as much as possible of the original type of humor according to its theme but not necessarily its exact meaning.   Therefore, this researcher concludes that cultural replacements in the movie subtitles are comedic and humorous equivalents for the audience of the TT even if not for the audience of the ST.

Recommendations for Future Studies

Future studies on humor should extend to cover a broader range of humor types. Since this study did not include wordplay elements such as double entendre or pun, a more complex analysis of linguistic elements is necessary to analyze in greater depth. It is also conceivable that future studies could consider different types of comedy movie, while a comparison of the translation techniques used in the different types of comedy movie may offer new insights into the art of translation. It may prove to be the case that additional translation strategies could be found, and that one of these might use change in humor type as part of the approach to translation.

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