

TRANSLATION OF HUMOR IN ENGLISH TV SITUATION COMEDIES INTO THAI



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การแปลชุดกลีในละครโทรทัศน์ประเภทตลกสถานการณ์จากภาษาอังกฤษเป็นภาษาไทย



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วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาศิลปศาสตรดุษฎีบัณฑิต
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วิทยานิพนธ์ฉบับนี้ศึกษาละครประเภทตลกสถานการณ์ของอเมริกา 10 ตอนที่ออกอากาศทาง
เคเบิลทีวี ซึ่งมีคำบรรยายได้ภาพเป็นภาษาไทย โดยมีเป้าหมายเพื่อวิเคราะห์ลักษณะความตลกในละคร
ประเภทนี้ และศึกษาวิธีการแปลตลอดทั้งปัญหาในการแปลที่ทำให้บทแปลขาดความตลก

ผลการวิจัยพบว่าละครประเภทนี้มีลักษณะความตลกหลัก 2 ประการ ได้แก่ ความรู้สึกเหนือกว่า
และความไม่เข้ากัน ลักษณะความไม่เข้ากันแบ่งออกได้เป็น 2 ประเภท คือ ความไม่เข้ากันด้านภาษา และ
ความไม่เข้ากันด้านที่ไม่ใช่ภาษา ความไม่เข้ากันด้านภาษาแบ่งออกเป็น 1) ความไม่เข้ากันด้านภาษาศาสตร์
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แปลเป็นภาษาไทย ซึ่งวิธีการแปลแบบนี้จะถ่ายทอดความหมายต้นฉบับอย่างเป็นธรรมชาติและเหมือน
ภาษาพูด แต่ก็มีมุขตลกบางส่วนที่ใช้วิธีการแปลแบบตรงตัว ซึ่งจะเน้นการแปลให้ตรงกับรูปภาษาของ
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This dissertation examines ten American sitcom episodes broadcast with Thai subtitles on cable TV in Thailand with an aim to study characteristics of sitcom humor and examine translation methods and translation problems that impede the transfer of sitcom humor from English into Thai.

The result of the study shows that sitcom humor exhibits two major characteristics: superiority and incongruity. The incongruity characteristic can be further divided into two types: language incongruity and non-language incongruity. The language incongruity includes a) linguistic incongruity, and b) pragmatic incongruity. The non-language incongruity includes a) intertextual incongruity, b) natural incongruity, c) character incongruity, d) social incongruity, and e) multimodal incongruity. Each of these humor characteristics is realized through different humor techniques, 47 of which are found in the study.

Most humorous items, regardless of the humor characteristics, are translated into Thai with the communicative translation method, focusing on communicating the source text meanings with the natural and oral forms of the target language. Some items are translated with the faithful translation method, putting more emphasis on following the forms of the source language.

According to a sample of Thai and American viewers' perception, 24% of humorous items are not translated successfully as a joke into Thai. Three main translation problems are found: a) loss of humor characteristics, b) downgrading of humor characteristics, and c) inoperative humor characteristics.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

According to Koller (1988: 17), “humor is estimated to comprise almost one-half of the total nature of human life.” It has a high profile in our society. A glance through bookstores will show that humorous books are usually in the bestseller lists e.g. *Bridget Jones’s Diary* by Helen Fielding, *The Devil Wears Prada* by Lauren Weisberger, etc. Popular comic strips such as *Garfield* by Jim Davis and *Blondie* by Stan Drake are published on a recurring basis usually daily or weekly in newspapers. And every year comedy films such as *There’s something about Mary* (1998), *Scary Movie* (2000), *Meet the Fockers* (2004), etc. are shown in theaters and released on VCD or DVD in significant numbers. As for the television, among the common TV programs are comedy shows and situation comedies (sitcoms) such as *Seinfeld* (1990-1998), *Friends* (1994-2004), *Will & Grace* (1998-2006) and so on. These are just some examples of humor which has become a pervasive feature of our life through the mass media.

Since humor has been so pervasive and appears to be one of the most defining aspects of humanity, humor has become a multi-disciplinary field of research attracting interests from a number of disciplines such as philosophy, psychology, physiology, sociology, and linguistics. Attempts have been made to define the essence of humor, to find out what makes people laugh (Kant 1724-1804, Bergson 1914, Freud 1976, etc.), to discuss its functions in our society (Linstead 1985, Hay 1995, Holmes & Marra 2002, etc.), to discover its effects on our physical and mental health (Fry 1992, Hulse 1994, Borins 1995, etc., cited in Lefcourt & Thomas 1998), and to analyze its structures and linguistic manipulation (Nash 1985, Raskin 1985, Attardo 1994, etc.). And since we live in a world in which globalization has touched just about every area of our life making translations vital to intercultural communication, humor as part of our everyday life has also received attention from translation scholars.

Normally, the fundamental intent of every translation is to strive for maximum equivalence in terms of meaning between source texts and target texts (Catford, 1965). However, for the case of humor translation, only semantic equivalence may not guarantee laughter from the target text reader. This is because humor often varies by locality and does not easily transfer from one culture to another. Humor is rooted in a specific cultural and linguistic context, and someone who does not understand the context will usually not understand the humor (Chiaro 1992, Hickey 1998a). Therefore, what is considered to be funny in one culture might not be so in another. A clear example of this cultural-specific phenomenon is ethnic jokes and political cartoons. People from different cultures would poke fun at different minority groups. For instance, the American would poke fun at the Polish, the French would depict the Belgian as underdogs while the Brazilian may enjoy making fun of Portuguese (Ziv 1988, Davies 1990). The following is an example of an American joke which depicts the Polish as the imbeciles.

Recently heard over the loudspeakers at the Heathrow airport:

Air France – Flight 106, departing 2.30 p.m., Gate 12

British Airways – Flight 22, departing 2.35 p.m., Gate 10

Polish Air – Flight 157, when the little hand is on the four and

the big hand is on the twelve, Gate 5. (Chiaro 1992: 78)

In case of ethnic jokes like the above, it may not be so difficult to translate because the translator can simply replace the underdog of the original culture with the underdog of the target culture, but in the case of political cartoons, they can pose significant problems to translation. This is because if the target text reader do not have background knowledge on the political situation of the source text culture, it is unlikely that they will understand the joke even if the translator translates it completely correct in terms of meaning. For example, the reader would not find the following satirical cartoon funny if the reader do not know anything about the history of Thai politics and have no idea about the political situation in Thailand in which the caretaker Prime Minister Thaksin Shinawatra was overthrown by the military coup.

THIS IS THE STORY OF A VERY RICH MAN WHO KEPT DECEIVING HIS YOUNG MISTRESS . SHE FINALLY DUMPED HIM FOR A NEW STRONG AND MACHO LOVER ... BUT CAN SHE TRUST THE NEW ONE ?



(The Nation,
September
26, 2006)

For language-specific jokes or jokes that rely on linguistic manipulation such as puns or wordplay, these are not easy to translate as well. Let us consider, for example, the following joke which relies on 1) the homophones of *chili* as a noun (meaning a small thin red or green pepper with a very strong hot taste) and *chilly* as an adjective (meaning uncomfortably cold), and 2) the ability of the verb *make* to be used in a Subject-Verb-Object (SVO) or Subject-Verb-Object-Complement (SVOC) sentence:

- A: How do you make (a) Mexican chili?
B: Take him to the North Pole.

(Rosenbloom 1976, in Oaks 1994: 393)

As can be seen, humor is both linguistic and cultural phenomenon and to translate it is by no means an easy task. Chiaro (2005: 135) states that one of the most fascinating issues in the translation of humor is “whether or not, and if so, how far, humorous discourse, which is naturally impeded by linguistic and social barriers, actually succeeds in crossing geographical frontiers.” According to Chiaro (1992), shared codes and shared conventions affect the degree of difficulty in translating humor. Humor which is too culture-specific or language-specific, therefore, is difficult to be translated and not easily understood beyond its country of origin.

Due to the linguistic and cultural specificity of humor, the semantic equivalence, as already mentioned, may not guarantee that the humor will really function as humor in the target culture. Hickey (1998a) thus proposes that in

translating humor, the translator should strive for what is called *perlocutionary equivalence*. This means that the target text should preserve the intended perlocutionary effect of the source text, which in this case referring to laughter, smiling, or exhilaration (Kerbrat-Orecchioni 1981, cited in Attardo 1994).

Hickey's *perlocutionary equivalence* is in fact not a completely new idea in translation studies because it is quite close to Koller (1989)'s *pragmatic equivalence* and Nida (1964)'s *dynamic equivalence*, which refers to the source text and the target text having the same effect on their respective readers. Nevertheless, Hickey prefers to use this term, which is based on Austin (1962)'s Speech Act Theory, for the translation of humor because he wants to emphasize that the target text should do whatever the original does to its readers (perlocutionary act), rather merely translating what is said (locutionary act) and explaining the intention of the original text (illocutionary act) – that is, to explain the joke. As Hickey (1998a: 229) has put it, “attempts to explain a humorous text usually end up boring the reader and killing the humor.”

The majority of studies on humor translation have been focusing on how humor travels across linguistic and cultural boundaries within the European community, especially between the language pair of English and other European languages; for example, English and French (Armstrong 2004), English and Finnish (Marjamaki 2001, Jaskanen, 1999), English and Danish (Gottlieb 1997), English and German (Barbe 1996a), English and Italian (Chiaro 2004, Antonini 2005), and English and Spanish (Zabalbeascoa 1996, Lorenzo et al. 2003). With regard to the translation of humor between English and Thai, this has been an underresearched area despite the pervasiveness of translated humor in Thai society. As far as the data could be found, there are only three studies on this topic, each of which looked at the translation of humor in different text types. While Buathong (2002) investigated the translation of short jokes in Thai version of Reader's Digest magazines, Seungjitsirirote (2001) analyzed how a humorous short story was translated into Thai, and Tungtang (2002) explored the translation of jokes in a situation comedy *Friends*. However, these studies were limited to the translation strategies and lacked a detailed analysis of the techniques used in creating the original humor in the source

text. Additionally, none of them ever addressed the effectiveness of the translations – whether the Thai translations could provoke laughter or a smile from the Thai audience.

Therefore, it is the aim of this research to explore what has been missing in those previous studies as well as further analyze descriptively the translation methods used in translating the humor. This research will direct its attention to the Thai translation of English humor in situation comedies which are broadcast with subtitles on the Thai cable TV (True Visions, formerly known as UBC), and this type of humor translation is selected to be studied here because of three reasons. Firstly, audiovisual translation on the Thai cable TV is no longer a marginal area in the translation industry as witnessed by a considerable number of Hollywood movies, TV series, cartoons, and all kinds of TV shows that are either dubbed into Thai or appear with Thai subtitles. And these cable TV programs can reach a very wide audience as True Visions, Thailand's largest and only nationwide provider of pay television, is at present providing pay TV services to over 430,000 subscribers (www.ubctv.com).

Secondly, subtitling is the kind of translation which has additional burdens. That is, it is subject to both space and time constraints and must maintain a balance with the unaltered visual image (de Linde 1995: 9). Subtitles can take no more than two lines at a time with an average maximum length of 35 characters per line, and they usually stay on the screen for only about 5-6 seconds (Gottlieb 1998: 247). Therefore, condensation of source texts has become the norm rather than the exception. Lastly, situation comedies are multimodal discourse. They thus encompass both verbal and non-verbal dimensions of humor. That is, words, images and sounds could cooperate in order to create humorous effects (Kaindl 1999, 2004). These verbal and non-verbal elements complement each other and, in many cases, influence the way the viewers understands the humor. The study of humor in situation comedies may thus bring to light some humor characteristics and techniques that are different from those usually found in written discourses such as jokes and funny fictions as well as some new challenges that this kind of multimodal humor may bring to translation.

1.2 Research Questions

- 1) What are the characteristics of humor in English TV situation comedies?
- 2) How is humor in English TV situation comedies translated into Thai?
- 3) Do the Thai translations have perlocutionary equivalence to the English versions? If not, what are the problems involved in translating the English humor into Thai?

1.3 Objectives of the Study

- 1) To describe the characteristics of humor in English TV situation comedies.
- 2) To examine the methods of translation used in translating the humor in English TV situation comedies into Thai.
- 3) To examine if the Thai translations of the humor in English TV situation comedies succeed or fail.
- 4) To identify the problems involved in translating the humor in English TV situation comedies into Thai.

1.4 Statement of hypotheses

- 1) The humor in English TV situation comedies can be described in terms of incongruity and superiority.
- 2) The translation methods used include faithful translation, communicative translation, and free translation.
- 3) The problems involved in translating the humor from English into Thai are the unshared socio-cultural norm between the source text and the target text and the wrong translation method choice, which lead to the loss of incongruity and the downgrading of incongruity.

1.5 Scope of the Study

Since this research is the study of translation, it will not analyze humorous instances which are visual gags (using images only) and physical gags (using actions only) for they involve no verbal elements to be translated into another language. Also, it will not take into account an instance with humor potential but does not have

a laugh track accompanying it because it is not intended to be funny by the sitcom producer.

Moreover, it is very important to note that the translation quality is not the only contributory factor to the success of translated humor because it also depends on other factors such as the sitcom viewers' background knowledge, the viewers' English language proficiency, the non-verbal elements of the sitcoms and so on. However, this study singles out the translation quality factor, and specifically focuses its attention on the translation problems which possibly lead to the loss of humor in the TT.

Lastly, when analyzing the characteristics of sitcom humor from the perspective of the superiority theory, this study does not analyze the data in terms of the cultural and social background of the characters in the sitcoms. It does not analyze which social or ethnic groups of the characters are portrayed as culturally inferior and lend themselves to being made as the butt of the jokes in the sitcom. For example, it does not analyze if the African-American characters, the blue-collar characters, or the husband characters are less inferior and often become the butt of the jokes more than the white American characters, the white-collar characters, or the wife characters. This study only concerns itself in identify the humor techniques used in achieving the superiority characteristic in each humorous conversational exchange.

1.6 Limitations of the Study

Owing to socio-cultural differences, the results of this study which are obtained from the analysis of American sitcoms would be generalizable only to some extent to other national sitcoms such as British sitcoms.

1.7 Definition of Key Terms

1) Humorous text:

Humorous text refers to a text whose intended perlocutionary effect is laughter or smiling (Kerbrat-Orecchioni 1981, cited in Attardo 1994). In

this study, the humor instances will be marked by laugh tracks (the sound of laughter heard in the sitcom).

2) **Perlocutionary equivalence:**

The target text (TT) is considered as having perlocutionary equivalence when it is capable of “offering its readers the opportunity of experiencing an analogous effect to that which the source text offered its own readers...” (Hickey 1998a: 220). In this study, the TT will be considered as having perlocutionary equivalence to the source text (ST) when it is rated as funny by a sample of Thai viewers (see more details in Chapter 3).

3) **Faithful translation (FAT):**

This refers to the translation method which a) preserves the ST meanings b) ignores the ST language style and b) follows closely the grammatical and lexical forms of the source language (SL). The SL grammatical forms will be changed when the constructions are obligatory in the target language (TL).

4) **Communicative translation (COT):**

This refers to the translation method which a) preserves the ST meanings, b) preserves the ST language style, and c) uses the natural grammatical and lexical forms of the TL so that both content and language are readily acceptable to the TL readership. The more exact criteria to distinguish between the faithful and communicative translations can be found in Chapter 3.

5) **Free translation (FRT):**

This refers to the translation method which a) adds new information to the ST or b) changes the ST meanings in exchange for a special response from the TT readers. For example, “Keep off the grass” can be translated into Thai using different translation methods as follows:

FAT: หลีกเลี้ยงสนาม (Keep off the grass.)

/liik1 liiang2 sa0naam4/

COT: อย่าเดินลัดสนาม (Don't take a shortcut by walking on the grass.)

/jaa1 dqqn0 lat3 sa0naam4/

FRT: ก็ลองเดินดูสิ (Walk, if you dare.)
/k@@@2 l@@@ng0 dqqn0 duu0 si1/

In addition, the following abbreviations will be used in this study:

SL	stands for	Source Language
TL	stands for	Target Language
ST	stands for	Source Text
TT	stands for	Target Text
COT	stands for	Communicative Translation
FAT	stands for	Faithful Translation
FRT	stands for	Free Translation
PE	stands for	Perlocutionary Equivalent
KQ	stands for	<i>The King of Queens VII</i> Episode 18: “ <i>Van go</i> ”
LU	stands for	<i>Listen up I</i> Episode 18: “ <i>Coach Potato</i> ”
OP	stands for	<i>Out of Practice I</i> Episode 4: “ <i>The Truth about Nerds and dogs</i> ”
RB	stands for	<i>Reba V</i> Episode12: “ <i>Parenting with Puppets</i> ”
RM	stands for	<i>Everybody Loves Raymond III</i> Episode 06: “ <i>Halloween Candy</i> ”
SS	stands for	<i>Still Standing III</i> Episode 02: “ <i>Still Neighbors</i> ”
TH	stands for	<i>Two and a Half Men III</i> Episode 20: “ <i>Always a Bridesmaid, Never a Burro</i> ”
WH 1	stands for	<i>The War at Home I</i> Episode 4: “ <i>Guess Who’s Coming to the Barbecue</i> ”

WH 2	stands for	<i>The War at Home I</i> Episode 09: “ <i>Cork Screwed</i> ”
WK	stands for	<i>My Wife and Kids III</i> Episode 22: “ <i>Sharon’s Picture</i> ”

1.8 Significance of the Study

The present study is conducted with the hope that its findings will contribute to the humor theory by exploring how the concept of incongruity (a mismatch between two or more unrelated ideas) and superiority (a feeling of being better off than someone) can be applied to broadcast comedy whose nature is multimodal consisting of both verbal and non-verbal elements. Moreover, the understanding of humor techniques found in this study will provide a good basis for humor translation because if the translators understand the characteristics of the ST humor or recognize what makes it funny, they will be in a better position to translate it properly.

Next, it is hoped that the study will shed light on the translation methods by showing that since humor is complex, there is no one method that would be appropriate for all cases. Different humor techniques may require different translation methods and a humorous instance sometimes utilizes more than one humor technique, thus it requires the translators’ creativity and flexibility in translation.

Furthermore, this study could serve as an approach to the study of humor translation in other humorous text types such as one-panel cartoons, comic strips, short jokes or comedy films. In addition, this study could also serve as an approach to other studies of translation which focus on achieving the intended effect on the TT audience such as the translation of advertisement, songs, or poems. Last but not least, the results of this study would provide useful application for translation course development and raise the students’ awareness that translation can be ST-oriented or TT-oriented and if it is the latter, they may sometimes need to trade faithfulness to the ST for the desirable effect on the TT audience.

CHAPTER II

LITERATURE REVIEW

As the present research is mainly concerned with humor and translation, the literature review covers the following three major areas of study: 1) Humor Studies, 2) Translation Studies, and 3) Translation and Humor.

2.1 Humor Studies

To help us develop better understanding of humor, this section introduces us to the concept of humor and offers an explanation why humor cannot be equated with laughter (2.1.1). It then discusses three conventional theories of humor which will be used as a conceptual framework for an analysis of humor characteristics in the study (2.1.2). Next, since this study examines the translation of humor in sitcoms, the subsequent part deals with sitcoms as a source of humor in television (2.1.3). Finally, it ends with humor techniques which can be employed in comedies and which will also be used as part of an analysis of humor characteristics (2.1.4).

2.1.1 Definition of Humor

However commonplace it is in everyday life, humor seems to be rather elusive and difficult to define as a theoretical concept, but this has not prevented scholars of various disciplines such as philosophy, psychology and linguistics, from investigating the topic of humor. Let us start from a general definition of humor in a dictionary. According to LDOCE (2005), *humor* means “the quality in something that makes it funny and makes people laugh.” There seems to be, from this definition, a relationship between *humor* and *laughter*. But can humor really be equated with laughter?

Aubouin (1948, cited in Attardo 1994) states that laughter only denotes an effect without specifying the cause. Aubouin distinguishes between physiologically originating laughter (originating from sodium pentathol or hallucinogens, for instance) and intellectually originating laughter (originating from humor). Moreover,

Olbrechts-Tyteca (1974, cited in Attardo 1994: 11) finds five reasons that make it difficult to use laughter as a criterion of humor.

- 1) “Laughter largely exceeds humor.” Olbrechts-Tyteca agrees with Aubouin that there is a distinction between physiologically originating and intellectually originating laughter.
- 2) “Laughter does not always have the same meaning.” Sometimes laughter is more a sign of embarrassment or bewilderment or courtesy rather than of amusement.
- 3) “Laughter is not directly proportionate to the intensity of humor.” Aubouin mentions that age and education teach us to hold back our feelings or to conceal our reactions.
- 4) “Humor elicits sometimes laughter, sometimes a smile.” There is no agreement among scholars whether smiling is an attenuated form of laughter.
- 5) “Laughter or smiling cannot always be observed directly.” Sometimes people pretend to laugh and this laughter must be assessed or interpreted differently from the real one.

It can be seen from the above that we cannot define humor as laughter. For some linguists such as Escarpit (1960) and Schmidt-Hidding (1963b) (cited in Attardo 1994: 6-7), their attempts to define humor go even deeper by using the methodology of *semantic fields*. Nonetheless, different scholars propose different semantic fields. Thus there is no general agreement on how to define *humor*. And as Attardo (1994) explains, it is impossible to formulate an all-embracing definition of humor that can satisfy all scholars from different disciplines. The definition of what humor is then varies and ultimately depends on the purpose for which it is used. Attardo (1994) points out, in the field of literary criticism, for example, there is a need for a fine-grained categorization, whereas linguists have often been happy with broader definitions, arguing that whatever evokes laughter or is felt to be funny is

humor, i.e. that humor can be deduced from its effect. However, laughter as such is not necessarily a condition for humor.

Bearing this in mind, Attardo considers Kerbrat-Orecchioni (1981)'s definition of humorous text as *a text whose intended perlocutionary effect is laughter*, to be a more fruitful approach. In other words, humor is whatever that is intended to be funny, even if it might not always be perceived or interpreted as such. And this definition of humorous text is also adopted in this study with the idea that *perlocutionary equivalence* should be achieved in the translation of humor.

2.1.2 Theories of Humor

Humor research has a long tradition. The topic of humor, as aforementioned, has attracted considerable interest from a number of disciplines. Each discipline has applied a particular set of objectives and methodologies. For example, psychologists typically regard humor as a cognitive and/or emotional phenomenon, linguists are primarily concerned with the joke text and sociologists relate humor to social and cultural circumstances. Therefore, a large number of humor theories have been proposed by theorists from different fields. Nonetheless, according to Willis (2002) and Attardo (1994), varied theories of humor have been conventionally classified into three groups: superiority theories, incongruity theories, and release theories.

2.1.2.1 Superiority Theories

“Everything is funny as long as it's happening to someone else.”

(Mark Twain 1835-1910)

Basically, superiority theories interpret humor through a socio-cultural perspective. They are concerned with the role humor plays in interpersonal relationships, or, more generally, in social networks. One of the first modern proponents of the view that humor is potentially aggressive and used to degrade others was Hobbes (Gunther 2003:12). This approach stimulated a number of studies in the fields of sociology. For example, La Fave, Haddad, Maesen (1976, cited in

Gunther 2003) tested the hypotheses that jokes with victims who are disliked by the listener are rated as funnier than jokes with neutral or liked victims.

Norrick (1993, cited in Gunther 2003) addresses this point more explicitly in his description of the complex interrelation between humor and context. He argues that any account of humor must take into account the cultural context as well as situational contexts such as setting and participants. Shared knowledge about cultural values is considered to be a crucial prerequisite for humor to occur. For instance, Consider the “blonde logic” joke below:

Two blonds were sitting on a bench talking..... and one blonde says to the other, “Which do you think is farther away.....Florida or the moon?” The other blonde turns and says “Hellooooooooooooo, can you see Florida...?????”

(www.corsinet.com)

Most Americans would find the joke above funny because in American culture, the blondes are stereotypically thought of as pretty but stupid. They find it easy to feel superior to the two blondes and laugh at their stupidity.

In summary, the assumption of the superiority theories is that we laugh at someone else’s misfortunes, mistakes or stupidity. It therefore reflects our own superiority. Moreover, superiority theories address socio-cultural aspects of humor and relate humor to the context in which it occurs. It is thus not difficult to link the superiority approach to humor with linguistics because Functionalist theories of language such as those proposed by Halliday and Jakobson all emphasize the role of context in the production and apprehension of language. Nevertheless, the superiority theories cannot account for other kinds of jokes or humorous situations where there is no ‘loser’ or no element of others’ misfortunes, mistakes, or stupidity.

2.1.2.2 Incongruity Theories

The incongruity theories focus on the humor itself and look at humor from cognitive perspective. Kant (1724-1804, cited in Mulder & Nijholt 2002:4), in the

eighteenth century, is credited to have made the first full conceptualization of incongruity. Yet a good description of the incongruity theories is found in the following words stated by Schopenhauer (1883, cited in Mulder & Nijholt 2002: 4): “The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and the laugh itself is just an expression of this incongruity.”

To put it simply, the incongruity theories proposes that humor involves two (or more) incongruous elements that are somehow brought together and synthesized. Humor then arises from the mismatch between two apparently unrelated ideas. Psychologist Shultz (1996: 12) sums up that *incongruity* is usually defined as “a conflict between what is expected and what actually occurs in the joke.” Let us look at the following example:

A: My friends can't stand to see me starve.

B: So what do they do?

A: They talked to me with their eyes closed.

(Meiers and Knapp 1980)

This joke might make us laugh because the punchline comes to us as a surprise. It is not what we have expected. We would normally expect A to say something like his friends have lent him some money, bought him some food, or whatever, but not closing their eyes. According to Veatch (1998, cited in Nair, n.d.), in order to laugh, listeners must simultaneously have in mind a view of the normal situation, along with another view that violates the expected or natural order. So in the case of the previous joke, the conversation at first appears to be normal, but the last part violates a natural order.

In the field of psychology, the incongruity was examined in the light of cognitive processes. It is not the incongruity but the congruous resolution of the apparent incongruity that makes a certain situation funny. This leads to the formulation of the ‘incongruity – resolution model’ which states that humor results from the resolution of an incongruity. In other words, for humor to occur the

incongruity has to be resolved by the recipient either by retrieval of information in the joke or cartoon or retrieval of information from his/her own storehouse of information (Suls 1983: 42, cited in Günther 2003). For example,

A: My father has a three hundred dollar watch.

B: Wow!!! What is its movement?

A: To and from a pawnshop.

(Meiers and Knapp 1980)

In this joke, there is incongruity between two apparently unrelated ideas, i.e. the movement of the watch's mechanics and the movement of the watch's owner. However, the incongruity is later resolved after we realize that the word "*its movement*" can be interpreted in the way A did too. Based on the incongruity-resolution model, it is this resolution, not the incongruity itself, that actually leads us to laugh.

The Incongruity Theory is very useful in explaining why we laugh at jokes that involve incongruous ideas or things that do not normally go together. However, it is worth noting that just because something is incongruous that does not mean it is funny. For instance, it is not funny when a carpenter accidentally cut off a finger even though this is incongruous with what we expect to see. But again, it may be funny if a cartoon character accidentally cuts off a limb. This perhaps can be explained by the condition of humor, as Taflinger (1996) suggests, that in order for something to be funny, it must be perceived by the observer as harmless or painless to the participants in the situation or the situation is not seen as 'real', i.e. there is a play frame. The incongruity then can be said to arise from the mismatch between 'reality' and 'play.' For example, within a context of play a normally offensive action such as an insult or a slap is interpreted as funny.

The distinction between 'reality' and 'play' has also had some impact on linguistic treatments of humor. Within his general framework of *Semantic Script Theory of Humor* (SSTH), Raskin (1985) distinguishes between *bona-fide* (BF) communication, i.e. the normal, information-conveying mode governed by the

Cooperative Principle (CP) (Grice 1967) and non-*bona-fide* (NBF) communication. The purpose of the non-*bona-fide* mode of communication “is not to convey any information contained in the text (he is uttering) but rather to create a special effect with the help of the text, namely to make the hearer laugh” (Raskin 1985: 101).

2.1.2.3 Release Theories

The release (or relief) theories explain humor on the basis of psychological mechanisms. Freud (1976) is the major and most influential proponent of this theory. In Freud’s view, laughter can release tension or ‘psychic energy’. This energy continuously builds up within the human body. It has no further use and therefore has to be released. This release is spontaneous and expresses itself in laughter. Freud suggests that the release of this energy is a pleasurable experience as demonstrated by the good feeling that laughter provides. This theory is quite popular among those who believe that laughter is beneficial for one’s health.

According to Freud (1976), the ‘psychic energy’ in our body is built up as an aid for suppressing feelings in taboo areas. When this energy is released we experience laughter, but this is not only because of the energy release, but also because taboo thoughts are being entertained. To put it simply, the Release Theory proposes that humor liberates the laugher from inhibitions about forbidden thoughts and feelings. For example, society has placed a taboo on discussions of sex and death, but humor allows us to talk about them without dealing directly with the issues, thereby relieving some of the tension or ‘psychic energy’. The following is an example of jokes that amusingly deal with the concept of death.

Doctor: I’m calling to inform you something... Actually, I have some bad news and some very bad news.

Patient: Well, might as well give me the bad news first.

Doctor: The lab called with your test results. They said you have 24 hours to live.

Patient: 24 HOURS! That's terrible!! WHAT could be WORSE? What's the very bad news?

Doctor: I’ve been trying to reach you since yesterday!

Normally, how as well as whether a doctor should inform his/her patients about their death is a very sensitive issue which can cause tension, but the above example has shown us how this issue can be addressed as a joke and thus releases our tension according to Freud's idea.

Apart from taboo-breaking humor, the release theories can be applied to explain humor in general as well. For example, in joke telling, when a joke is told, its initial part is the building of a climax, during which a tension or suspense is built up in the minds of the audience. The punchline, which is a sudden anti-climax, provides a sense of relief to the audience. And this sudden release of tension manifests itself in the form of laughter. Furthermore, Corres (n.d.) mentions that this theory was the basis of some movie makers, for example, in an action/thriller movie the director builds up the tension and suspense in the movie, and when it is at the climax the director suddenly inserts a side comment that suddenly makes the audience laugh and reduces the tension on the part of the audience.

By now we can see that each theory has its own reasonable explanation of why people laugh, and to sum up, the gist of the three conventional theories of humor is:

- 1) Superiority theories: We laugh at others because we feel better off than them.
- 2) Incongruity theories: We laugh at something that violates our expectations.
- 3) Release theories: We laugh to release a buildup of tension.

Since the release theories seem to inform us of the purpose of laughter – we laugh in order to release tension – but do not really give an explanation as to why we find something funny to laugh at, for the purpose of the present study, the release theory concept as taboo-breaking humor is seen as one type of incongruity, in which the content of humor is incongruous with the normally-repressed subjects in society. And as mentioned earlier, the incongruity arises from the mismatch between 'reality' and 'play.' Within a context of 'play', a taboo subject can be interpreted as funny.

This section has to some extent shown that humor is a relatively complex and truly interdisciplinary area involving linguistics, sociology and psychology among others. However, its application to broadcast comedy has yet to be explored. As mentioned by Ross (1998: 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 types is situation comedies or what we call in short as sitcoms.

2.1.3 Sitcoms as Humor in Television

In spite of its pervasiveness on television, what exactly are situation comedies? As defined by Chonprakan Chanrueang (an interview by Wiengperm 1996: 21), a situation comedy is a comedy performance whose plot relies on humorous situations, and Chummuangpak (2005) states that a situation comedy is a sub-genre of comedy performance. Generally, comedy, whose important element is humor, is defined as opposite to tragedy and the distinguishing feature of comedy lies in the happy ending. Within the genre of comedy in theatrical dramas, they distinguish between romantic comedies, comedies of manner, comedies of idea, satiric comedies, slapstick comedies, tragic comedies, dark comedies, musical comedies, sketch comedies, farce, and of course situation comedies.

Situation comedies were originally devised for radio in the 1920s (Byrne & Powell 2003) but today they have become among the most popular programs on television. *Sam and Henry* which debuted on the Chicago, Illinois clear-channel station WGN in 1926 is often said to be the first situation comedy on radio whereas *Amos & Andy* which debuted on CBS in 1928 was the first network situation comedy on TV. Thus, situation comedies can either refer to a humorous radio or television series. These series feature the reactions of a regular cast of characters to unusual situations, such as misunderstandings or embarrassing coincidences which are centered on a common environment such as home, apartment or workplace. In 1977 situation comedies were introduced into Thai television by Patarawadee Meechoothon through the first Thai sitcom named ตุ๊กตาเสียกบาล /tuk3ka0taa0 siia4 ka0baan0/ and the sitcom which gained high popularity in the past was ขบวนการคนใช้ /kha0buuan0kaan0 khon0chaj3/ (Chummuangpak 2005: 17). For the present, the popular Thai sitcoms include เป็นต่อ /pen0t@@1/, เฮงเฮงเฮง /heng0 heng0 heng0/, บางรักซอย 9 /baang0rak3 s@@j0 kaw2/ and so on. In what follows, we will discuss the characteristics of sitcoms (2.1.3.1), laugh tracks (2.1.3.2), and types of sitcoms (2.1.3.3).

2.1.3.1 Characteristics of Situation Comedies

The characteristics of sitcoms which will be covered here include length, storylines and characters.

2.1.3.1.1 Length

The standard length of a situation comedy is 30 minutes in which a script is written to run about 22 minutes long and commercials take up the other 8 minutes (Byrne 2004). American sitcoms are often characterized by long season runs of 20 or more episodes, whereas the British sitcom is traditionally comprised of distinct series of six episodes each.

2.1.3.1.2 Storylines

Episode = familiar status quo



ritual error made



ritual lesson learned



familiar status quo

Figure 2.1: Marc's narrative structure of sitcoms

Traditionally, situation comedies feature individual episodes that are largely self-contained. There will be the 'problem of the week' that causes the hilarious situation and that will be resolved by the end of the episode so that a new episode may come on next week (Feuer, cited in Allen 1987: 120). The previous diagram in Figure 2.1 is the sitcom's narrative structure proposed by Marc (1989, cited in Feuer 2001: 69).

Events of previous episodes would rarely be mentioned in subsequent episodes and while new characters might appear, often they would only be seen once in the series. However, more recently sitcoms have introduced some ongoing storylines. For example, *Friends*, a hugely popular US sitcom of the 1990s, had an

overall storyline similar to that of soap operas. In addition to using traditional sitcom stories which were introduced and resolved in the same episode, the show also always had two or three ongoing stories taking place at any given point in the show's run.

Nevertheless, most situation comedies are still structured in the same traditional way. Each week a familiar group of people (like a family, or co-workers) are faced with a humorous situation that is resolved in a humorous way. Within an episode, a situation comedy is usually divided into three acts. The break between the acts occurs at the commercials. Within the acts, there are scenes which could be one long scene or several short scenes. At the very beginning, before the credits begin, there could be a brief introductory scene called 'a teaser' or 'a cold open'. Sometimes a teaser sets up part of the overall story, and sometimes it is merely an unrelated funny scene. And at the end after the main story has been resolved, there could also be a brief scene called 'a tag.' The purpose of the tag is to show that the status quo has been reestablished and to leave the audience with a good feeling about the show so they will watch it again next week (Taflinger 1996).

According to SoYouWanna.com and Wolff & Cox (1988: 176), within a show or an episode, there is more than one story going on. There is always the main plot called the A plot, and a subplot called the B plot. If there is more than one subplot, there can be C or D plots too. They are labeled A, B, C or D according to how much of the show they're given. The A plot carries the most significance, and usually involves the main character. The other subplots are mostly there for variety's sake, and usually resolve themselves with little complication. The subplots give the audience some relief from the A plot and allow for a different type of interplay and humor among the supporting characters. In many cases, the first scene in Act 1 is used to set up the A plot, and by the second scene the B plot is usually underway.

A climax in situation comedies refers to the conflict or problem that is established (SoYouWanna.com). In other words, at the climax, the audience would be asking, 'How are they going to get out of this situation?' Within an episode, there are two climaxes. The first is at the end of Act 1, right before the first commercial in order to serve as a cliffhanger. Act 2 shows the character trying to get out of that

predicament but making things worse. At the end of Act 2 is the second climax, which is like, 'I would never want to be in that situation.' As for Act 3, there will be a resolution where everything gets worked out for all characters, and there will also be a lesson learned where the main character realizes he/she has learned something from this experience.

2.1.3.1.3 Characters

As explained by Taflinger (1996), there are three types of characters in situation comedies: main, supporting, and transient characters. The main characters are those that carry the bulk of the action. In general, there is only one main character, but there may be as many as three. Supporting characters are members of the regular cast who do as the name implies: supporting the main character and often acting as foils. Transient characters, who stay only for a short time or just appear once in the series, either provide plot problems and complications, or provide those purely mechanical functions of a story, such as delivering packages or notes, revealing complications, etc.

As for recurring characters or ensemble cast of main and supporting characters, many situation comedies use a common mixture of character types in order to achieve reliable comedic situations from week to week. Those character types include the naive fool, the sage, the comic relief, the meddling or nosy neighbor, the wacky wife or straitlaced husband, the wisecracking curmudgeon, the lovable loser, the acerbic servant/worker, the cutesy moppet, etc (Feuer 2001).

2.1.3.2 Laugh tracks

A laugh track is a typical component of sitcoms. As defined by the American Heritage Dictionary of the English Language (online), a laugh track or canned laughter is "recorded laughter added to a soundtrack, as of a television or radio show." Laugh tracks are commonly found in situation comedies especially in the United States. The first television show to incorporate a laugh track was *The Hank McCune Show* in 1950. Cartwright (2005) states that the purpose of a laugh track is to tell the audience when it is the appropriate time to laugh. In a live audience,

people rely on cues from their neighbors to tell them when something is funny, but the TV audience does not have those cues, so the laugh tracks provide them. Cartwright further explains that it is not that people do not get the jokes, but laugh tracks acknowledge the fact that laughter begets laughter. That is, laugh tracks do not only indicate ‘laugh now’ but also create a mood and make the audience more receptive to the jokes.

However, TV critics have often claimed that laugh tracks are used to cover up problems with the writing of a TV show, by using artificial canned laughter to make the show seem funnier than it actually is. This has led some to change the common phrase ‘taped in front of a live studio audience’ into ‘live in front of a taped studio audience.’ When a show is taped in front of a live audience, the term ‘sweetening’ describes the addition of recorded laughter or manipulation of the sound level of the live laughter to punch up the effect.

Some situation comedies, especially more avant-garde sitcoms, try to break away from traditional sitcoms by airing completely without laugh tracks. Such shows are often produced in the more expensive ‘drama style,’ using on-location shooting and high production values. Nonetheless, these shows have been relatively few and far between. Recent American sitcoms that omit laugh tracks include *Arrested Development*, *Malcolm in the Middle*, *Scrubs*, *Everybody Hates Chris*, and *My Name is Earl*. However, for the purpose of the present study, all the sitcoms selected are the ones having laugh tracks. This is because laugh tracks can signpost where the humor is intended by the sitcom producers; or to be more specific, it can signal where the intended perlocutionary effect (the laughter) is expected to occur.

2.1.3.3 Types of Situation Comedies

Different scholars classify situation comedies differently and some situation comedies have overlapping characteristics so they can be classified into more than one type. Nonetheless, based on Byrne & Powell (2003), Hartley (2001), and Feuer (2001), the followings are common types of sitcoms.

2.1.3.3.1 Family sitcoms

The majority of sitcoms are in the vein of domestic or family comedy where Father/Mother has to deal with crazy behavior of spouse and/or children. Examples of domestic sitcoms are *Bless This House*, *Keep It in the Family*, *No Place Like Home*, *The Cosby Show*, etc.

2.1.3.3.2 Workplace sitcoms

Although these situation comedies set in the workplace, they generically seem to be about sexual chemistry or flirting rather than occupational specificity (Hartley 2001). Examples include *On the Buses*, *The Office*, and *Odd Man Out*.

2.1.3.3.3 Chalk and cheese sitcoms

Chalk and cheese comedies involve two characters completely different from each other such as the posh one vs. the working class one, the messy one vs. the tidy one, etc. (Byrne & Powell 2003). *The Likely Lads*, *The Odd Couple*, *Two in Clover*, and *Steptoe and Son* are examples of this type of situation comedies.

2.1.3.3.4 Gay and queer sitcoms

The main characters of this type of sitcoms are gay or lesbian characters. They make extensive use of jokes about gender-bending and gender confusion (Feuer 2001). Examples include *Ellen*, *Will & Grace*, and *Absolutely Fabulous*.

2.1.3.3.5 20/30-somethings sitcoms

In more recent times, the trend has been towards the shows about 20/30-somethings coming to terms with adulthood and relationships, for instance, *Friends*, *Cold Feet*, *Sex and the City*, *Coupling*, etc.

2.1.3.3.6 Adult animation

Although this type of sitcoms is animated programs, they aim at adult audience or at least aim less specifically at children (Donnelly 2001). Examples include *The Simpsons*, *South Park*, and *Family Guy*.

2.1.4 Humor Techniques in Sitcoms

As aforementioned, a sitcom is a common place where we can find humor on television. Sitcoms are packed with planned or scripted humor. Ross (1998: 92) explains that the humor in sitcoms derives from two main sources: 1) a humorous potential of a situation itself and 2) sheer quantity of individual occurrences of humor. The individual occurrences of humor or humorous instances, which can be signposted by laugh tracks, use different or sometimes mixed devices of humor. In broad terms, Wolff and Cox (1988: 179) state that there are two ways that sitcom writers can do to get laughs from viewers – verbal humor and physical humor. While verbal humor simply refers to funny lines in dialogues, physical humor refers to a variety of things. It could be a look, a long sign, falling down, or a quick dance step. That is, anything other than a verbal line qualifies as a physical gag. Nevertheless, Wolff and Cox do not further identify the specific verbal or physical techniques that can be used to generate humor.

Berger (1990, 1997), on the other hand, with an aim to identify what makes people laugh, made a content analysis of humor in plays, novels, comic books, joke books, cartoons, and films and has found four categories of humor which can be isolated into 45 techniques as shown in the table below.

Language	Logic	Identity	Visual
Allusion	Absurdity	Before/After	Chase
Bombast	Accident	Burlesque	Speed
Definition	Analogy	Caricature	Slapstick
Exaggeration	Catalogue	Eccentricity	
Facetiousness	Coincidence	Embarrassment	
Insults	Comparison	Exposure	
Infantilism	Disappointment	Grotesque	
Irony	Ignorance	Imitation	
Misunderstanding	Mistakes	Impersonation	
Over literalness	Repetition	Mimicry	
Puns, Wordplay	Reversal	Parody	

Language	Logic	Identity	Visual
Repartee	Rigidity	Scale	
Ridicule	Theme/Variation	Stereotypes	
Sarcasm		Unmasking	
Satire			

Table 2.1: Berger's categories and techniques of humor

The followings are brief explanations of each humor technique, arranged by categories, as stated by Berger in her book *The Art of Comedy Writing* (1997).

- 1) Allusion: Making allusion to someone or something in a particular society or culture e.g. public figures, songs, or scandals
- 2) Bombast: Using inflated language or making things sound better or more important than they really are
- 3) Definition: Defining things humorously or frivolously
- 4) Exaggeration: Blowing things up far beyond the reality (Exaggeration can be reversed, leading to humorous understatement.)
- 5) Facetiousness: Saying things that are intended to be clever and funny but are really silly and annoying
- 6) Insults: Directly using verbal aggression to degrade someone or something for comic effect
- 7) Infantilism: An adult character using the language of a baby such as uttering nonsense words and that sort of thing
- 8) Irony: Saying things that are the opposite of what is really meant
- 9) Misunderstanding: Failing to understand someone or something correctly
- 10) Over literalness: Taking literally an expression which was used figuratively
- 11) Puns, Wordplay: Using words in a clever way especially homophones (same sound but two different meanings)

- 12) Repartee: Responding quickly to insults or put downs in a witty or clever manner
- 13) Ridicule: Making fun of someone or something by using unkind laughter or remarks
- 14) Sarcasm: Indirectly using language that is contemptuous, deriding, and wounding (Sarcasm here is considered as an indirect insult.)
- 15) Satire: Criticizing something such as a group of people, institutions or society in order to show their faults and make them look funny (There is often an implicit moral dimension to satire.)
- 16) Absurdity: Playing around with logic by saying or doing something completely stupid or unreasonable
- 17) Accident: Involving things which are not intended like slips of the tongue, typographic errors, slipping on banana peels, etc.
- 18) Analogy: Comparing things indirectly and humorously via metaphors or similes (Analogy is considered as indirect comparisons.)
- 19) Catalogue: Listing things or items which are incongruous in nature
- 20) Coincidence: A character, as a result of chance, finding himself/herself in awkward, uncomfortable or embarrassing situations
- 21) Comparison: Comparing things directly to generate humor
- 22) Disappointment: A character experiencing defeated expectations – things do not happen in a way expected by a character
- 23) Ignorance: There are two kinds of comic ignorance:
 a) a naïve or stupid character reveals his/her own ignorance, b) a character is made ignorant or deceived by other characters' trickery (This involves discrepant awareness between the characters themselves as well as between the characters and the audience.)

- 24) Mistakes: Making various kinds of silly errors based on such things as inattention, stupidity, or poor judgment
- 25) Repetition: The same humor happening repeatedly through such things as running gags or a recurrence of ridiculous situations
- 26) Reversal: Things turning out differently from the way a character expects them to turn out. (In my view, Berger does not make a clear distinction between disappointment and reversal techniques.)
- 27) Rigidity: A character dominated by ruling passion, behaving in a rigid way, and unwilling to change his/her behavior or ideas
- 28) Theme/Variation: Showing how different groups of people e.g. different nationalities, occupations, ages, etc., take things differently or vary with regard to a particular matter or belief
- 29) Before/After: A character being transformed from something into another thing; for example, being transformed from an inept person or a born loser into a streetwise winner
- 30) Burlesque: Berger does not give clear explanation or any examples for this technique. It is merely stated that burlesque is a generic term covering satire, travesty and lampoon.
- 31) Caricature: Drawing or describing a character in an exaggerated way, often found in political cartoons
- 32) Eccentricity: Referring to a character who is weird, monomaniacal, and represents certain types of characters such as posers, misers, drunkards, boasters, pedants, and so on
- 33) Embarrassment: A character finding himself/herself in a situation which makes him/her feel uncomfortable or embarrassed

- 34) Exposure: A character inadvertently revealing something bad about himself/herself; for instance, revealing that he/she is a liar a fraud, or a coward
- 35) Grotesque: A character being extremely eccentric and monomaniacal (I think this technique is quite the same as eccentricity and rigidity.)
- 36) Imitation: A character pretending to be something else (non-human) e.g. a cat, a robot, a tree and so on
- 37) Impersonation: A character pretending to be someone else especially by taking their profession e.g. a doctor, a police and so on
- 38) Mimicry: A character adopting someone else's voice, mannerism and style of speaking but still maintaining his/her own identity
- 39) Parody: Involving a humorous imitation of:
 a) the style of an author or artist (e.g. Hemingway), or
 b) a genre (e.g. soap operas), or
 c) a particular text (e.g. *The Seventh Seal*)
- 40) Scale: There are two kinds of scale technique:
 a) contrasting characters in size and involving them in ridiculous situations, or b) using objects not suitable in size for the purpose at hand
- 41) Stereotypes: Referring to stereotyped characters based on matters such as religion, nationality, or ethnicity. (According to Berger, these characters lend themselves beautifully to ridicule, insult and other humor techniques as well.)
- 42) Unmasking: A character's secret being unmasked or revealed by other characters in the story
- 43) Chase: A character being chased by other characters and using various comic tricks to escape being caught
- 44) Speed: Actions being speeded up or slowed down making them very different from usual and seem ridiculous

- 45) Slapstick: Referring to any form of physical humorous acting such as falling over, throwing things at each other, and so on

It can be seen that some techniques of humor are not clearly explained by Berger (1997) such as the technique of burlesque, some techniques are overlapping and could not be differentiated easily such as disappointment and reversal, and some techniques seem to be redundant and could be grouped together such as rigidity, eccentricity and grotesque. Nevertheless, despite these weaknesses, Berger's list of comic techniques, which was based on a content analysis, is quite thorough and she has done a good job in articulating them or bringing them to consciousness.

However, Berger does not explain these techniques theoretically in relation to any humor theories. For the present study, it attempts to establish a link between the humor techniques and the humor theories by proposing that while the abstract concepts of superiority and incongruity explain 'why' we find something funny, the humor techniques are tangible or concrete evidence of 'how' the superiority and incongruity is realized in humorous texts.

2.2 Translation Studies

"From translation all science had its offspring."

(Giordano Bruno 1548-1600, cited in Gross 2004)

The above citation can nicely sum up how important translation is to our learning and development. Translation has been practiced by human beings since the beginning of time. One of the first instances of recorded translation was the rendition of the Old Testament into Greek in the third century B.C.E. Despite the long established practice of translating, the discipline of translation studies is new (Munday 2001: 4). It developed into an academic discipline only in the second half of the twentieth century. Before that especially from the late eighteenth century to the 1960s, translation has merely been an element of language learning through the

teaching method known as the grammar-translation method, which focused on teaching grammatical rules and forms by means of translation exercises (ibid.: 7).

Nowadays translation studies are understood to include both the study of literary and non-literary translation as well as the study of various forms of audiovisual translation (AVT) such as dubbing and subtitling (Baker 1998b: 277). Since the present study is concerned with the translation of humor in a form of subtitling, subtitling will be discussed in this section. However, before we examine subtitling in detail, we will first explore what the concept of translation means, what translation methods are used in translations and what changes or shifts may occur during translation because all of this will help us tackle the second research question of how the English sitcom humor is translated into Thai. Finally, we will touch upon the notion of equivalence and discuss what types of equivalence can be achieved in translation. Special attention will be paid to functional equivalence, which is a type of equivalence directly relevant to the translation of humor. Hence, the outline of this section is as follows:

- 2.2.1 Definitions of translation
- 2.2.2 Methods of translation
- 2.2.3 Translation shifts
- 2.2.4 Equivalence in translation
- 2.2.5 Audiovisual translation

2.2.1 Definitions of Translation

The concept of translation has several meanings. According to Bell (1991: 13), it has been given three distinguishable meanings:

- 1) **a translation** as a product, as typified by Gideon Toury's definition of translation as "any target language text which is presented or regarded as such within the target system itself, on whatever grounds" (Toury 1980: 14),
- 2) **translating** as a process or activity, as can be seen for example in Newmark's definition of translation as "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark 1988: 7), and

- 3) **translation** as an abstract concept encompassing both process and product, as given by one of the well-established dictionaries, Longman dictionary, as “when you translate something, or something that has been translated” (LDOCE 2005).

Following the above categorization, the term “translation” therefore has three different meanings depending on how we look at it – as a product, as a process, or as an abstract concept. For the present study, the term “translation” is referred to both process and product because the researcher will look at both the methods of translation (a process) and the TT (a product) so as to examine whether the TT evokes laughter or smile from the TT audience. Therefore, we will now explore on the methods of translation next.

2.2.2 Methods of Translation

Translation scholars since long time ago have attempted to specify what should be considered as a good translation. Alexander Fraser Tytler, an English translation theorist, for instance, proposed in 1791 much quoted “laws” of translation in his *Essay on the Principles of Translation* (Tytler 1791, cited in Heiderson 1994: 3):

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

Munday (2001: 27) states that Tytler ranks his three laws in order of comparative importance and he himself recognizes that the first two laws represent the two different opinions about translation. That is, the first law represents the faithfulness to content or meaning whereas the second law represents the faithfulness to form. These two poles of faithfulness actually reformulate the method of translation that has since the classical times (Cicero 46 BC and St Jerome 395 CE) mainly swung between *literal* (form/sign-oriented) translation and *free* (meaning/sense-oriented) translation (Munday 2001: 15).

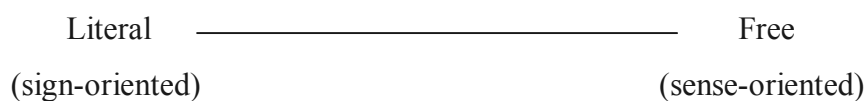


Figure 2.3: Traditional methods of translation

Free translation is one that provides the general meaning of the original, but it might be far from the exact wording and structure of the original. On the contrary, literal translation is one that closely matches the wording and structure of the source language. The literal meaning of words is taken as if from the dictionary (out of context), but target language grammar is respected. Literal translation is discussed on the syntactic level and within the constraints of sentence boundary (Wilss 1996: 128-129). For example, a Thai sentence “พื้นดูสะอาด” /phvvn3 duu0 sa1?aat1/ can be translated literally or directly into English as “The floor looks clean.” Nonetheless, such direct translation is not always appropriate. For instance, it would sound awkward or unnatural to translate a Thai sentence “เก็บให้พ้นมือเด็ก” /kep1 haj2 phon3 mvv0 dek1/ directly into English as “Keep far from a child’s hand.” In this case, it would be more proper to be less literal and lean more towards free or sense-oriented translation and translate it as “Keep out of the reach of children.”

The opposition *literal vs. free* method of translation has continued until modern times through different labels such as *form-based vs. meaning-based* (Larson 1998), *overt vs. covert translation* (House 1981), *documentary vs. instrumental* (Nord 1997) and so on. Although they are different terminologies, the core concepts appear to be similar. Some translation theorists present these two methods of translation as though they were alternatives, one or the other of which is to be opted for at one time, depending on the translator’s own preference or the prevailing orthodoxy. Nevertheless, as pointed out by Beekman and Callow (1974, cited in Floor 2007: 3), it may be more proper to view the methods of translation along the continuum instead of seeing it as a dichotomy.

Beekman and Callow describe what they call “types of translation” (Floor 2007: 3). They distinguish two approaches or methods to translation, namely literal and idiomatic. Within that framework they distinguish four types of translation on a scale, of which two are acceptable and two are unacceptable:

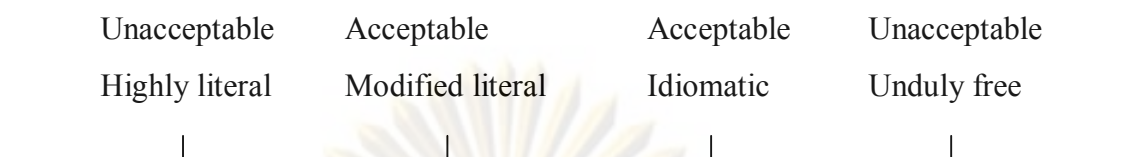


Figure 2.4: Beekman and Callow's methods of translation (1974)

According to Beekman and Callow, *unacceptable highly literal translation* is defined as a translation which "...reproduces the linguistic features of the original language with high consistency... Obligatory rules of the receptor language are set aside and the translation follows the order of the original word for word" (Floor 2007: 3). On the opposite end of the continuum, Beekman and Callow define *unacceptable unduly free translation* as a translation which includes unnecessary extraneous information (ibid.). It does not intend to reproduce the linguistic form of the source language (SL), but it tries to make the translation as clear as possible, consequently "distortions of content" appear.

Beekman and Callow also discuss the two acceptable types. The *modified literal translation* basically follows the grammatical forms of the SL as much as the grammatical structures of the target language (TL) allow. Beekman and Callow state that this type of translation is often unnatural in style and continues to have unnecessary ambiguities and obscurities. Although Beekman and Callow regard this type of translation as acceptable, they consider the other acceptable translation type, namely *idiomatic translation*, to be more preferable. The *idiomatic translation* is oriented to the meaning of the original "by using the natural grammatical and lexical forms of the receptor language" (ibid.). The form is just seen as the vehicle of the meaning.

Larson (1998:17) also provides a scale of the possible in-between types, and she calls the types "kinds of translation." According to Larson (ibid.: 19), "translation is often a mixture of a literal transfer of the grammatical units along with some idiomatic translation of the meaning of the text." Thus, any translation falls somewhere on a scale between very literal (form-based translation) and idiomatic

(meaning-based translation), and then may even move on to be unduly free as shown in the figure below.

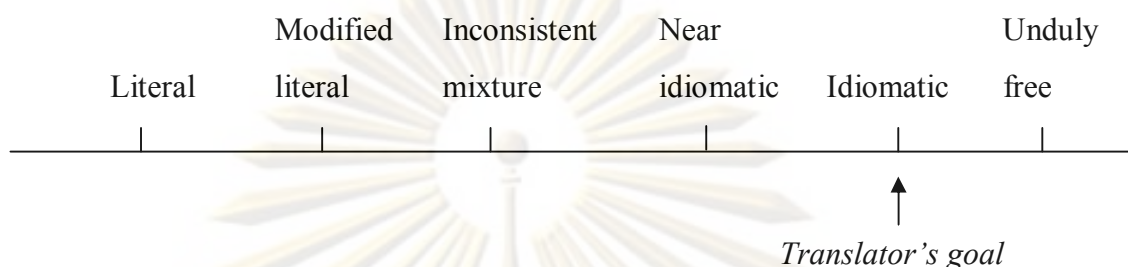


Figure 2.5: Larson's methods of translation (1998)

We can see that Larson is very much in agreement with Beekman and Callow, but she does not discuss in detail what she means by inconsistent and near idiomatic kinds of translation. For *literal translation*, Larson (ibid: 15) defines it as an interlinear translation which could make little sense in the TL but can be useful for purposes related to the study of the SL. For *modified literal translation*, it refers to the translation which modifies the sentence structure of the SL enough to make it grammatically correct in the TL. Similar to Beekman and Callow, Larson proposes that idiomatic translation should be the goal of translators, and she defines *idiomatic translation* as a translation which reproduces the SL meaning in the natural form of the TL (ibid. 17). For *unduly free translation*, Larson (ibid.: 17) states that it is an unacceptable method for most purposes because it changes the meaning of the source text (ST), or adds extraneous information, or distorts the facts of the historical and cultural setting of the ST. In spite of this, some translators whose aim weighs heavily upon the response or the reaction of the TL readers still decide to employ unduly free translation.

While Larson (1998) lists six methods or kinds of translation, Newmark (1988) offers the most numerous divisions by giving a scale of eight methods as shown in Figure 2.6:



Figure 2.6: Newmark's methods of translation (1988)

According to Newmark, the eight methods can be grouped into two groups – SL emphasis and TL emphasis with semantic translation and communicative translation as the core of each side. The four methods on the left emphasize the SL text whereas the four methods on the right emphasize the TL text and each method indicates different degrees to which the emphasis is laid upon. *Word-for-word translation*, for example, puts the greatest emphasis on the SL and is the closest in form to the original structure of the ST; whereas *adaptation* puts the most emphasis on the TL and is the freest form of translation. The followings are how Newmark defines each of these methods (Newmark 1988: 45-47).

- *Word-for-word translation*: an interlinear translation in which the SL word order is preserved and the words are translated by their most common meanings, out of context.
- *Literal Translation*: a translation in which the SL grammatical constructions are converted to their closest TL equivalent but the lexical words are again, translated out of context.
- *Faithful Translation*: a translation which reproduces the contextual meaning of the original within the constraints of the TL grammatical structures.
- *Semantic Translation*: the difference between *faithful* and *semantic translation* is that the latter takes more account of the aesthetic value of the ST, compromising on meaning where appropriate.
- *Communicative Translation*: a translation which “attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership” (ibid.: 47).

- *Idiomatic Translation*: a translation which reproduces the message of the ST but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.
- *Free Translation*: a translation which “reproduces the matter without the manner, or the content without the form of the original” (ibid.: 46). Taking one step further than idiomatic translation, it deletes, replaces, condenses, summarizes, and explains in exchange for the understanding of the TT reader.
- *Adaptation*: this is the freest form of translation and is normally used only for plays and poetry. The plot, characters and theme is usually preserved, while the SL culture is converted to that of the TL and the text is rewritten.

By now, we can see that a) the translation methods have been viewed as a scale; b) the in-between methods have been proposed differently by different scholars; and c) the scholars have also discussed the methods that go beyond the traditional sense-oriented translation where the distortions of ST meanings appear. Table 2.2 is an attempt to compare the methods of translation discussed so far.

Traditiona l methods	Literal (sign-oriented)			Free (sense-oriented)				
	Beekman & Callow (1974)	Highl y literal	Modified literal		Idiomatic		Unduly free	
Larson (1984)	Literal	Modi- fied literal	Incon- sistent	Near idio- matic	Idiom atic	Unduly free		
Newmark (1988)	Word -for- word	Literal	Faith- ful	Seman -tic	Com- muni- cative	Idio- matic	Free	Adap- tation

Table 2.2: Comparison of translation methods

For the purpose of the present study, the translation methods which will be used as an analytical framework are the faithful translation (FAT), the communicative translation (COT) and the free translation (FRT), which are not defined exactly in the same way as Newmark (1988) because, as seen above, Newmark's definition of each translation method is very short giving only the conceptual idea of what each method means, and the exact criteria to distinguish between the eight translation methods are not given. This thus makes it difficult to put his translation method framework into practice. Therefore, this study uses the terms FAT, COT and FRT differently from what has been defined by Newmark.

Both the FAT and COT in this study aim to preserve *the ST meanings/ contents*, but it is the FAT that aims to preserve *the ST language forms* while the COT attempts to preserve *the ST language style*. In other words, this means that the COT intends to use the natural forms of the TL while the FAT pays no attention to the ST language style. For the FRT, it is clearly differentiated from the other two methods because it does not attempt to preserve the ST meanings. Its primary concern is to distort the ST meanings in order to bring about certain effect from the TT readers.

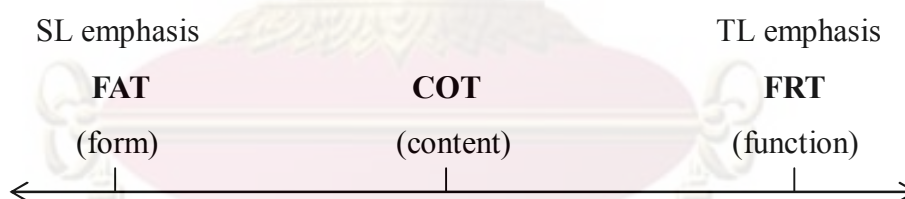


Figure 2.2: The continuum of the three translation methods

To put it simply, the FAT, COT and FRT in this study represent the translation methods that place emphasis on different aspects of the ST. That is, the FAT places more emphasis on the ST forms; the COT places more emphasis on the ST contents and style, and the FRT places more emphasis on the ST functions/effects. These three methods can also be looked at as different points on the scale as shown in Figure 2.2. The FAT and FRT are the two extremes on the scale between forms and functions, and the COT is the one in the middle.

As stated earlier, translation theorists recognize that there is a scale and a difference of degree between the methods of translation. However, none of them provide extensive explanation of what exactly distinguishes each method from one another. Hence, a major problem we have here is how to measure the degree of literalness/closeness or distance/freedom between the ST and the TT. One solution has been to analyze and count the various kinds of changes or what is known as *translation shifts* that have taken place from the ST to the TT (Chesterman 2000: 49).

2.2.3 Translation Shifts

A translation shift is a change that takes place in the process of carrying over the ST meanings into the TL. According to Pekkanen (2007: 3), shifts take place at three different levels: a) the level of entire language systems, i.e. the change from SL to TL, b) the micro-level in either syntactic or semantic elements (sentences, clauses, phrases, words, phonemes) or stylistic elements (repetition, rhythm, word order, etc.), and (3) the macro-level of the entire work reflecting the effects of the first two. “Although shifting is part of the translation process, it is usually studied through its product: what happens in the process is identified by comparing the source and the target” (ibid.: 3).

Shifting results in dissimilarity between the ST and the TT, and shifts can be classified differently according to different translation scholars. Catford (1965: 73) for example, defines translation shifts as linguistic deviations from formal equivalence which can be distinguished between two major types: *level shifts* and *category shifts*. *Level shifts* occur when an SL item at one linguistic level, for instance grammar, has a TL equivalent at a different level, for instance lexis. For example, the sentence “Jane is dancing” can be translated into Thai as “เจนกำลังเต้นรำ” /cen0 kam0 lang0 ten2 ram0/ (word-for-word translation: Jane, word indicating the progress of the event, dance). In this case the continuous verbal aspect “is V-ing,” which indicates the progress of the event, is changed into the word “กำลัง” /kam0 lang0/. There is thus here a shift from grammatical to lexical level.

Category shifts refer to the shifts that occur at the same linguistic level which involve four minor types of shifts: *structure shifts*, *class shifts*, *unit shifts*, and *intra-*

system shifts. For example, when translating “a medical student” into Thai as “นักเรียนแพทย์” /nak3 riian0 phxxt2/ (word-for-word translation: student doctor), there is both a *structure shift* from “modifier + head” to “head + modifier” and a *class shift* from “adjective” (medical) to “noun” (แพทย์ /phxxt2/ doctor). When translating “impolite” into Thai as “ไม่สุภาพ” /maj2 su1 phap2/ (word-for-word translation: not polite), there is a *unit shift* from “morpheme” (im-) to “word” (ไม่ /maj2/ not). Lastly, when translating “love” into French as “l’amour,” there is an *intra-system shift* from “zero article” to “definite article” (l’) (Catford 1965: 147). Catford refers to *intra-system shifts* as shifts which occur internally in the system, when SL and TL systems have the same formal constitution but “translation involves selection of a non-corresponding term in the TL system” (ibid.: 146).

The most complex classification of shifts at the micro-level is that developed by van Leuven-Zwart (1989, cited in Munday 2001: 63), who speaks of specific textual units that are the object of shift analysis called *transemes* and the invariants of the comparison between ST transemes and TT transemes called *architransemes*. Consider the followings for example:

ST transeme: She sat up quickly.

TT transeme: เธอลุกขึ้นนั่ง /thqq0 luk3 khvn2 nang2/ (She sat up.)

Architranseme: She sat up

Here “she sat up” is the architranseme because it is the part shared by both the ST transeme and the TT transeme. In order to analyze translation shifts, van Leuven-Zwart compares the ST and TT transemes with the architranseme (ibid.: 64). If both transemes have a synonymic relationship with the architranseme (they are the same to the architranseme), then there is no shift; but if there is no synonymic relationship among them, then a shift is deemed to occur. The shifts are divided into three main categories with numerous subcategories. The three main categories are *modulation*, *modification* and *mutation*.

Modulation occurs when one of the transemes matches with the architranseme but the other differs as in the case of previous example (she sat up)

(ibid.: 64). Within *modulation*, difference between the ST and TT transemes may be semantic or stylistic; this results in four categories: a) *semantic modulation/specification*, b) *semantic modulation/generalization*, c) *stylistic modulation/specification*, and d) *stylistic modulation/generalization*. The previous example (she sat up) is an example of *semantic modulation/generalization* because the semantic content “quickly” disappears in the TT transeme, which causes the TT transeme to be more general than the ST transeme.

For *modification*, it occurs when both the ST and TT transemes show some form of disjunction compared to the architranseme; for example, “you had to cry” and “hacía llorar” (it caused you to cry) (ibid.: 64). The case of *modification* is more complex than modulation because disjunction may occur in the semantic, stylistic or syntactic aspect, resulting in three categories: a) *semantic modification*, b) *stylistic modification*, and c) *syntactic modification*, of which the last one is further divided into a) *syntactic-semantic modification*, b) *syntactic-stylistic modification*, and c) *syntactic-pragmatic modification* (Jing 2007). For *mutation*, it occurs when “it is impossible to establish an architranseme either because of addition, deletion or ‘some radical change in meaning’ in the TT” (Munday 2001: 64). In all, van Leuven-Zwart’s model of shifts is made up of 8 categories and 37 subcategories.

For this reason, van Leuven-Zwart’s classification of shifts is very sophisticated. It is extremely difficult to keep track of all the different categories of shift and to have different people interpret the categories in the same way. For Catford’s classification of shifts, although each kind of shifts is clearly defined, it focuses mainly on grammatical or structural shifts or how the TT departs from formal equivalence. Therefore, it is not a fruitful approach in distinguishing the degree of literalness in a translation since the lack of formal equivalence (or the occurrence of grammatical shifts) can often be explained in terms of differences between ST and TT language systems. For example, we cannot say that the TT with fewer class shifts are more literal than the TT with more class shifts since those class shifts may be grammatically inevitable.

Therefore, we need another classification of shifts which is both manageable and capable of measuring the degree of literalness or freedom in a translation. The

distinction between obligatory and optional shifts (Bakker et al 1998, Pekkanen 2007) seems to offer a solution. Bakker et al (1998: 228) and Pekkanen (2007: 3) explain that obligatory shifts can be described as arising from syntactic, semantic, and phonological differences between ST and TT language systems and also cultural differences between ST and TT. For instance, when translating “how old are you?” into Thai, the translator must change the word order and say “you are how old?” (คุณอายุเท่าไร /khun0 ?aa0 ju3 thaw2 raj1/). Optional shifts, on the other hand, may take place without any linguistic or cultural necessity. They are not rule-governed and reflect the translator’s decision to depart from the ST. Factors that may influence the translator’s decisions include language and translation skills, cultural awareness, the translator’s own idiolects, the author’s style, and so on. For example, when translating “black and white” into Thai, the translator may decide to change the word order and omit the word “and” and say “white black” (ขาวดำ /khaaw4 dam0/) so as to make the translation sound natural in Thai. With this kind of distinction, we can say that optional shifts reflect a greater degree of freedom between ST and TT than obligatory shifts.

2.2.4 Equivalence in Translation

While shifting results in dissimilarity between the ST and the TT, non-shifting results in similarity or equivalence between the two. We have seen that different types of shifts result in different ways in which the TT differs from the ST. Similarly, different types of equivalence reflect different ways in which the TT and the ST are alike. Since 1950s the concept of equivalence has also been a central issue in translation studies (Kenny 1998: 77), but proponents of equivalence-based translation theories are still grappling with how to define the nature of equivalence. They usually define equivalence as “the relationship between a source text (ST) and a target text (TT) that allows the TT to be considered as a translation of the ST in the first place” (ibid.: 77).

For the most part, the proponents of equivalence-based translation theories have concentrated on developing typologies of equivalence. Nida (1964), for instance, argued that there are two different types of equivalence, namely *formal*

equivalence and *dynamic equivalence*. *Formal equivalence* “focuses attention on the message itself, in both form and content” (ibid.: 159). This consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida and Taber make it clear that there are not always formal equivalents between language pairs. The use of formal equivalents might at times have serious implications in the TT since the translation will not be easily understood by the target audience (Fawcett 1997).

Dynamic equivalence, on the other hand, is based on “the principle of equivalent effect,” where “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Nida 1964: 159). That is, the message has to be tailored to the TT audience’s linguistic needs and cultural expectation in such a way that the TL wording will trigger the same impact on the TT audience as the original wording does upon the ST audience. For Nida, the success of the translation depends above all on achieving equivalent response (Munday 2001: 42).

Similar to Nida, Newmark (1981, 1988) distinguishes between *semantic equivalence* obtained from the semantic translation method and *equivalent effect* obtained from the communicative translation method. Newmark explains that “Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original” (Newmark 1981: 39). Newmark’s *equivalent effect* seems to resemble Nida’s *dynamic equivalence*. However, for Newmark, *equivalent effect* is seen as a desirable result rather than as an aim of any translation (Hickey 1998a: 220).

Koller (1989) is another translation theorist who examines the concept of equivalence, but he looks at it more closely and points out that knowledge and ability in equivalences are indicative of competence in translation. He further distinguishes between five different types of equivalence (Koller 1989, cited in Munday 2001: 47):

- *Denotative equivalence*: the SL and TL words supposedly refer to the same thing in the real world.

- *Connotative equivalence*: the SL and TL words trigger the same or similar associations in the minds of both SL and TL native speakers.
- *Text-normative equivalence*: the SL and TL words are used in the same or similar contexts in their respective languages.
- *Formal equivalence*: the SL and TL words have similar orthographic or phonological features.
- *Pragmatic equivalence* or *communicative equivalence*: the SL and TL words evoke the same response or produce the same effect on their respective readers.

It can be seen that Koller's *pragmatic equivalence* is similar to Nida's *dynamic equivalence* and Newmark's *equivalent effect* because they all focus on the effect produced on the TT readers. Nonetheless, Koller's *pragmatic equivalence* is different from Baker's *pragmatic equivalence*, which concerns the implicatures or implied meanings in the ST.

Unlike others, Baker (1992) explores the notion of equivalence at different levels, and differentiates between four types of equivalence:

- *Equivalence at word level*: Baker acknowledges that words are the first elements to be taken into consideration by the translator. In fact, when the translator starts analyzing the ST he or she looks at the words as single units in order to find a direct equivalent term in the TL.
- *Grammatical equivalence*: grammatical rules may vary across languages and this may cause remarkable changes in the way the message is carried across. Baker focuses on number, tense and aspects, voice, person and gender as grammatical devices which might cause problems in translation.
- *Textual equivalence*: this refers to the equivalence between ST and TT in terms of information flow and cohesion.
- *Pragmatic equivalence*: this refers to equivalence in terms of implicatures or implied meanings. The role of the translator is to recreate the ST author's implied meanings in such a way that enables the TT readers to understand it clearly.

We have seen that the notion of equivalence has been analyzed and extensively discussed from different points of view. The different approaches to defining equivalence seem to result in the impossibility of having a universal approach to this notion. However, for the translation of humor whose aim is to provoke laughter or smile from the TT readers in the same way as the ST does from its original readers, Nida's *dynamic equivalence*, Newmark's *equivalent effect* (a desirable result of communicative translation), and Koller's *pragmatic equivalence*, seem to be the appropriate types of equivalence that should be of primary concern to the translators of humorous discourses.

These three concepts of equivalence can be grouped together as "functional equivalence" for they require the TT to function in the same way as the ST does, consequently creating the same or similar effect on the TT readers. In fact, if the purposes of the ST and the TT are the same, then striving for "functional equivalence" obeys the rule of *Skopos* Theory of translation. This theory is an approach to translation which was developed in Germany in the late 1970s by Hans J. Vermeer. Vermeer (1978, cited in Schäffner 1998: 236) postulates that as a general rule it must be the intended purpose or function (*Skopos*) of the TT (not the ST) that determines the translation methods and strategies that are to be employed in order to produce a functionally adequate result. Nord (1997: 29) summarizes the *Skopos* rule as that "the ends justify the means."

For translated TV situation comedies, they have a general *Skopos* of providing amusement and entertainment for the TT viewers. Therefore, if the humorous effect in sitcoms is lost in the translation process, this does not only mean that the function of entertainment fails but also reflects that the translation methods employed are not in line with the intended *Skopos*.

The translation methods, the translation shifts, and the equivalence in translation that have been discussed so far apply to all types of translation, be it written text translations such as novels, academic essays, and newspaper articles; or audiovisual translations such as films, TV series, and web pages. For this study, the type of translation being examined is subtitling. Subtitling, which is a form of audiovisual translation, can impose additional burdens (constraints) on the translator

which may affect the transfer of humor or the functional equivalence between the ST and the TT. Hence, we will next review subtitling under the topic of audiovisual translation.

2.2.5 Audiovisual Translation

Subtitling is one of the most wide-spread forms of audiovisual translation; the other most wide-spread form is dubbing. Dubbing, which is sometimes called (post-) synchronization, is aural. It is a form of translation that makes use of the acoustic channel in screen translation (Baker and Hochel 1998), and a process in which “the foreign dialogue is adjusted to the mouth movements of the actor in the film” (Dries 1995: 9). To put it simply, dubbing consists of replacing the SL verbal elements on the soundtrack with the TL ones. Unlike subtitling, dubbing is essentially teamwork, involving not only a translator but also a number of dubbers and technical personnel, and this is why dubbing costs are considerably higher than those of subtitling (Dries 1995: 14-16).

While dubbing is aural, subtitling is visual, involving the superimposition of written text onto the screen. Gottlieb (1998: 244-245) defines subtitling as “transcriptions of film or TV dialogue, presented simultaneously on the screen.” The purpose of both dubbing and subtitling is usually to translate the movie dialogue from one language to another in order to aid viewers’ understanding. For subtitles, they are displayed at the bottom of the screen and are either centered or left-align, and they usually consist of one or two lines of an average maximum length of 35 characters. Subtitles are sometimes referred to as captions although it is useful to reserve the term “captions” for the screen display of dialogue in the same language (Hassanpour, an online article).

Speaking from the point of view of the audience, while the audience of subtitles can enjoy the authenticity of the original dialogue, their ability to take in information is severely tested. This is because in addition to the visual and aural input of the SL version, they have to cope with a sizeable volume of written TL texts, superimposed on the screen (Gottlieb 1998). The experience for the viewers is somewhat disturbed as their eyes are divided between the subtitles at the bottom of

the screen and the rest of the image. This constant diversion of focus may result in loss of information which is vital to follow the narrative.

2.2.5.1 Types of Subtitling

According to Gottlieb (1998), subtitling can be classified into different types based on a) linguistic criteria and b) technical criteria.

2.2.5.1.1 Linguistic criteria

a) Intralingual subtitling

The intralingual subtitling (or caption) refers to the transcriptions of the original language. This includes a) subtitling of domestic programs for the deaf and hard of hearing, and b) subtitling of foreign-language programs for language learners. The intralingual subtitling is “vertical, in the sense that it involves taking speech down in writing, changing mode but not language” (Gottlieb 1998: 247).

b) Interlingual subtitling

The interlingual subtitling refers to the translated transcriptions of the movie dialogue from a language that the viewers do not understand to the one they do. This type of subtitling is “diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another” (Gottlieb 1998: 247)

2.2.5.1.2 Technical criteria

a) Open subtitles

Open subtitles are not optional. These include a) cinema subtitles, which are either a physical part of the film or transmitted separately, and b) interlingual television subtitles, which are transmitted terrestrially and broadcast as part of the television picture.

b) Closed subtitles

Closed subtitles are optional. The viewers can choose to display or not display them. These include a) television subtitles for the deaf or hearing impaired, selected on a remote-control unit and generated by a decoder in the TV set, or b)

interlingual television subtitles transmitted by satellite, allowing different speech communities to receive different versions of the same program simultaneously.

2.2.5.2 Process of Subtitling

Subtitling is very different from the translation of written text. When a film or a TV programme is subtitled, the translation subtitler watches the picture and listens to the audio sentence by sentence (sometimes having access to a written transcript of the dialogue as well). He/she then writes subtitles in the target language, the end-product being a list of subtitles. These subtitles are then transferred onto the film by technicians (Gottlieb 1998).

However, professional subtitlers today especially television and video subtitlers usually work with specialised computer software and hardware, where the video is digitally stored on a hard disk, making each individual frame instantly accessible (Wikipedia). Besides creating, editing, and time-cueing the subtitles, the subtitler usually also tells the computer software the exact positions where each subtitle should appear and disappear, although for most cinema film this task is traditionally done by separate technicians. Here, the end result is a subtitle file containing the actual subtitles as well as position markers ready for broadcast. The subtitles in the finished subtitle file can be added either directly into the picture (open subtitles); or later superimposed on the picture by the end user with the help of an external decoder or a decoder built into the TV (closed subtitles on TV or video); or converted to graphic files that are later superimposed on the picture by the end user (closed subtitles on DVD).

2.2.5.3 Constraints of Subtitling

As already mentioned, subtitling has additional burdens which are not found in written text translation. According to de Linde (1995), Gottlieb (1998), and Karamitroglou (2000), there are two kinds of constraints for subtitling: textual or qualitative constraints and formal or quantitative constraints.

2.2.5.3.1 Textual or qualitative constraints

Gottlieb (1998: 245) and Zabalbeascoa (2003: 308) state that film is a polysemiotic text consisting of four channels as shown in Figure 2.7:

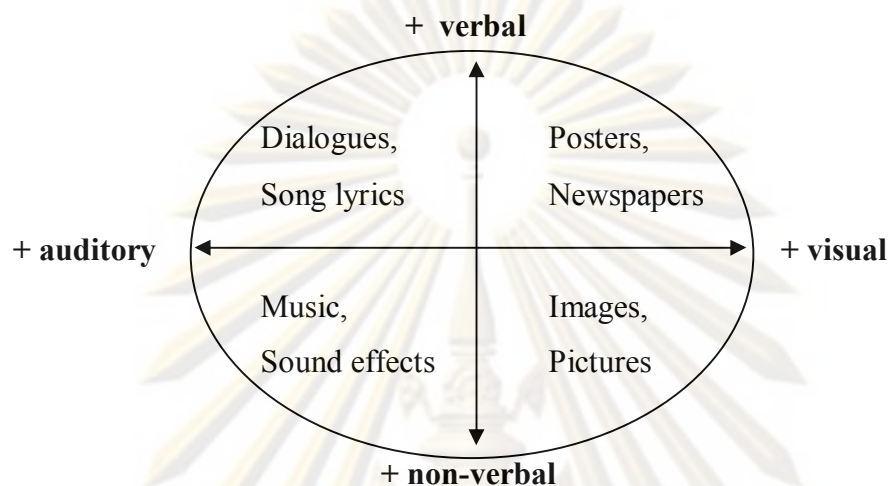


Figure 2.7: The four channels of the audiovisual text

- 1) *The verbal auditory channel* includes dialogue, background voices and lyrics.
- 2) *The non-verbal auditory channel* includes natural sounds, sound effects, and music.
- 3) *The verbal visual channel* includes any writing seen on the screen such as posters, books, newspapers, graffiti, as well as the subtitles.
- 4) *The non-verbal visual channel* includes images or picture composition.

The aim of translations for subtitles is to fulfill their role within this polysemiotic environment, but this is not an easy task due to two textual constraints: image/subtitle synchronization and oral/written conversion.

a) Image/subtitle synchronization

The visual channel can work as a constraint but also as a support of the translation in communicating the narrative. When translating, the match of dialogue and picture must be retained. In other words, the appropriate subtitles must appear synchronous with the picture and remain as unobtrusive as possible. Gottlieb (1998) refers to this constraint as the “textual or qualitative constraint.”

b) Oral/written conversion

Apart from image/subtitle synchronization, de Linde (1995) adds that the switch from oral to written modes is another textual constraint of subtitling. The wording of the translation should try to reflect delivery and style of the SL dialogue as much as possible. However, loss or change of meaning sometimes occurs because the written text cannot transfer all the nuances of the spoken language such as stress and intonation.

2.2.5.3.2 Formal or quantitative constraints

The ideal in subtitling is to translate each utterance in full, and display it synchronically with the spoken words on the screen. However, the medium imposes two serious constraints on full text translation: space constraint and time constraint.

a) Space constraint

One major obstacle is the limitations of the screen space. There cannot be more than two lines per screen, and each line is limited to 34-37 characters or typographic spaces (letters, punctuation marks, numbers and word spaces). For the Thai subtitles on True Visions cable TV, each line is limited to only 29 Thai characters (Boontanjai 2006).

b) Time constraint

Another constraint is the duration of subtitles, which depend on the quantity and complexity of the text, the speed of the dialogue, the average viewer's reading speed (150 to 180 words per minute), and the necessary intervals between subtitles (Hassanpour, an online article). Taking into account various factors, the optimum display time has been estimated to be four seconds for one line and six to eight seconds for two lines.

As a result of these space and time constraints, the subtitlers often present the SL dialogue in TL condensed form. If we include this text compression into consideration, we can say that interlingual subtitling involves language conversion on three levels:

- a) the conversion from one language into another,
- b) the conversion from spoken language into written text, and
- c) the conversion from longer units into shorter units.

2.2.5.4 Advantages and Disadvantages of Subtitling

As pointed out by Serban (2004), when comparing to dubbing, subtitling has considerable advantages over dubbing in terms of production costs, time, and original soundtrack, but it also has obvious disadvantages in terms of original information, viewers' attention, and poor-reading-skill viewers as shown in the table below.

	Subtitling	Dubbing
<i>Costs:</i>	not expensive	expensive
<i>Time:</i>	less time-consuming	more time-consuming
<i>Original soundtrack:</i>	preserved	lost
<i>Original information:</i>	greater loss due to compression	less reduction
<i>Viewers' attention:</i>	split between images and subtitles	does not distract attention
<i>Poor-reading-skill viewers:</i>	does not facilitate their comprehension	better for their comprehension

Table 2.3: Advantages and disadvantages of subtitling and dubbing

Regarding the original soundtrack, Hassanpour (an online article) mentions that the preservation of the original soundtrack is better for the hearing impaired audience, immigrants and tourists. Moreover, although viewers of subtitled programs are not usually familiar with the SL, it is argued that the preservation of the original soundtrack may have a role in language learning because they derive more authentic meaning by hearing the original speech. The European Commission, for example, has recommended subtitling as a means of improving knowledge of foreign languages within the European Union.

Whether dubbing or subtitling is selected as a main method of screen translation in a country, Baker & Hochel (1998: 75) explain that this involves a complex array of factors. "These factors include cost, availability of relevant technology, standard of literacy, interest in foreign languages, degree of cultural openness, and the strength of the local film industry. None of these factors on its own

can account for local preferences.” Ultimately, the choice of method seems to be determined largely by audience habits. Viewers in traditionally dubbing countries such as Germany, Austria, Italy, and Spain tend to favor dubbing whereas those in traditionally subtitling countries such as Belgium and Scandinavian countries find it difficult to enjoy dubbed films. For the translation of the English dialogues in TV situation comedies on True visions cable TV in Thailand, it is done in a form of subtitling and the reason is mainly due to the lower production cost and the faster production speed (Tretarntip 2006).

Since we now have some background knowledge on both humor studies and translation studies, we will now move on to the discussion of the combination of the two.

2.3 Translation and Humor

So far we have discussed translation and humor as two separate fields of study. Now we will bring them together and look at them more closely as an interdisciplinary field. This section will thus cover 1) the translation of humor in order to discuss if humor is translatable and if equivalence can be obtained in humor translation; and 2) the perception of translated humor in order to review related studies that can suggest how to investigate perlocutionary equivalence between the ST and the TT.

2.3.1 Translation of Humor

By nature, humor is a sensitive subject. Some humor is universal – it can be understood across cultures. Some is cultural – only people in the same culture would understand it. An interpretation of culture-specific humor requires the reference to a common frame where speaker and hearer share a way to interpret experience. As stated by Robert Solomon, a Quincy Lee Centennial Professor of Philosophy and Business at the University of Texas at Austin (cited in Shibles, n.d.), “humor is the last frontier to be crossed in the complete understanding of a culture.” Moreover, some humor is even individual – among family members around the same dinner table, there could be disagreement about what is funny. A harmless joke could thus at times be interpreted as an insult or worse.

The translation of humor is therefore a stimulating challenge. As mentioned by Leibold (1989: 109), “it requires the accurate decoding of a humorous speech in its original context, the transfer of that speech in a different and often disparate linguistic and cultural environment, and its reformulation in a new utterance which successfully recaptures the intention of the original humorous message and evokes in the target audience an equivalent *pleasurable* and *playful* response.” From Leibold’s statement, translation of humor is by no means an easy task. There has even been a debate over the untranslatability of humor and this debate has dominated much of humor research (Jaskanen 1999: 29). Hence, the following part will address the (un)translatability of humor. Then it will be followed by the concept of equivalence in humor translation and explain why perlocutionary equivalence is chosen as a key term in this study.

2.3.1.1 The (un)translatability of humor

As for the problem in humor translations, there has long been a debate over the untranslatability of certain kinds of linguistic humor. Traditionally, linguistic humor has been assigned to two groups on the basis of its translatability. Already Cicero (106 BC – 43 BC, cited in Jaskanen 1999: 29) distinguished between *verbal humor*, “involving the phonemic/ graphemic representation of the humorous element,” that is untranslatable, and *referential humor* that is translatable. The notion of untranslatability of *verbal humor* probably relies on the outdated idea of strict formal equivalence. Modern translation studies have concentrated more on functional considerations and the equivalence of effect. Laurian (1992) suggests that while *verbal humor* may not be translatable within strict formal equivalence, it can, depending on the capacity of a translator, be translated functionally, and this is in line with the idea of the *Skopos* Theory discussed earlier.

However, the functional approach to humor translation could be applied also to *referential humor* because in some cases much of referential humor draws from culture-bound elements that may not have the desired effect in the TL audience (Laurian 1992). Nedergaard-Larsen (1993: 211), among other scholars, has drawn a table of the variety of culture-bound problems translators may encounter in their

work. Also Catford (1965: 94), while not referring to humor translation in particular, distinguished between linguistic and cultural untranslatability.

In translation studies, emphasis has gradually shifted towards cultural issues, which has had profound implications for translating humor as well. Chiaro (1992) explains that shared codes and shared conventions affect the degree of difficulty in translating humor especially jokes. “If two cultures possess categories of jokes which play on similar subject matters – in other words, if parts of both worlds somehow match – then it ought to follow that translating jokes into the two reciprocal languages should be a fairly easy task” (Chiaro 1992: 78). However, the worlds of two cultures do not always match quite easily. Humor which is too culture-specific is, therefore, difficult to be translated and not easily understood beyond its country of origin. Raphaelson-West (1989: 140) even suggests that “it may be easier to write a new, target-culture based joke instead of trying to translate the original.”

2.3.1.2 Equivalence in humor translation

One might ask if translating humor is fundamentally different from any other form of translation; after all, it is often agreed that successful translation involves recreating in the TL text those features of the SL text that are relevant for the text to function for a certain purpose (Kussmaul 1995: 90). With a humorous text, its practical purpose is always the same: to elicit laughter. A translator of humorous text, therefore, not only has to judge whether the TL reader understands the humor in a given text but also to judge or guess whether the humor functions as humor in the TL culture. That is, in translating humor, the target text should be functionally or pragmatically equivalent to the source text. And this kind of functional equivalence is of primary importance rather than the semantic equivalence. Consider the comic strip in the following page, for instance:

The humor in this comic strip results mainly from a verbal play on the word ‘chins’ – *a chin* as the front part of our face below our mouth and *Chin* as a common last name of Hong Kong people. Having more chins than a Hong Kong telephone directory thus means that Garfield is fat. In this case, if we use semantic translation and translate the sentence ‘But you have more chins than a Hong Kong Telephone



Directory!' as 'แต่นายมีคางมากกว่าสมุดโทรศัพท์ของฮ่องกงซะอีก' /txx1 naaj0 mii0 khaang0 maak2 kwaa1 sa0mut1thoo0ra0sap1 kh@@ng4 h@ng2kong0 sa3 ?iik1/ (But you have more chins than a Hong Kong Telephone Directory), this may not be perceived as funny by Thai and in fact they may even find it difficult to understand. Therefore, this example shows that when it comes to humor translation it is functional equivalence not semantic equivalence that the translator should strive for because semantic equivalence does not always allow the TT to really function as a humorous text in the target culture.

However, Hickey (1998a) prefers to use the term *perlocutionary equivalence* instead of *functional*, *pragmatic*, or *dynamic equivalence*. He explains the translation of humor in light of the Speech Act Theory. This theory involves a study of how we can do things with words. Austin (1962, cited in Searle 1969) distinguishes what we do when we say something into three acts.

- 1) *Locutionary act*: an act of saying something.
- 2) *Illocutionary act*: an intended act performed in saying something (speakers' intention or illocutionary force).
- 3) *Perlocutionary act*: an actual act performed by means of saying something (the effect speakers produce on hearers).

According to Hickey, in order for a target text to be equivalent to the source text, the target text should do whatever the original did to its readers (perlocutionary act), rather than merely saying what it said. That is, the translation of a humorous text should also elicit laughter or a smile from its TL readers. It is not sufficient to just inform the TT reader of the locution and illocution acts performed in the ST or to 'explain the joke.' This is because even after we have described the point of the joke, there is no guarantee that it will be recognized as humorous.

In order to bring about perlocutionary equivalence in humor translation, Hickey points out that a translator might need to *recontextualize* or alter a humorous text (similar to Larson's unduly free translation). Specifically, Hickey's (1998a: 222) recontextualization refers to "a radical approach to the translation of a particular text, which consists of totally or partially abandoning literal, propositional or locutionary level, while maintaining the illocutionary act (usually 'telling') as far as possible and focusing strongly on the perlocutionary effect, directly or accurately producing it." Moreover, Hickey suggests that the strength of the perlocutionary effect should be roughly similar in both ST and TT. For instance, if the ST only produces a little smile on its SL audience, the TT should not or need not to provoke a loud guffaw from its TL audience.

Since the concept of *perlocutionary equivalence* is directly applicable to humor translation, it is applied in the present study. That is, one of the objectives of this study is to examine if there is perlocutionary equivalence between the ST and the TT – if the TT can make its audiences laugh or smile. But in order to investigate if such perlocutionary equivalence is achieved in the translation, we will need to look into the TT audiences' reactions and how they perceive the translated humor.

2.3.2 Perception of Translated Humor

As pointed out by Fuentes Luque (2003), Chiaro (2004), and Antonini (2005), the perception of translated humor has been a neglected and unexplored field of study. Most studies in the field of humor translation have mainly focused on translational strategies and/or norms. Although many theories and studies talk about the reader as the key factor in assessing the effectiveness of the translation, there are hardly any empirical studies on the perception of translated humor. There are some psychological studies that address the perception of humor in general (see Chapman & Foot 1996), but according to what have been reviewed so far, only three studies (Fuentes Luque 2003, Chiaro 2004, and Antonini 2005) were found to deal with the perception of translated humor in audiovisual texts.

Adrian Fuentes Luque (2003) approached the perception of translated humor by comparing the reactions of two groups of Spanish-speaking and one group of

English-speaking viewers (10 respondents per group, giving a total of 30 respondents) to an episode of the Marx Brothers *"Duck Soup"* in its dubbed, subtitled and original versions. In order to ensure that Spanish participants' competence in English would not influence their perception of translated humor, participants in the group viewing the subtitled version, where the original English soundtrack co-existed with the Spanish subtitles, did not speak any English. The study consisted of three phases: a) empirical observation of viewers' reactions to a series of humorous elements, analyzed and coded from the film fragment; b) a questionnaire about general and specific aspects of the audiovisual translation modes (dubbing and subtitling) and about the corpus; and c) a short interview.

Fuentes Luque found that the great majority of all three groups stated that they liked the Marx Brothers. However, this positive appreciation significantly contrasted with the reactions of Spanish participants in the course of empirical observation, especially in the case of subtitling group, where the levels of positive reception during the observation phase were very low and were dramatically inferior to those of English viewers. Furthermore, Fuentes Luque also found that most Spanish viewers from both groups seemed to believe that dubbing was a better mode of audiovisual translation for transferring humor. This was probably due to the extreme literalness and the lack of orality of the subtitles which sometimes resulted in puzzlement or, at best, general absence of reaction (no smile and/or laughter) among Spanish viewers. Finally, Fuentes Luque concluded that literal translation occasionally was not the right solution for humor translation. He agreed with Delabastita (1996, cited in Fuentes Luque 2003: 305) that sometimes "the only way to be faithful to the original text... is paradoxically to be unfaithful to it."

Unlike Fuentes Luques, Chiaro did not compare the audience perception of dubbed and subtitled humor but investigated the perception of Verbally Expressed Humor (VEH) in dubbed sitcoms only and her TL data was Italian not Spanish. Her data were from twenty five hours of the electronic corpus FORCST (the Forli Corpus of Screen Translation) which consists of dubbed situation comedies imported from the USA and consequently translated from US English. This electronic corpus was utilized together with a Web questionnaire. The questionnaire was administered to a

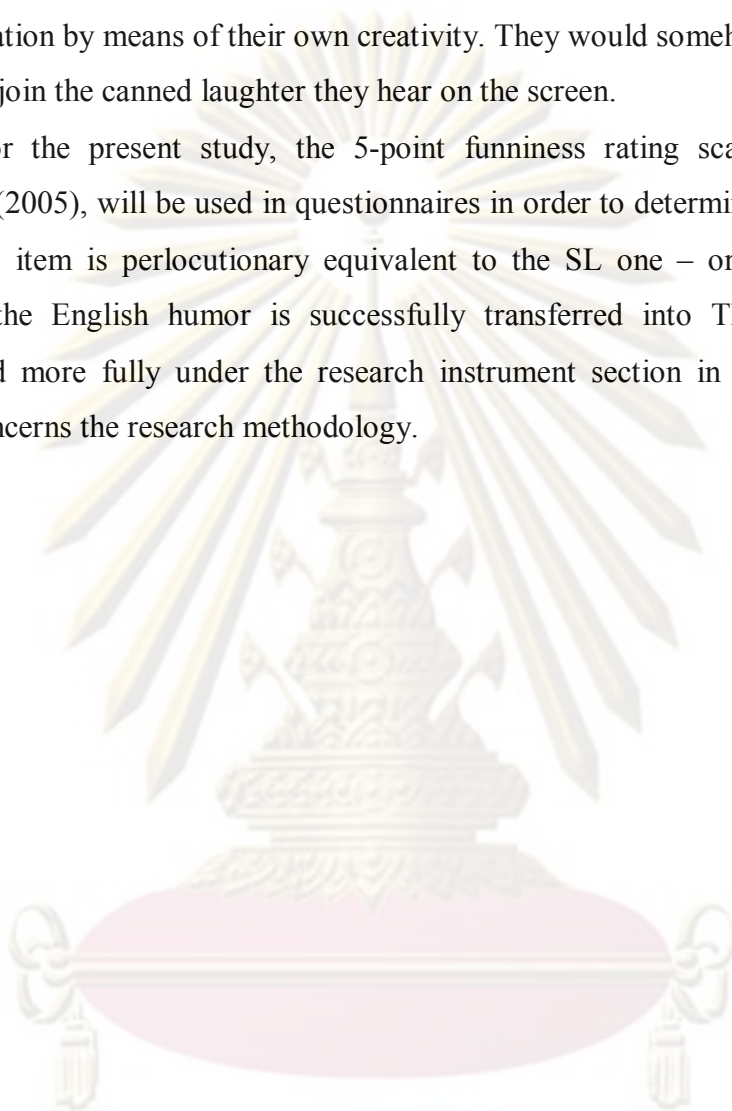
random sample of Italians via e-mail at the beginning of 2004. It resulted in a total of 65 valid responses. The questionnaire includes eight clips containing dubbed examples of VEH about which respondents were asked to rate their understanding. After watching the clip, they were asked to rate the example of VEH on a 0 to 10 graphic rating scale. Additionally, they were also asked to explain the joke. The result showed that only a quarter of respondents (21 out of 65 persons) understood the VEHs and found them funny. Some provided wrong interpretations of the VEH whereas some even claimed that they were unaware of the VEH in the clips. So the VEH did not come across very well into Italian.

As for the study conducted by Antonini (2005), it was also an empirical study on the perception of translated humor in Italy. But while Chiaro looked at dubbed humor, Antonini examined subtitled humor. An episode from the sitcom *Father Ted* was used with the aim of analyzing the appreciation and the effectiveness of a subtitled audiovisual text. A videotape was shown to a sample of Italian viewers along with a questionnaire. The questionnaire was designed on the basis of Ruch's (1992) test on humor appreciation. After viewing a whole episode the 32 respondents were asked to answer general question on subtitling and watch nine clips of verbal and visual humor. Then, the respondents were asked to rate their appreciation of the clip on two 6-item scales, which aimed at assessing the funniness and aversiveness of each clip. After that, they were asked whether they understood the joke, pun, the punchline, or the allusion contained in each clip and to briefly explain it.

The nine clips were divided into three groups according to the type of humor analyzed (verbally expressed humor, absurd verbal and visual humor, surreal verbal and visual humor) and each group followed by different questions. The result showed that although the majority of the respondents declared that they understood the joke, they actually had not. They had difficulties in understanding and appreciating verbal humor as translated in the Italian subtitles. This is probably due to the fact that the translator most of the time either opted for a word-for-word (literal) translation or she omitted it from the subtitles. Antonini also found that the lower the understanding of verbally expressed humor, the lower the level of funniness rated by the respondents. In cases of higher funniness rating, the funniness was induced either by the

understanding of the original English dialogue or by a personal reinterpretation. That is, the respondents were able to compensate for faults, omissions, and inaccuracies in the translation by means of their own creativity. They would somehow find their own reason to join the canned laughter they hear on the screen.

For the present study, the 5-point funniness rating scale, adapted from Antonini (2005), will be used in questionnaires in order to determine whether the TL humorous item is perlocutionary equivalent to the SL one – or in simple terms, whether the English humor is successfully transferred into Thai. This will be elaborated more fully under the research instrument section in the next Chapter, which concerns the research methodology.



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CHAPTER III

RESEARCH METHODOLOGY

This chapter firstly covers information about the research samples and the research instruments, and then it deals with data collection and data analysis.

3.1 Research samples

The present study requires two types of data:

- 1) Data from sitcoms including the ST and the TT which are used to answer the first and second research questions:
 - What are the characteristics of humor in English TV situation comedies?
 - How is humor in English TV situation comedies translated into Thai?
- 2) Data from Thai and American viewers which are used to answer the third research question:
 - Do the Thai translations have perlocutionary equivalence to the English versions? If not, what are the problems involved in translating the English humor into Thai?

3.1.1 The sitcoms

In order to examine the characteristics of humor in English TV sitcoms and the methods used in translating such humor into Thai, English TV sitcoms are selected purposively according to the following criteria.

- 1) They must be contemporary sitcoms (being produced within the past ten years) which are broadcast with Thai subtitles on True Visions cable TV.
- 2) They must be broadcast during prime time on True Visions so that they could have been reaching a wide audience in Thailand. The True Visions's prime time is between 7 to 11 p.m. (Tretarntip 2006).
- 3) They must be recognized as a quality sitcom – they either have been nominated for or won at least one TV award (comedy category) in the US – so that there is a high probability that they are perceived as funny in the original ST culture

- 4) They must be of the same sub-genre of sitcoms; that is, family sitcoms. The family sitcoms are chosen because, as Hartley (2001: 66) puts it, they are prototypical comedy or “perhaps the bedrock of broadcast television.”
- 5) They must have laugh tracks so that they can signpost where the humor is intended in the original sitcoms.

Meeting the five criteria above, the following nine American sitcoms are chosen as the samples of this study.

Sitcoms	Networks	Original Run	Creators
1. <i>Everybody Loves Raymond</i>	CBS	(1996 – 2005)	Philip Rosenthal
2. <i>Listen Up</i>	CBS	(2004)	Dan Fybel
3. <i>My Wife and Kids</i>	ABC	(2001 – 2005)	Damon Wayans
4. <i>Out of Practice</i>	CBS	(2005-2006)	Bob Koherr
5. <i>Reba</i>	WB	(2001 – present)	Allison M. Gibson
6. <i>Still Standing</i>	CBS	(2002 – 2006)	Diane Burroughs
7. <i>The King of Queens</i>	CBS	(1998-present)	David Litt
8. <i>The War at Home</i>	FOX	(2005-present)	Rob Lotterstein
9. <i>Two and a Half Men</i>	CBS	(2003 – present)	Chuck Lorre

Table 3.1: Information about the original sitcoms

Through random sampling, one episode from each sitcom and two episodes from *The War at Home* are selected to be the samples of the study. There are thus altogether ten episodes in this research as shown in Table 3.2.

Sitcoms	Total Number of Episodes	Episode Numbers and Titles Selected
1. <i>Everybody Loves Raymond III</i>	26	06: “Halloween Candy”
2. <i>Listen up I</i>	22	18: “Coach Potato”
3. <i>My Wife and Kids III</i>	27	22: “Sharon’s Picture”
4. <i>Out of Practice I</i>	21	04: “The Truth about Nerds and dogs”

Sitcoms	Total Number of Episodes	Episode Numbers and Titles Selected
5. <i>Reba V</i>	22	12: “ <i>Parenting with Puppets</i> ”
6. <i>Still Standing III</i>	23	02: “ <i>Still Neighbors</i> ”
7. <i>The King of Queens VII</i>	22	18: “ <i>Van go</i> ”
8. <i>The War at Home I</i>	22	04: “ <i>Guess Who’s Coming to the Barbecue</i> ”
9. <i>The War at Home II</i>	22	09: “ <i>Cork Screwed</i> ”
10. <i>Two and a Half Men III</i>	24	20: “ <i>Always a Bridesmaid Never a Burro</i> ”

Table 3.2: Ten episodes selected as samples of the study

The researcher has been granted permission by True Visions Cable Public Company Limited to use the copyright English and Thai scripts of these sitcom episodes. Before being broadcast on television, the sitcoms were translated into Thai by different translators, then edited and prepared to be superimposed as subtitles on the screen by different rewriters as shown in Table 5.

Sitcoms	Translators	Rewriters
1. <i>Everybody Loves Raymond III</i>	Thiti Arayakhun	Siriwan Iamphongsai
2. <i>Listen up I</i>	Sirot Voranart	Unchisa Thongkam
3. <i>My Wife and Kids III</i>	Thiti Arayakhun	Anotai Aruntana
4. <i>Out of Practice I</i>	Thiti Arayakhun	Anotai Aruntana
5. <i>Reba V</i>	Thiti Arayakhun	Anotai Aruntana
6. <i>Still Standing III</i>	Sumonmal Voranart	Anotai Aruntana
7. <i>The King of Queens VII</i>	Thiti Arayakhun	Unchisa Thongkam
8. <i>The War at Home I</i>	Thiti Arayakhun	Sirikamol Chetudomlarp
9. <i>The War at Home II</i>	Thiti Arayakhun	Sirikamol Chetudomlarp
10. <i>Two and a Half Men III</i>	Chalee Yongsmith	Jetkamol Pattasart

Table 3.3: Translators and rewriters of the sitcoms

After that, the subtitles were spotted and timed on the screen by subtitle technical editors. The average length of the ten episodes is 22 minutes, and there is an average of 84 laughs per episode or a laugh for about every 16 seconds. The followings, based on their official and other related websites (see References), are the plot summaries of each situation comedy.

1) *Everybody Loves Raymond:*

The show revolves around the life of Ray Barone, a *Newsday* sportswriter from Lynbrook, Long Island who is of Italian heritage and lives with his American wife Debra, his daughter Ally, and his identical twin sons Geoffrey and Michael. Living across the street are Ray's parents Frank and Marie and Ray's brother Robert. They never give Ray or his family a moment of peace.

2) *Listen up:*

This show is set in Philadelphia and based on the life of Tony Kleinman, a popular sports talk-show host and newspaper columnist who struggles to receive the same respect and admiration from his family as he does from his fans. Tony's wife, Dana, who works as a fundraiser, is not a sports fan but is always supportive of her husband. They have two teenage children, Megan, a soccer player, and Mickey, a golf-prodigy.

3) *My Wife and Kids:*

This show is about an upper-middle class African American family set in Stamford, Connecticut. Michael Kyle, who owns and runs a trucking company, is a husband and a father of three children. He tries to rule his household with his own parenting style, but his wife Janet, his teenage son Michael Jr., his teenage daughter Claire and his young daughter Kady make it difficult for him to have a trouble-free life.

4) *Out of Practice:*

This is a comedy about the Barnes family of five doctors who have little in common and usually do not get along. The divorcing parents are Stewart, a gastroenterologist, and Lydia, a cardiologist. Their three children are Oliver, a self-centered plastic surgeon; Regina, a lesbian E.R. doctor; and Ben, an earnest marriage counselor who the family looks down upon because he does not have "M.D." after his name.

5) *Reba:*

Reba Hart is a real estate agent and a Texas single mother, whose ex-husband Brock, a dentist, has left her to marry his assistant Barbara Jean. Although Reba sees Barbara Jean as her nemesis, Barbara Jean considers Reba her best friend. Reba lives with her eldest daughter Cheyenne, who is married to her baby's father Van Montgomery. Reba's other two children are a teenage girl Kyra and a young boy Jake.

6) *Still Standing:*

This comedy is about a blue-collar Chicago couple, Bill and Judy Miller. They are high school sweethearts who married too young and work to raise their three children, Brian, Lauren, and Tina, responsibly. After 17 years of marriage, a toilet products salesman Bill and a dental hygienist Judy try to keep their marriage intact, but Bill has a far more immature approach to raising children than Judy does.

7) *The King of Queens:*

This show takes place in Queens, New York where a blue-collar couple, Doug, a parcel deliveryman, and Carrie Heffernan, a secretary at a law firm, share their home with Carrie's father, Arthur. Doug and Carrie try to make the best of what they got and get through any problems together but their married lives are often interrupted by Carrie's father.

8) *The War at Home:*

This is a comedy of a middle class family set in New York. Dave Gold is a Jewish insurance salesman who is married to a Catholic interior designer, Vicky. They battle daily with their three teenage kids: Hillary, a drama-queen; Larry, a social misfit; and Mike, an on-the-verge of puberty boy. This show makes use of a confessional space where the characters reveal everything they could never actually say to one another.

9) *Two and a Half Men:*

This show is about two men and one boy. Charlie Harper, a jingle writer, is a rich bachelor with an easy way with women. His younger brother Alan, who is a divorced chiropractor, and Alan's 10-year-old son Jake are living with him in a beach-front house in Malibu, California. Complicating matters are the brothers' mother Evelyn, Alan's lesbian ex-wife Judith, and their neighbor Rose.

3.1.2 The viewers

3.1.2.1 The Thai viewers

In order to examine whether the Thai translations have perlocutionary equivalence to the English versions, a sample of 100 Thai viewers (50 males and 50 females) are asked to watch the sitcoms and answer the questionnaires. The sample of Thai viewers must have the characteristics that match with some of the target viewers of the True Visions sitcoms. As pointed out by Tretarntip (2006), the target viewers of the True Visions sitcoms are males and females aged between 18 to 39. The majority of them include undergraduate students and young adults in their early career, who have at least some knowledge of English. Moreover, they must have low proficiency in English so that when watching the sitcoms they would rely heavily on the Thai subtitles rather than the English dialogue. Due to the stated selection rationale, the sample of Thai viewers for this study are gathered on voluntary basis from second-year students who receive a C or D grades for Foundation English II at King Mongkut's University of Technology North Bangkok (KMUTNB).

3.1.2.2 The American viewers

Since some translated humorous items are rated as not funny by the sample of Thai viewers, the question arises whether they are not funny only in the target text or they are already not funny in the first place. Therefore, a sample of American viewers is gathered in order to judge whether those particular humorous items are really funny in the SL culture. The sample, gathered through convenient sampling, includes 14 American viewers (12 males and 2 females). Their age ranges from 28 to 60 with an average age of 37. They are Americans who have lived in Thailand for at least 2 years.

3.2 Research Instruments

In order to gather the data concerning the perception of translated humor, the followings are used with the sample of Thai and American viewers:

- 1) the VCDs of the ten episodes,
- 2) the short clips of the tested humorous instances,

- 3) a VCD player and a television,
- 4) ten sets of questionnaires for the Thai viewers, and
- 5) ten sets of questionnaires for the American viewers.

For the questionnaires for the Thai viewers, they are in Thai so as to ensure the understanding of the respondents, to make them feel at ease, and to allow them to answer the questions without any foreign language barrier. The questionnaires consist of three parts:

- the demographic questions
- the questions about prior experiences in watching English sitcoms in general and the ten English sitcoms in particular
- the 5-point graphic rating scale on the funniness of each humorous instance, which ranges from *not at all funny* (0), *not so funny* (1), *slightly funny* (2), *fairly funny* (3) to *very funny* (4).

There is one set of questionnaire for each episode and the questionnaire for each episode comprises about 40 humorous items, which are about 50% of all humorous items found in each episode. Hence, from ten episodes there are altogether 410 humorous items tested in this study. These humorous items are gathered through random sampling based on the humor techniques. To be specific, humorous items are divided into 47 groups according to the humor techniques. In a group, if there are less than 20 items, all items are selected; but if there are more than 20 items, only 20 items are randomly selected from that group.

For the questionnaires for the American viewers, they are in English and also consist of three parts like the questionnaires for the Thais. There also is one set of questionnaire per episode, but it comprises only the unsuccessful translation of humor perceived by the Thai subjects (see detail in Data Collection).

3.3 Data Collection

3.3.1 The sitcoms

- 1) The researcher contacted True Visions for the VCDs and copyright materials of English and Thai scripts.

- 2) The researcher watched the sitcoms and marked in the English scripts where the laughter occurred. (Altogether 864 humorous items are found in the study.)
- 3) The researcher located their translation counterparts in the Thai scripts.

3.3.2 The questionnaires for the Thai viewers

- 1) After randomly selecting humorous items to be included in the questionnaires, the ten sets of questionnaires were prepared and those humorous items are made into short clips ready to be played separately.
- 2) The sample of 100 Thai viewers was divided into ten groups of 10 each. (Each group consists of 5 males and 5 females.)
- 3) Each group was asked to watch different sitcom episodes and respond to the questionnaire pertaining to that episode as illustrated in the table below.

Groups	Episodes
Group A	KQ
Group B	LU
Group C	OP
Group D	RB
Group E	RM
Group F	SS
Group G	TH
Group H	WH1
Group I	WK
Group J	WH2

Table 3.4: The distribution of the questionnaires for the Thais

- 4) The data collection was carried out in a group in a language learning lab at KMUTNB where each respondent watched the sitcom on his/her own computer screen. The process, which took about 45 minutes, was as follows:
 - 4.1) First of all, the respondents were asked to watch the whole episode to get the whole idea of the story.

- 4.2) They were given the questionnaire.
- 4.3) They were shown a short clip of tested humorous item.
- 4.4) They were asked to rate the degree of funniness of that clip.
- 4.5) Steps 4.3 and 4.4 were repeated until all the humorous clips were responded to.
- 5) After obtaining the questionnaire data, a mean score of funniness for each humorous item (*not at all funny* (0), *not so funny* (1), *slightly funny* (2), *fairly funny* (3), *very funny* (4)) was calculated.
 - 5.1) If the mean score was at least 2 (≥ 2), that particular humorous item was considered as having perlocutionary equivalence (successful translation).
 - 5.2) If the mean score was lower than 2 (< 2), that particular humorous item was regarded as not having perlocutionary equivalence (unsuccessful translation).

3.3.3 The questionnaires for the American viewers

- 1) After identifying the unsuccessful translation items perceived by the Thai subjects (the humorous items whose mean scores were lower than 2), ten sets of questionnaires as well as their corresponding digital clips were prepared (one set per episode).
- 2) The 14 American viewers were divided into two groups of seven each.
- 3) Each group was asked to watch five different sitcom episodes and respond to the questionnaires pertaining to those five episodes as illustrated in the table below.

Groups	Episodes
Group K	RB, WK, SS, KQ, WH2
Group L	RM, LU, OP, TH, WH1

Table 3.5: The distribution of the questionnaires for the Americans

The data collection process was the same as that of the Thai subjects, but it was done on an individual basis (not as a group) at each respondent's own place. The process took about 30 minutes for each episode.

- 4) After obtaining the questionnaire data, a mean score of funniness for each humorous item was calculated. Applying the same criteria as those for the Thai questionnaires, a humorous item was considered as funny when its mean score was at least 2 (≥ 2).

3.4 Data Analysis

There were four main steps in the data analysis.

Step 1:

The researcher analyzed the characteristics of the humorous items in the English versions. Drawing upon the superiority theory, the incongruity theory and Berger (1997)'s comedy techniques, the researcher described the characteristics of humor in the English sitcoms. According to the pilot study done on five episodes, it was found that the verbally-expressed humorous items in sitcom episodes were characterized by two major humor characteristics: superiority and incongruity. The incongruity characteristic was further divided into two groups: language incongruity and non-language incongruity. The language incongruity included linguistic incongruity and pragmatic incongruity. The non-language incongruity included five other types of incongruity. For clearer understanding, the characteristics of sitcom humor were categorized as follows:

- 1) Superiority
- 2) Incongruity
 - 2.1) Language Incongruity
 - 2.1.1) Linguistic Incongruity
 - 2.1.2) Pragmatic Incongruity
 - 2.2) Non-Language Incongruity
 - 2.2.1) Intertextual Incongruity
 - 2.2.2) Natural Incongruity
 - 2.2.3) Character Incongruity
 - 2.2.4) Social Incongruity
 - 2.2.5) Cross-modal Incongruity

Each of these humor characteristics is realized through different humor techniques which are tangible evidence that explain “how” that superiority or that incongruity is achieved in certain humorous items. What follows are the definitions of each humor characteristics and their related humor techniques.

1) *Superiority*

This refers to a humorous instance which has a target of humor or a butt of a joke. We can laugh at his/her mistakes, misfortunes, or stupidity. The humor techniques found include:

- **Aggression:** The use of a character doing or saying something which involves physical violence such as a threat to harm another character.
- **Anger:** The use of an angry character doing or saying something that expresses his/her anger.
- **Difficulties** The use of a situation in which a character gets into all kinds of difficulties such as running into trouble, having accidents, making mistakes or experiencing misfortunes.
- **Disappointment** The use of a character feeling unhappy because something he/she hoped for did not happen, or was not as good as he/she expected.
- **Embarrassment:** The use of a character finding himself/herself in a situation which makes him/her feel uncomfortable or embarrassed.
- **Irritation:** The use of a character feeling annoyed by something that happens repeatedly or for a long time.
- **Knowing another’s game:** The use of a situation in which a character says something which shows that he/she notices quickly a cunning trick of another character or he/she knows that another character is lying.

- **Lame excuse:** The use of a weak or feeble excuse given by a character in order to explain his/her mistakes and bad or careless behaviors.
- **Repartee:** The use of a character responding quickly to previous remarks in a witty or clever manner. (He/she shows his/her wits over another character.)
- **Repetition:** The use of a recurrence of ridiculous situations. (We laugh at a character's bad luck that he/she has to go through the same difficult situation again.)
- **Retaliation:** The use of a character taking revenge on another character. (We laugh at the misfortune of the character who is experiencing a revenge attack.)
- **Stereotype:** The use of a commonly-held but often-unfair views about the characteristics and typical behavior patterns of some group of people in certain society.
- **Stupidity** The use of a character who does or says something that a) reflects his/her low level of intelligence or b) makes another character look stupid.

2) *Incongruity*

2.1) *Language Incongruity*

2.1.1) *Linguistic Incongruity:*

This refers to anything that could be regarded as being opposite to or deviating from “normal language.” The humor techniques found include:

- **Alliteration:** The use of several words close together that begin with the same consonant sound.
- **Coinage:** A new word, that sounds strange or ridiculous.
- **Analogy:** Comparing things via metaphors or similes.
- **Mimicry:** Adopting someone else's voice, mannerism and style of speaking but still maintaining his/her own identity.
- **Personification:** A thing, quality, or idea represented as a person.

- **Wordplay:** A pun or a play on words/phrases that are similar in sound but different in meanings.

2.1.2) *Pragmatic Incongruity*

This refers to the breaking of expectation concerning the actual use of language in context. Specifically, it includes violations of Grice's (1975) Conversational Maxims and Leech's (1983) Politeness Maxims. The humor techniques found include:

- **False Presupposition:** Hearers forming wrong presupposition about speakers' utterances.
- **Over Literalness:** Taking things literally, unable to recognize speakers' intention (illocutionary force).
- **Violating Agreement Maxim:** The use of a situation in which a speaker says words expressing disagreement or disobedience to a listener.
- **Violating Approbation Maxim: Insult** The use of an offensive or rude remark that is stated explicitly in order to degrade a person.
- **Violating Approbation Maxim: Ridicule** The use of an unkind remark that is intended to belittle and make fun of someone or something in a contemptuous way (Berger 1997: 38).
- **Violating Approbation Maxim: Sarcasm** The use of a cutting remark that is intended to wound a listener or to show that a speaker is annoyed. (Sarcasm is an oblique insult while insults are direct offensive remarks) Sarcasm usually involves verbal irony or an act of saying one thing but meaning another (Murfin & Ray 2003: 425).
- **Violating Modesty Maxim** The use of a situation in which a speaker praises himself/herself.
- **Violating Quality Maxim: Hyperbole** The use of a deliberate exaggeration which makes. The use of a situation in which something seems much larger or much more significant than it really is (Murfin & Ray 2003: 205).

- Violating Quality The use of an intentionally false statement or something that a speaker says despite knowing that it is untrue.
Maxim: Lie
- Violating Quantity The use of a situation in which a speaker gives too much or too little information to a listener.
Maxim:
- Violating Relevance The use of a situation in which a speaker does not give relevant information to a listener.
Maxim:
- Violating Sympathy The use of a situation in which a speaker says words expressing no sympathy for a listener who is in a bad situation.
Maxim:

2.2) *Non-language Incongruity*

2.2.1) *Intertextual Incongruity*

Texts can be interconnected to one another through intertextual relationships such as quotation, allusion, parody, style, genre, revision and even translation. For this study, the term intertextual incongruity only refers to a technique of allusion, where the text clashes with its source by being different or being used in different circumstances.

- Allusion: A brief reference to a famous person, place, event, object, statement, or idea found in literature, mythology, history, religion, news or popular culture.

2.2.2) *Natural Incongruity*

This refers to an incongruity which would be perceived as funny under all circumstances. The humor techniques found so far include:

- Absurdity: The use of a situation in which a character plays around with logic or does or says something that is illogical or unreasonable.
- Discrepant awareness: A difference in awareness of what is going on among characters as well as between the characters and the audience.
- Misunderstanding: Failing to understand someone or something correctly.

- Reality-word clash The use of a character saying something that contradicts reality or what actually happens in a sitcom.
- Violating expectation: Things turning out differently from the way the audience or a character expect them to turn out.
- Word clash The use of a situation in which a character contradicts himself/herself. That is, he/she changes his/her words or says something that is the opposite of what he/she said earlier.

2.2.3) *Character Incongruity*

This concerns an incongruity found in character qualities, identities, or roles of a character in a film. The humor techniques found so far include:

- Eccentricity: The use of a situation in which a character speaks or behaves in a way that is unusual and different from most people. This kind of situation usually occurs through a monomaniac character who is driven by one dominating interest or has certain personality types that make him/her distinct from other characters.
- Role-reversal: The use of a character who behaves in a way that does not normally match with their physical or biological features such as age and gender – an adult acting or speaking like a child, for instance.
- Unmasking: The use of the situation in which a character's secret is revealed accidentally by himself/herself or other characters in the story.
- Wickedness: The use of the situation in which a character speaks or behaves in a way that is bad or morally wrong, especially for a selfish reason.

2.2.4) *Social Incongruity*

This refers to the breaking of the cultural or social norm. That is, it concerns the taboo-breaking humor:

- **Obscene humor :** The use of the sexual-related content.
- **Human waste humor :** The use of the content related to things such as urine and faeces, sweat and fart, or bad breath and body odor.

2.2.5) *Cross-modal Incongruity*

This refers to an incongruity between verbal and non-verbal elements such as sounds and images. The humor techniques found so far include:

- **Visual-verbal clash:** The use of a situation in which what we see (non-verbal visual elements) is in contradiction to what a character in a sitcom says (verbal elements).
- **Auditory-verbal clash:** The use of a situation in which what we hear (non-verbal auditory elements) is in contradiction to what a character in a sitcom says (verbal elements).
- **Auditory-verbal puns:** A pun involving the interplay between non-verbal sounds and words.

Step 2:

The researcher examined how the humorous items were translated into Thai. That was, the researcher identified which of the three translation methods, the faithful translation (FAT), the communicative translation (COT), or the free translation (FRT), was used. These three translation methods, despite the same terms used by Newmark (1988), are defined differently from Newmark's definitions. As mentioned earlier in Chapter 2, the FAT, COT, and FRT represent the translation methods which give different priority to different dimensions of the ST: form, content, and function.

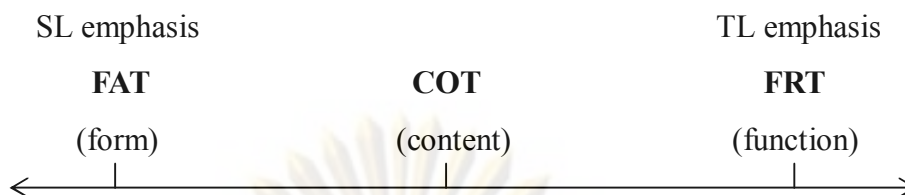


Figure 3.1: The continuum of the three translation methods

The FAT, the COT, and the FRT are ordered along the continuum by the degree of freedom they are allowed to deviate from the ST. In order to determine if a translation method of a humorous item in this study falls into a category of FAT, COT, or FRT, three main criteria, as shown in Table 3.6, are set up to help measure the degree of freedom: a) the degree of semantic resemblance, b) the degree of naturalness, and c) the degree of orality. The first criterion, the semantic resemblance, distinguishes the FRT from the FAT and COT. This is because in this study both the FAT and COT aim to preserve the ST semantic contents whereas the FRT does not. The other two criteria, naturalness and orality of the TL, which are two dimensions of language style, differentiate the FAT from the COT. As already mentioned in Chapter 2, the COT is the method that intends to render the original semantic content with the natural forms of the TL, and it is also the COT that aims to preserve the ST language style, which in this case is the style of spoken language.

	Semantic	Language Style	
	Resemblance	Naturalness	Orality
FAT	✓	-	-
COT	✓	+	+
FRT	✗	N/A	N/A

Table 3.6: The three criteria distinguishing between FAT, COT and FRT

A. The degree of semantic resemblance

The degree of semantic resemblance has to do with how faithful in terms of meaning the translation is to the original. The continuum here moves from close semantic resemblance to free semantic distortion. The FAT is characterized by close

semantic resemblance or similar semantic content to the original. The COT is characterized by mostly semantic resemblance to the original but there can be occasional semantic adjustments in exchange for naturalness and orality in the TT. The FRT is characterized by semantic distortion from the original. For example, the sentence “Time is money” can be translated into Thai with different degree of semantic resemblance as follows:

FAT: เวลา คือ เงิน
/wee0laa0 khvv0 ngqn0/¹
Time is money

Note: the SL and TL lexical and sentence forms are exactly the same.

COT: เวลา เป็น เงิน เป็น ทอง
/wee0laa0 pen0 ngqn0 pen0 th@@ng0/
Time is money is gold

Note: the SL saying is replaced with a similar TL saying, sounding more natural.

FRT: เวลา และ วารี ไม่เคย รอ ใคร
/wee0laa0 lxx3 waa0rii0 maj2khqqj0 r@@@0 khraj0/
Time and river never wait who

Note: the SL saying is changed into a different TL saying: Time and river waits for no man. In this case the TT is intended to refer to the importance of time in general (not specifically in terms of finance or business).

B. The degree of naturalness

The second criterion is the degree of naturalness. Naturalness is the distinguishing feature of the COT. This means that when the COT method is used, some adjustments or optional translation shifts may occur in the translation for naturalness reason. Based on the preliminary observation of the data, seven kinds of

¹ The Thai transcription in this study is based on the LRU transcription system, developed at the Linguistics Research Unit of Chulalongkorn University (Luksaneeyanawin 1993: 329-335). See Appendix....for reference.

optional shifts are used as sub-criteria in this study for deciding if the translation sounds natural in Thai or not. Those seven sub-criteria include:

- 1) participant reference
- 2) unknown terms
- 3) idioms and figures of speech
- 4) exclamations and expletives
- 5) explicitation
- 6) collocations
- 7) word order

These seven sub-criteria do not claim to be exhaustive. They are used here only because they seem to cover a significant percentage of the instances where the FAT and the COT differ in this study. These criteria will now be defined in more detail.

1) Participant reference

Different languages may differ in the way participants in a discourse are referred to. For example, while English speakers refer to a person they are talking to by means of second person pronoun “you,” Thai speakers can refer to that person by means of kinship terms such as “แม่” /mæ2/ (mother) or “ป้า” /paa2/ (aunt). There can thus be a shift in participant reference for more naturalness in Thai and this would be considered as the COT.

2) Unknown terms

When encountering unknown terms such as cultural-specific terms, the translator can decide to transfer these terms intact, or transfer them with short or elaborate explanations for the clearer understanding of the TT audience (making the unknown terms more explicit), or even replace them with cultural-equivalent terms (TL terms that have similar characteristics or functions in the TL culture as the SL terms have in the SL culture). For example, “chimichurri” is a sauce, originally from Argentina, that is put on beef, lamb, or chicken as it is being cooked to improve the taste. If the FAT is used, the translator will translate this term literally as “ชิมิเชอริ” /chi3 mi3 chq0 ri3/ without any adjustment, but if the COT is used, the translator

may adjust the translation by adding the neutral term “ซอส” /s@@t4/ (sauce) to the translation for clearer understanding: “ซอสชีมิเชอร์รี่” /s@@t4 chi3 mi3 chq0 ri3/ (chimichurri sauce).

3) Idioms and figures of speech

Similar to unknown terms, the translator can choose to render the SL idioms or figures of speech literally, or translate them with some explanations (giving an explicit meaning of the idioms or the figures), or just give their explicit meanings without translating them, or replace them with equivalent TL idioms or figures of speech. For instance, “under the weather” is an idiom meaning “ill.” The translator can choose to use the FAT by rendering it literally as “ใต้อากาศ” /taj2 ?aa0 kaat1/ (under the weather) which is unintelligible in Thai, or the translator can choose to use the COT by giving the explicit meaning “ป่วย” /puuaj1/ (ill).

4) Exclamations and expletives

Exclamations and expletives, which express a strong feeling such as surprise, pain, shock, or anger, can be translated literally with the FAT into the TL or can be translated with the COT by replacing them with equivalent TL forms for naturalness reason. For instance, the exclamation “wow” can be replaced with an equivalent Thai exclamation “โอ้โฮ” /?oo2hoo4/ which also expresses impressiveness.

5) Explication

Explication, as explained by Klaudy (1998: 80), is the technique of making explicit in the TT the information that is implicit in the ST. Explication can be obligatory or optional. For example, the word “brother” when being translated into Thai, it is obligatory that the TT must make explicit whether it is an older brother “พี่ชาย” /phii2chaa0/ or a younger brother “น้องชาย” /n@@ng3chaa0/. Sometimes, an explication is optional and dictated by stylistic preferences between languages. That is, the translator chooses to make the ST information explicit in order to avoid unnaturalness or vagueness in the TT, and when this kind of explication occurs, the translation method used is the COT.

6) Collocations

According to Baker (1992: 47), collocation refers to a type of lexical patterning where certain words tend to co-occur regularly in a given language and different languages may have different collocational patterns. In translations, the translator can use the FAT to translate the SL collocation literally or use the COT to translate the collocation in a more natural way by replacing it with the TL collocation. For example, the collocation “black and white” can be translated into Thai with the FAT as “ดำและขาว” /dam0 lx3 khaaw4/ (black and white) or with the COT as “ขาวดำ” /khaaw4 dam0/ (white black).

7) Word order

As proposed by Floor (2007: 8), the shift in word order in phrases and clauses can be used as one of criteria to differentiate between different translation methods. The shift can range from non-shift, to obligatory shift (grammatically-required order adjustment), to optional shift (slight order adjustment for more naturalness and readability). For example, the sentence “Beat the egg with a fork” can be translated into Thai literally with the FAT as “ตีไข่ด้วยส้อม” /tii0 khaj1 duaj2 s@m2/ (beat the egg with a fork) or it can be translated with an adjustment in word order with the COT for naturalness reason as “ใช้ส้อมตีไข่” /chaj3 s@m2 tii0 khaj1/ (use a fork to beat the egg).

C. The degree of orality

The last criterion to distinguish between the FAT and COT is the degree of orality. Although subtitles are a kind of translation done in a written form, the outcome should sound like a spoken language as in the SL scripts. In this study, if a translator pays attention to the orality of TL in order to reflect the spoken style of the SL, the translation method used is considered to be the COT. Since a judgment concerning orality can vary from one person to another, seven sub-criteria are set up to help decide whether a translation sounds like spoken language or not. These criteria, based on the preliminary observation of the data and the works of Prasithrathsint (2004), Luksaneeyanawin (2001), Smalley (1994) and Chodchoey (1988), include:

- 1) sentence division
- 2) colloquial words
- 3) expressive words
- 4) implicitation
- 5) particles
- 6) contractions
- 7) reduplications

1) Sentence division

As suggested by Luksaneeyanawin (2001), the oral medium tends to use short units of information. Therefore, if a very long ST sentence is translated into Thai without any sentence division, the translation method used is the FAT and the resulting TT may lead to cumbersome reading for the subtitles readers. However, if a very long sentence is divided into shorter TT sentences, the translation method used is the COT and the resulting TT will sound more like spoken language which reads much more easily for the subtitles readers.

2) Colloquial words

Use of colloquial words here refers to use of simple words (against specific technical words), use of informal words (against formal words), use of slang terms and use of loanwords (known in the TT culture). If the translator uses colloquial words in the translation, the translation method used is considered to be the COT. For example, the word “car” can be translated into Thai with an informal word “รถเก๋ง” /rot3 keng4/ instead of a more formal word “รถยนต์” /rot3 jon0/.

3) Expressive words

In the oral medium, the language tends to be more expressive than the written one (Luksaneeyanawin 2001). Therefore, if the translator chooses to use a word that carries emotive meaning instead of a neutral word which sounds objectively distant, the translation method used is considered to be the COT. For example, the translator can choose to translate “be in a tough situation” into Thai as “ตายแน่” /taaj0 nxx2/

(surely dead) instead of “ย่ำแย่” /jam2 jxx2/ (in trouble) if he/she wants the translation to be more expressive and sound more like spoken Thai.

4) Implication

As pointed out by Luksaneeyanawin (2001), the oral language tends to be inexplicit or more implicit than the written language. In translation study, implication, refers to the technique of making implicit in the TT the information that is explicit in the ST (Klaudy 1998: 80). Therefore, if the translator decides to leave out some ST information that can be inferred from the TL situation or context in order to avoid clumsiness in the translation and make it sound more like spoken language, the translation method used is considered to be the COT. For example, when translating the question “How are you?” into Thai, the translator can omit the subject “you” in the translation and translate it as “เป็นยังไงบ้าง” // (how are?) to make the translation sound like spoken Thai.

5) Particles

According to Prasithrathsint (2004) and Chodchoey (1988), one of characteristics that differentiates the spoken Thai from the written Thai is the use of particles. “Sentence particles in Thai comprise a class of postposition forms that modify the sentence as a whole and signal various types of information concerning the linguistic or situational context within which a given utterance takes place” (Cooke 1989: 1). For example, the particle “สิ” /si1/ signals or indicates an imperative while the particles “ครับ” /khrap3/ and “ค่ะ” /kha1/ conveys politeness. Since particles occur very often in the spoken Thai, the translation method used is the COT when the particles appear in the TT.

6) Contractions

Smalley (1994) states that contractions are characteristics of spoken Thai. A contraction refers to a shorter form of a word. In this study, a contraction refers to both the shortening of vowel sounds as in “ยังไง” /jang0 ngaj0/ (how) instead of “อย่างไร” /jaang1 raj0/ (how), and the reduction of syllables in a word as in “โง่บาล”

/roong0baan0/ (hospital) instead of “โรงพยาบาล” /roong0pa0yaa0baan0/ (hospital). If there are contractions in the TT, the translation method used is said to be the COT.

7) Reduplication

According to Prasithratsint (2004) and Chodchoey (1988), reduplication is another characteristic of spoken Thai. Reduplication is a morphological process which produces reduplicatives or a combination of a word or phrase and its duplicate. There are many types of reduplicatives in Thai and they can suggest various kinds of meanings depending on the context and the tone of pronunciation. In this study, if there are reduplicatives in the TT, the translation method used is the COT. For example, if the word “children” is translated into Thai with reduplicatives “เด็กๆ” /dek1 dek1/ (child child) to indicate plurality instead of translating it as “เด็กหลายคน” /dek1 laaj4 khon0/ (many children), the translation method used is the COT.

To sum up, the FAT and COT translation methods can be differentiated from each other based on the above-mentioned seven sub-criteria for naturalness and another seven sub-criteria for orality, as shown in Table 3.7:

	FAT	COT
Naturalness: adjustments made or not		
1. Participant reference	×	✓
2. Unknown terms	×	✓
3. Idioms and figures of speech	×	✓
4. Exclamations and expletives	×	✓
5. Explicitation	×	✓
6. Collocations	×	✓
7. Word order	×	✓
Orality: the followings used or not		
1. Sentence division	×	✓
2. Colloquial words	×	✓

3. Expressive words	×	✓
4. Implication	×	✓
5. Particles	×	✓
6. Contractions	×	✓
7. Reduplications	×	✓

Table 3.7: The criteria to distinguish between the FAT and COT

The unit of translation as defined in this study

The unit of translation to be examined for its translation method in the present study is referred to as a humorous item. It is a part of a text that displays a humor technique which contributes to the intended funniness. It thus can be of different lengths depending on the technique used in a given item. For example, when the technique in use is allusion, the unit of translation can be a word or a phrase but when the technique in use is the unmasking, the unit of translation can be several sentences long. To help signal the unit of translation, it will be underlined in all examples given in this study.

Step 3:

The researcher calculated the mean score of funniness of each humorous item based on the questionnaire data collected from the samples of Thai and American viewers in order to identify which humorous items were translated successfully into Thai and which humorous items were not.

Step 4:

The researcher analyzed the humorous items whose humor was not transferred successfully into Thai (the Thai mean score was less than 2 but the American mean score was at least 2) in order to identify the translation problems.

Since the research methodology has already been explained in this chapter, the next chapter will report the findings concerning the characteristics of sitcom humor.

CHAPTER IV

CHARACTERISTICS OF SITCOM HUMOR

The first step of the research is to examine the characteristics of sitcom humor using the superiority and incongruity theories as a framework. According to the findings, 20% of the humorous items are characterized by superiority or the feeling of being better off than others whereas the other 80% are characterized by incongruity as shown in Figure 4.1:

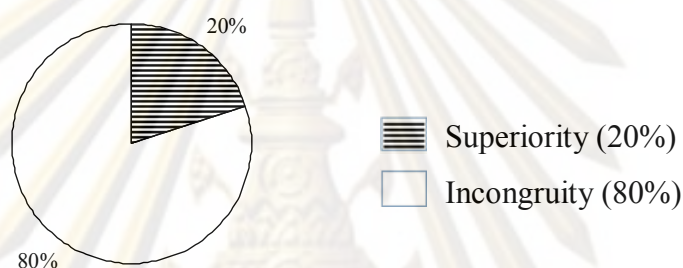


Figure 4.1: The distribution of the two major characteristics of humor

Humor Characteristics	Percentage
1) Superiority	20%
2) Incongruity (80%)	
2.1) Language Incongruity (44%)	
2.1.1) Pragmatic Incongruity	32%
2.1.2) Linguistic Incongruity	12%
2.2) Non-Language Incongruity (36%)	
2.2.1) Natural Incongruity	16%
2.2.2) Character Incongruity	8%
2.2.3) Social Incongruity	6%
2.2.4) Intertextual Incongruity	4%
2.2.5) Cross-modal Incongruity	2%

Table 4.1: The distribution of all various characteristics of humor

As shown in Table 4.1 on the previous page, the 80% of incongruity can be broken down into 44% of language incongruity and 36% of non-language incongruity. Under the language and non-language incongruities, the distribution among seven various types of incongruity is arranged from most to least. The pragmatic incongruity (32%) is the most common characteristic of sitcom humor whereas the least common characteristic is the cross-modal incongruity (2%).

Each characteristic of humor is realized through different humor techniques. That is, the humor techniques serve as the concrete evidence of each characteristic. They explain “how” superiority or a certain type of incongruity is achieved in a humorous item. There are altogether 47 humor techniques found in this study. Within each humor characteristic, these techniques can be grouped into different sets. Among the 47 humor techniques, 22 of them have already been mentioned by Berger (1997) while the other 25 are newly added in this study. In the following list, the 47 techniques are grouped and listed alphabetically under each characteristic of humor and the 25 additional techniques are italicized.

1) Superiority

- 1.1) *Aggression*
- 1.2) *Anger*
- 1.3) Difficulties
- 1.4) Disappointment
- 1.5) Embarrassment
- 1.6) *Irritation*
- 1.7) *Knowing another's game*
- 1.8) *Lame excuse*
- 1.9) Repartee
- 1.10) Repetition
- 1.11) *Retaliation*
- 1.12) Stereotype
- 1.13) *Stupidity*

2) Incongruity

2.1) Language incongruity

2.1.1) Linguistic incongruity

2.1.1.1) Lexical deviation

- *Coinage*

2.1.1.2) Phonological deviation

- *Alliteration*

2.1.1.3) Semantic deviation

- *Analogy*
- *Personification*
- *Wordplay*

2.1.1.4) Stylistic deviation

- *Mimicry*

2.1.2) Pragmatic incongruity

2.1.2.1) *False presupposition*

2.1.2.2) Over literalness

2.1.2.3) Violating Grice's Conversational Maxims

- Violating Quality Maxim (Hyperbole, *Lie*)
- *Violating Quantity Maxim*
- *Violating Relevance Maxim*

2.1.2.4) Violating Leech's Politeness Maxims

- *Violating Agreement Maxim*
- Violating Approbation Maxim (Insult, Ridicule, Sarcasm)
- *Violating Modesty Maxim*
- *Violating Sympathy Maxim*

2.2) Non-language incongruity

2.2.1) Intertextual incongruity

- *Allusion*

2.2.2) Natural incongruity

- 2.2.2.1) Absurdity
- 2.2.2.2) Contradiction
 - *Reality-word clash*
 - *Word clash*
- 2.2.2.3) Discrepant awareness
- 2.2.2.4) Misunderstanding
- 2.2.2.5) Violating expectation

2.2.3) Character incongruity

- 2.2.3.1) Eccentricity
- 2.2.3.2) *Role-reversal*
- 2.2.3.3) Unmasking
- 2.2.3.4) *Wickedness*

2.2.4) Social incongruity

- 2.2.4.1) *Human waste humor*
- 2.2.4.2) *Obscene humor*

2.2.5) Cross-modal incongruity

- 2.2.5.1) Auditory-verbal incongruity
 - *Auditory-verbal clash*
 - *Auditory-verbal pun*
- 2.2.5.2) Visual-verbal incongruity
 - *Visual-verbal clash*

The purpose of this chapter is to discuss each characteristic of humor and its associated techniques. Before moving on to the discussion, it is very important to note that the humor techniques are generally found in combination with different permutations. For example, we may find the technique ‘analogy’ used together with the technique ‘stupidity,’ as a result, we have a humorous instance exhibiting the

characteristics of both linguistic incongruity and superiority. Although we may not be able to separate the techniques clearly in each humorous instance, we generally can decide which technique is dominant and which is secondary. The humorous items in this study are therefore categorized according to their dominant techniques.

Next are the discussions of each characteristic of humor starting from the superiority, followed by the language incongruity (the linguistic and pragmatic incongruities), and then ended with the non-language incongruity (the intertextual, natural, character, social, and cross-modal incongruities). Under the discussion of each characteristic of humor, the percentage distribution of its related humor techniques is shown first, then each humor technique is presented in an alphabetical order with examples found in the study.

4.1 Superiority

Although most cases or 80% of humor in this study operate on an incongruity basis, some cases, despite lacking incongruous elements or having incongruity-related techniques as secondary techniques, could also evoke laughter from the audience. This is because these humorous items draw upon the idea of superiority.

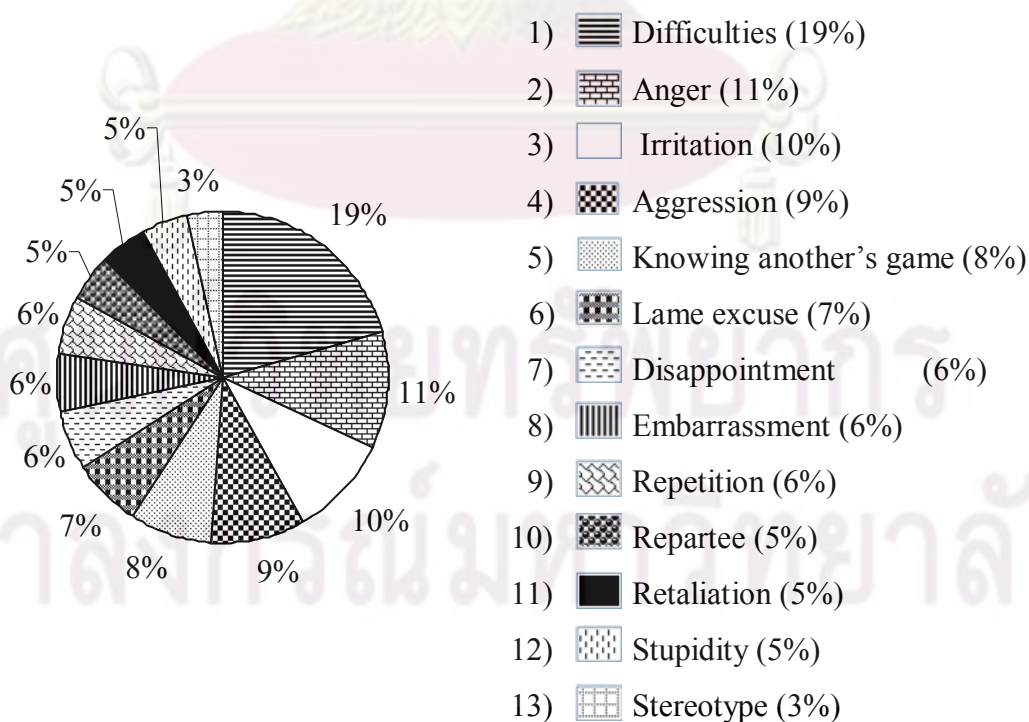


Figure 4.2: The distribution of thirteen humor techniques of superiority

In these humorous items, there always is a target of humor or a butt of a joke who the audience could laugh at. The butt of a joke may be stupid or may go through mishaps, mistakes, or misfortunes which make the audience feel better off than him/her. As shown in Figure 4.2, in the present study, the superiority characteristic of humor is realized through thirteen humor techniques with ‘difficulties’ as the most common technique and ‘stereotype’ as the least common one.

4.1.1 Aggression

The technique ‘aggression’ refers to the use of a situation in which a character says something which involves physical violence such as a threat to harm another character. For example, consider Example 4.1 below, which is taken from the sitcom *the King of Queens*:

Mary: Oh, and one other thing. (*leaning in, deadly earnest*)²
 I’m off right now, so I’ll be waiting outside in the
 parking lot, where I’m gonna gut you like a deer. ☺³
 (4.1) [1.1: KQ 40]⁴

This example is taken from a scene in which Mary, a very muscular waitress, is very angry at Doug, a customer who tells her restaurant manager that she makes a personal phone call while working. She therefore gives Doug “I mean it” look and threatens to gut him like a deer in the parking lot. This example is maybe funny not only because Doug is stunned by Mary’s utterance, but also because there is a role-reversal (see section 4.6.2) between Doug and Mary. Males are normally stereotyped as stronger and braver than females but in this case it is obvious that a big man like Doug is really scared of a small waitress like Mary. He is even petrified at the thought of leaving a table.

² The italicized texts in parentheses describe the character’s gestures or actions and what happens in the sitcom.

³ The smiley face symbol (☺) indicates where a laugh track occurs in the dialogue.

⁴ The information in square bracket is the reference numbers of humorous items in Appendix D. For example ‘1.1’ refers to the aggression technique, ‘KQ’ refers to the sitcom *the King of Queens*, and ‘40’ refers to the reference number of humorous item in the sitcom.

4.1.2 Anger

The technique ‘anger’ refers to the use of a situation in which a character says something that expresses his/her anger but the content of his/her utterance involves no aggression or physical violence. For instance, consider Example 4.2, from the sitcom *My Wife and Kids*:

Janet: But, I didn’t find any other pictures of all your other little old friends of Michael. Where's Danny's picture? Rob? Lawrence? Where are all those pictures at, Michael?

(Michael mumbles indistinctly.)

Janet: What, what, what... what was that?

Michael: *(clearing throat)* I said... *(clearing throat)* I might have thrown those away.

Janet: But you CONSCIOUSLY ☺ chose to keep the picture of your ex-girlfriend, Michael? Oh, we got a major crisis, in our marriage, Michael. ☺

(4.2) [1.2: WK 19]

This conversation is taken from a scene in which Janet is very angry at Michael because she finds out that Michael has secretly kept a picture of his sexy ex-girlfriend Sharon in a book that Janet gave him for Valentine’s Day. Janet speaks the sentence “But you consciously....” with a loud angry voice, especially the word “consciously” she emphasizes it by pronouncing it slowly with her loudest voice. We are now probably laughing at Michael because we know from Janet’s utterance that he is now in a big trouble.

4.1.3 Difficulties

The technique ‘difficulties’ refers to the use of a situation in which a character gets into all kinds of difficulties such as having accidents, making mistakes

or experiencing misfortune. For instance, consider Example 4.3, from the sitcom *The War at Home I*:

Mike: (off-screen) (yelling) Owwww...!
 Vicky: (to Dave) Was that Mike?
 (Vicky and Dave run upstairs and Vicky knocks on Mike's door)
 Vicky: Mike, honey, are you okay?
 Dave: What's wrong?
 Mike: (off-screen) (yelling) My penis is on fire! ☺

(4.3) [1.3: WH1 78]

This conversation is taken from a scene in which a teenage boy Mike is using the lubricant gel for masturbation that his father Dave bought him. Dave bought this gel because Mike had come to him, showed him his scraped penis and asked for help. In this case, we are laughing at Mike for he is so unfortunate that the gel is burning him.

4.1.4 Disappointment

This technique refers to the use of a situation in which a character feels unhappy because something he/she hoped for did not happen, or because someone or something was not as good as he/she expected. For instance, consider Example 4.4, taken from the sitcom *The War at Home II*:

Hillary: (on monitor) And now I'd like to thank the person who's responsible for me having the most beautiful boots in the world...
 Dave: (proud of himself) Here it comes.
 Hillary: (on monitor) ...Jessica Simpson! ☺

(4.4) [1.4: WH2 43]

In this scenes, Dave is watching his daughter Hillary' s video on her webpage hoping that Hillary would thank him for buying her a new pair of boots. However, it turns out that she thanks Jessica Simpson, the boots' designer, not her father Dave.

4.1.5 Embarrassment

The technique 'embarrassment' refers to the use of a situation in which a character finds himself/herself in a situation which makes him/her feel uncomfortable, ashamed or embarrassed. As Berger (1997: 17) states in her article, a character in a comedy who is made to feel ashamed or embarrassed would say or do all kinds of things to escape from the situation. For instance, consider Example 4.5:

- Oliver: *(on the phone)* I'll just email it to you now. Ok. Bye.
(turning to address Stewart) I never get tired of this phone. It has so many features and such a small...
(A phone rings.) There it is again.
- Stewart: *(taking an extremely small phone out of his pocket)*
 You know what? I think that's me. ☺
- Oliver: My God. That thing's tiny.
- Stewart: Yeah, a patient bought it back from Japan. I think it's the smallest phone made.
- Oliver: I hate my stupid phone. ☺

(4.5) [1.5: OP 36]

This is a conversation between a father Stewart and a son Oliver from the sitcom *Out of Practice*. Oliver is so proud that his phone is very small. However, Stewart's phone turns out to be even smaller than Oliver's. Oliver thus feel embarrassed and says that he hates his stupid phone just to escape from embarrassment. We perhaps find this example funny because we enjoy Oliver's humiliation.

4.1.6 Irritation

The technique ‘irritation’ refers to the use of a situation in which a character feels impatient or annoyed especially by something that happens repeatedly or for a long time. For instance, consider Example 4.6, taken from the sitcom *Still Standing*:

Bill: And who are we to stand between two people who wanna be together? I mean, you, you of all people must realize that. You know, you two... living in your house. Being who you are... you know, gay.

Shelly: Yeah! We get it! ☺

(4.6) [1.6: SS 84]

In this scene, Bill is trying to convince Shelly and Terry that they should not separate Lauren (Bill’s daughter) and Chris (Shelly and Terry’s adopted son) because these two kids really like each other even though Chris’s grades has dropped since he started going out with Lauren. Bill is trying to say that Shelly and Terry should understand this kind of romantic feeling better than anybody for they are a lesbian couple who never let anybody stand in their way. However, Bill is speaking in such a way that Shelly and Terry find it irritating. He keeps repeating about Shelly and Terry being gay “You know, you two... living in your house. Being who you are... you know, gay.” Therefore, Shelly replies to him with irritation “Yeah! We get it!”

4.1.7 Knowing another’s game

The technique ‘knowing another’s game’ refers to the use of a situation in which a character says something which shows that he/she notices or understands quickly a cunning trick of another character. For instance, consider Example 4.7, from the sitcom *My Wife and Kids*:

Michael: You’re being irrational. And you know what?

Janet: What?

Michael: What are you doing... snooping through my stuff?

Janet: Oh, no, no, no, no, no. You will not flip the script ☺ and make this my fault. I was doing the thing you've been putting off for the last six months...

(4.7) [1.7: WK 16]

In this scene, Michael does not want to admit that he is guilty for secretly saving his ex-girlfriend's photo. He tries to change the topic of conversation by blaming Janet for being nosy and going through his belongings without his permission. Here, Michael is a target of humor because we know that Janet is quick enough to know his game. She does not let him flip the script and makes it her fault, therefore Michael is not going to find an easy way out of this argument.

4.1.8 Lame excuse

The technique 'lame excuse' refers to the use of a weak or feeble excuse given by a character in order to explain his/her mistakes, and bad or careless behaviors. For instance, consider Example 4.8, taken from the sitcom *Out of Practice*, where Lydia is in a restaurant with her ex-husband Stewart and she is blaming him for spoiling their dog Monty with too much food.

Lydia: This dog has gained six pounds since our divorce. No wonder he likes you more than he likes me. You're stuffing him like a summer sausage. Halloween is coming and he's never gonna fit into his pirate suit. ☺

Stewart: That is a harsh accusation, Lydia.

Lydia: Stewart, you're holding meat under the table.

Stewart: How do you know that I'm just not picking it up? (to a lady sitting at the next table and handing her the meat) Madame, your pastrami. ☺

(4.8) [1.8: OP 51]

In this scene, while Lydia is talking to Stewart, we can see Stewart holding meat under the table, secretly feeding Monty, and Lydia noticing it. Stewart knows that he is guilty but he wants to deny Lydia's accusation. He thus pretends to turn to a lady at the next table, hand her the meat, and say that he just picks the pastrami up for her. We here laugh at Stewart for we know that his excuse is so feeble that Lydia is not going to believe it.

4.1.9 Repartee

The technique 'repartee' refers to the use of a comeback or a quick, sharp and amusing reply, which serves as a counter punch or a face-saving reply to put downs, blames or threats that may make a listener lose face (McArthur 1992: 861). For instance, consider Example 4.9, from the sitcom *Reba*, where Reba is telling her son Jake to put his baseball bat away.

Reba: Jake, didn't I tell you, you can't have your bat in the house?

Jake: But what if we're attacked?

Reba: What if I tan your hide? ☺

Jake: Then I can fight you off with my bat. ☺

(4.9) [1.9: RB 17]

We can see that Jake is not afraid of his mother despite being threatened with a severe punishment. Instead of obeying Reba, he quickly replies with a witty remark "Then I can fight you off with my bat" as a counter punch to the threat. His utterance shows that he regards his mother as an example of an attacker who he can fight off with his baseball bat. In this case, we are perhaps laughing at Reba not only because Jake's answer is quick and witty but also because it involves aggression even though we know that Jake is not really going to do that to his mother.

4.1.10 Repetition

As defined by Berger (1997: 35), the technique ‘repetition’ refers to the use of a situation in which the same humor happens repeatedly through such things as a) a running gag, for instance, Homer in the animated sitcom *The Simpsons* always shouts out “D’oh!” when he is frustrated, or b) a recurrence of ridiculous situations where a character has to cope with the same kind of situation again and again. For instance, consider Example 4.10, from the sitcom *Out of Practice*, where Stewart keeps having trouble with his tiny phone.

Stewart: *(on the phone)* Hello. Say again. One more time. ☺

(Two scenes later...)

Stewart: *(on the phone)* I’ll call you back. Say again. No. I’ll call you back. ☺

(4.10) [1.10: OP 46]

As already seen in Example 4.4, Stewart’s phone is even smaller than Oliver’s but the present example shows that his phone is so small that he always has trouble communicating with the other person on the line. He and the other person cannot hear each other well. He has to repeat what he said and ask the other person to repeat what he/she said as well. This phone situation happens twice in the sitcom and it turns Stewart, who looks rather pathetic, into the butt of a joke.

4.1.11 Retaliation

The technique ‘retaliation’ refers to the use of a situation in which a character takes revenge or gets even with another character who has done something unpleasant or unkind to him/her first. For instance, consider Example 4.11, from the sitcom *Still Standing*, where a daughter Lauren gets even with her father Bill for making her go out with Chris, a boy she does not like.

Bill: Chris, we’d be happy to let you and Lauren go to the movies together.

Chris: Great.

Lauren: Yeah, and guess what? The best part is my dad is gonna give us like fifty bucks in spending money. ☺
Right, Daddy?

(4.11) [1.11: SS 53]

In this scene, Lauren does not want to go to the movies with Chris, who she thinks is a nerd, so she asks her father Bill to pretend to not give her permission to go out with him. However, because Bill wants to make friends with a lesbian couple who are Chris's mothers, he denies Lauren's request. In order to revenge her father, Lauren tells Chris that Bill is going to give them fifty dollars in spending money. Bill then becomes a target of revenge as well as a target of humor in this joke.

4.1.12 Stereotype

The technique 'stereotype' refers to the use of a commonly held view about the characteristics and typical behavior patterns of some group of people which is considered as funny in certain society. For instance, consider Example 4.12, taken from the sitcom *Reba*, which plays on gay stereotypes.

Brock: We are going to a day spa.

Van: *(laughs)* Yeah, right. Well, what are we gonna do, get our nails done?

Brock: *(small chuckle)* Yeah. Manicure, pedicure, massage. They call it "The Gentleman's Fancy."

Van: *(reluctant)* Uh, Mister H., I know this question's a little late in our relationship, but uh, are you gay? ☺

(4.12) [1.12: RB 14]

In this scene, Brock is asking if his son-in-law Van wants to go to a day spa with him, but Van is reluctant to go and starts to feel suspicious about Brock being gay. Van's question "are you gay?" is funny because it makes Brock become the butt

of the joke. He is suspected as a gay due to a stereotypical idea that only gay men go to a spa, not heterosexual men.

4.1.13 Stupidity

The technique ‘stupidity’ refers to the use of a situation in which a character does or says something that reflects his/her low level of intelligence or makes another character look stupid. For instance, consider Example 4.13, from the sitcom *Two and a Half Men*:

Alan: I do. You’re, you’re saying that if Kandi were to move in here it would be an environmental disaster of epic proportions.

Charlie: Exactly.

Alan: So I guess now would be a bad time to tell you she’s been living here the past three weeks. 😊

(4.13) [1.13: TH 16]

In this scene, Charlie tells Alan that he does not want Alan’s girlfriend Kandi to move into their house because she would cause a lot of troubles. Actually, Kandi has moved in with them since last three weeks but Charlie has not noticed it yet. Alan’s revealing the truth makes Charlie look like an ignorant fool who has no idea of what has been going on in his own house.

4.2 Incongruity

According to the findings, 80% of humorous items in the study are characterized by incongruity and the incongruity can be further categorized into two main groups: language (44%) and non-language (36%) incongruities, each of which is sub-categorized into different types of incongruity as follows:

4.2.1 Language Incongruity

4.2.1.1 Linguistic Incongruity

4.2.1.2 Pragmatic Incongruity

4.2.2 Non-Language Incongruity

4.2.2.1 Intertextual Incongruity

4.2.2.2 Natural Incongruity

4.2.2.3 Character Incongruity

4.2.2.4 Social Incongruity

4.2.2.5 Cross-modal Incongruity

4.2.1 Language incongruity

When a humorous item is characterized as having language incongruity, this means that there are some kinds of incongruity in the use of language in that item. With reference to the findings, two kinds of language incongruity are found: the linguistic incongruity and the pragmatic incongruity.

4.2.1.1 Linguistic incongruity

Linguistic incongruity, as mentioned by Vandaele (2002: 228), refers to anything that could be regarded as being opposite to or deviating to some degree from the “normal language.” Stuttering, monotone speech, and regional accent can thus be examples of linguistic incongruity for we normally expect language to be fluid, to be varied in intonation, and to be pronounced with standard accent. In this study, the linguistic incongruity is realized through six techniques with ‘analogy’ as the most common and ‘alliteration’ and ‘mimicry’ as the least common, as shown in Figure 4.3.

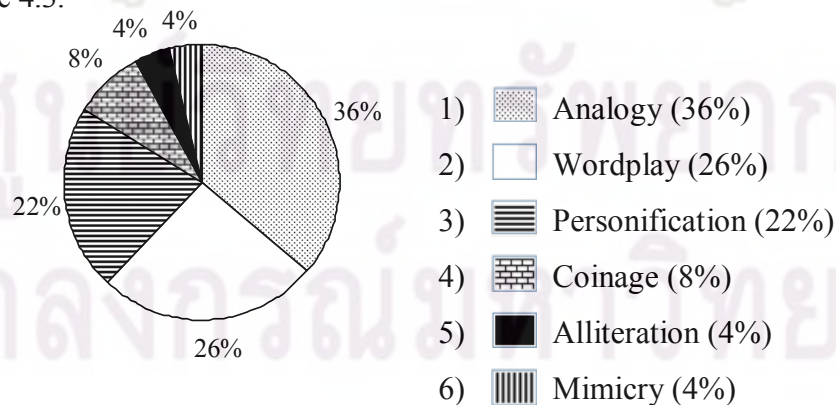


Figure 4.3: The distribution of six humor techniques of linguistic incongruity

These six techniques, which soon will be discussed in an alphabetical order, deviate from the normal language in different ways, but their deviations can be grouped into four sets as follows:

- a) Lexical deviation: Coinage
- b) Phonological deviation: Alliteration
- c) Semantic deviation: Analogy, Personification, Wordplay
- d) Stylistic deviation: Mimicry

4.2.1.1.1 Alliteration

The technique ‘alliteration’ refers to the use of the repetition of the same consonant sound in words close together, often an initial consonant sound or that at the beginning of stressed syllables (Murfin & Ray 2003: 10). It should be stressed that alliteration is based on the sounds of letters, not the spelling of words; for example, ‘key’ and ‘cap’ alliterate, but ‘cap’ and ‘cell’ do not. Although we can find alliteration in everyday speech such as in sayings like ‘look before you leap’ or in collocations like ‘bed and breakfast,’ alliteration is considered here as an incident of phonological deviation from the normal language for we normally would not expect language to be spoken in an alliterating style. Generally, this kind of phonological deviation creates a musical effect which serves purposes such as mnemonic, emphatic or ornamental, but in the present study it is found to be used for a humorous purpose. For instance, consider Example 4.14, from the sitcom *My Wife and Kids*:

Janet: This is evidence. You’ve been busted.
 Michael: Busted?
 Janet: That’s right. Busted with busty, buster. ☺

(4.14) [2.1: WK 13]

This dialogue is taken from a scene in which Janet is really mad at her husband Michael because she feels that he cheats on her with the secretly-kept picture of his ex-girlfriend Sharon. In this example, there is the alliteration of the

sounds [b] and [t] in the sentence “Busted with busty, buster.” The word ‘busty,’ a slang term for a woman with large breasts, and the word ‘buster,’ a slang term for an annoying man, are deliberately chosen to form the alliteration with the word ‘busted.’ In general, this scene is already funny because Michael is in a difficult situation, but the fact that these three words alliterate specifically makes this sentence even more comical.

4.2.1.1.2 Analogy

The technique ‘analogy’ refers to the use of a comparison of two different things, which are alike in certain respects. It includes figures of speech such as a metaphor, which is an implied analogy, and a simile, which is an expressed analogy (Holman & Harmon 1992: 20). In this study, an analogy is considered as an incident of semantic deviation from the normal language because it can point out a semantic relationship between two things that normally at first is not visible to readers. This semantic relationship between two things first lies in the mind of the analogy writer and then is made visible to readers, who are given a chance to think or interpret the connection. Generally, an analogy is used to make an idea vivid, clarify an unfamiliar idea, or even strengthen an argument through a line of reasoning, but it is found in this study that an analogy is also used as a technique of humor.

Nonetheless, as explained by Berger (1997: 8), an analogy by itself is not always humorous. It is often humorous when it is used with other techniques such as insult (see section 4.3.4), sarcasm (see section 4.3.6), hyperbole (see section 4.3.8) or when it deals with a taboo topic such as sex (see section 4.7.2). The following example is from the sitcom *Out of Practice* where an analogy is funny because it is used in combination with an obscene humor.

Oliver: Hey mom.

Lydia: Hi Oli.

Oliver: What are you guys doing here?

Lydia: Hmm, It’s your father’s week with Monty so I requested we do the handoff down here. Last time his

little girlfriend answered the door wearing a kimono
so short and I could practically see her little Tokyo. ☺

(4.15) [2.2: OP 14]

This conversation is taken from a scene in which Lydia is explaining to her son Oliver that she does not want to go to her ex-husband Stewart's apartment because she does not want to meet his new girlfriend who dresses improperly. In this example, Lydia is using an implied metaphor, comparing a woman's sex organ to Tokyo. Tokyo, which is the capital city and the main financial and business center of Japan, is chosen to be the vehicle of this metaphor because it is related to a kimono, the traditional costume of Japan which is worn by Stewart's new girlfriend; and also perhaps because Tokyo is of central importance to Japan in a way that the sex-organ is of central importance to Stewart's new girlfriend.

4.2.1.1.3 Coinage

The technique 'coinage' refers to the use of a new word or phrase that sounds strange or ridiculous and is invented by a character in a sitcom. This technique is regarded as an incident of lexical deviation because we cannot expect to find these newly-created words in the normal language. For instance, in the sitcom *Still Standing* where Lauren (Bill's daughter) and Chris (an adopted son of a lesbian couple Terry and Shelly) start to like each other and go on a date, Bill goes to see Terry and Shelly at their house and a coinage arises in their conversation:

Bill: Hey, neighbors!

Terry: Oh, hi, Bill.

Bill: Yeah, I was just chatting with eh, Lauren and Chris.

Those two seem to be gettin' along great. Who knows, this keeps up, you could become our lesbian-in-law. ☺ Is that the correct term?

(4.16) [2.3: SS 62]

The word ‘lesbian-in-law’ is formed through an analogical construction to the terms such as mother-in-law or father-in-law, which are used to call someone who is the mother or the father of our spouse. However, English does not have the term for a kind of lesbian or same-gendered guardians of our spouse, so Bill just coins the word “lesbian-in-law” specifically for Terry and Shelly. This strange but sensible word is responsible for the comical effect in this example.

4.2.1.1.4 Mimicry

The technique ‘mimicry’ refers to the use of a situation in which a character copies the way another character speaks. For instance, consider Example 4.17, from the sitcom *Reba*:

Barbra Jean: Ree, Ree, Ree, Ba, Ba, Ba, Ba. Behave!

Reba: You’re ba, ba, ba, ba, ba, ba, bananas. ☺

(4.17) [2.4: RB 26]

In this scene, Reba disagrees with Barbra Jean on how to discipline their children. Barbra Jean tries to show to Reba that she can make discipline fun by using puppets and hip-hop communication, but Reba sees it as a stupid idea. In fact, there are three techniques at work: mimicry, repartee and insult (see section 4.3.4) in this item. Barbra Jean jokes with Reba by saying her name in a hip-hop manner and telling her to behave, Reba immediately responds with a sharp reply “You’re ba, ba, ba, ba, ba, ba, bananas.” Reba does not only spontaneously mimic Barbra Jean’s hip-hop, but also cleverly insults Barbra Jean through the word “bananas,” which means crazy or silly and also permits the repetition of the sound “ba.”

4.2.1.1.5 Personification

The technique ‘personification’ refers to the use of a figure of speech in which human qualities are attributed to something nonhuman such as animals, objects, or ideas (McArthur 1992: 764). Since personification allows things to be treated or represented as persons, personification is considered in this study as an

incident of semantic deviation from the normal language. Although personification is generally employed to make inanimate objects become more interesting or make abstract ideas become more real, it is found in the present study that personification is also used to generate humor. For instance, consider Example 4.18, from *Everybody Loves Raymond*:

Debra: Well, there is another option, you know?
 Ray: Well, what, what?
 Debra: We discussed it. Little snip snip. ☺
 Raymond: Hey! Ow! No! ☺ Watch with that kind of talk,
 huh? He can hear you. ☺

(4.18) [2.5: RM 20]

In this scene, Debra asks her husband Raymond to have a vasectomy, but Raymond does not want to do it and asks Debra to be more careful with her words because they can hurt his penis' feeling. This example is obviously hilarious because Raymond personifies his penis, which is quite a ridiculous thing for a normal person to do. The personification is realized through the third person pronoun "he."

4.2.1.1.6 Wordplay

The technique 'wordplay' refers to the use of a pun or a play on words/phrases that are similar in sound but different in meaning (Holman & Harmon 1992: 383). Ambiguity is a central concept for this technique. The ambiguity can result from a) different shades of meaning of one word (polysemy), b) two different words with the same sound (homophony), c) two expressions pronounced in nearly the same way, or d) the use of a literal meaning and a metaphor or an idiom. The technique 'wordplay' is regarded in this study as an incident of semantic deviation from the normal language because we normally do not expect language to be ambiguous and confusing. Several instances of wordplay are found to be the source of comical effect in this study. For instance, consider Example 4.19 from the sitcom *Still Standing*:

Bill: ...Hey, uh, let's leave this on a good note, you know,
bury the hatchet.

Ed: How can I bury the hatchet? You took it from me.
You stole it and never gave it back. ☺

(4.19) [2.6: SS 6]

Here we have both the techniques 'wordplay' and 'over literalness' (see section 4.3.2). It is a scene in which Ed, Bill's old neighbor, comes to say goodbye to Bill because he and his wife are going to move to Hawaii. During the time that they were neighbors, Bill took advantage of Ed every once in a while such as stealing Ed's snow blower or using his hot tub without permission. Therefore, since Ed will be leaving soon, Bill tells Ed to 'bury the hatchet.' Bury the hatchet is an idiom which means "to agree to stop arguing about something and become friends" (LDOCE 2005), but Ed takes this idiom literally and says that he cannot bury the hatchet (a small axe) because Bill stole it from him and never gave it back.

4.2.1.2 Pragmatic incongruity

Pragmatic incongruity in this study refers to the deviation from the proper use of language in context or the breaking of expectations concerning the actual use of language. Specifically, it refers to violations of Grice's Conversational Maxims and Leech's Politeness Maxims. According to Paul Grice (1975), conversations are governed by cooperation between speakers and listeners. In order to shape their utterances in a way that listeners would understand, speakers will try to be cooperative by obeying four Conversational Maxims.

- 1) Quantity Maxim: Give the right amount of information.
- 2) Quality Maxim: Do not lie and say something for which you do not have enough evidence.
- 3) Relevance Maxim: Give relevant information.
- 4) Manner Maxim: Be clear, brief and orderly.

Apart from cooperation, conversations are also governed by politeness. Geoffrey Leech (1983) has proposed six Politeness Maxims as a way to explain how politeness operates in conversational exchanges.

- 1) Tact Maxim: Minimize cost to other.
- 2) Generosity Maxim: Minimize benefit to self.
- 3) Approbation Maxim: Minimize dispraise of other.
- 4) Modesty Maxim: Minimize praise of self.
- 5) Agreement Maxim: Minimize disagreement between self and other.
- 6) Sympathy Maxim: Minimize antipathy between self and other.

The fact that humor is sometimes a kind of ‘non-bona-fide’ communication or a kind of communication that violates at least one Conversational Maxim has already been pointed out by Raskin (1985) and Attardo (1993), but the present study also finds that humor is sometimes a kind of communication that violates the Politeness Maxims as well. Besides maxim violations, two other pragmatic-related techniques are also found to produce humor. They are false presupposition and over literalness. Therefore, in this study, twelve techniques altogether as shown in Figure 4.4 are found to bring about the pragmatic incongruity with ‘ridicule’ and ‘sarcasm’ as the top two common techniques and ‘false presupposition’ as the bottom one.

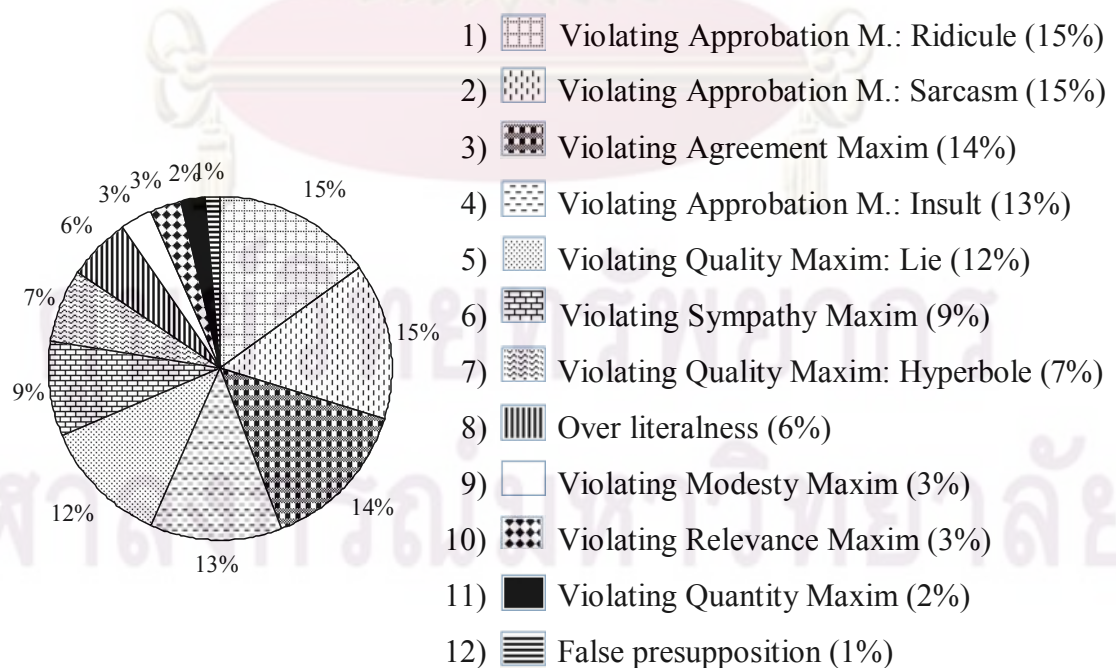


Figure 4.4: The distribution of twelve humor techniques of pragmatic incongruity

These twelve techniques, which soon will be discussed in an alphabetical order, can be grouped into four sets as follows:

- a) False presupposition
- b) Over literalness
- c) Violating Grice's Conversational Maxims:
 - Violating Quality Maxim (Hyperbole, Lie)
 - Violating Quantity Maxim
 - Violating Relevance Maxim
- d) Violating Leech's Politeness Maxims:
 - Violating Agreement Maxim
 - Violating Approbation Maxim (Insult, Ridicule, Sarcasm)
 - Violating Modesty Maxim
 - Violating Sympathy Maxim

4.2.1.2.1 False presupposition

Presuppositions are implicit assumptions about the real world whose truth is taken for granted or is required in order that the utterance be appropriate in the context (Fromkin & Rodman 1998: 198). For example, the speaker of the sentence "Amy doesn't take piano lessons anymore" presupposes or assumes the fact that Amy once took piano lessons. For the technique 'false presupposition' here, it refers to the use of a situation in which a speaker and a listener do not share the same presupposition for an utterance. For instance, consider Example 4.20, from the sitcom

Two and a Half Men, where Alan is talking to his new girlfriend Kandi.

Kandi: (to Jake) You know, I'm a child of divorce too, Jake.

Alan: Really? How old were you when your parents split up?

Kandi: Twenty-two.

Alan: But you're twenty-two now.

Kandi: Twenty-two and a half. Boy, what I'd give to be
twenty-two again. ☺

(4.20) [3.1: TH 58]

There is here an incongruity between Alan's and Kandi's presupposition about when Kandi's parents divorced. The word 'child' in 'a child of divorce' triggers Alan to assume that Kandi's parents divorced when Kandi was a little kid just like Jake (Alan's son) or at least few years earlier than the time of saying. This is the presupposition behind Alan's question "How old were you when your parents split up?" Nonetheless, it unexpectedly turns out that the divorce just happened in the immediate past; it was only half a year ago. It is important to mention that false presupposition is not the only technique contributing to the humor in this conversation because the technique 'stupidity' is also at work. Kandi is a kind of beautiful but stupid character, who always makes a fool of herself and only cares about beauty. In this case she honestly thinks that half a year is considered the distant past, which is long enough to allow an adult person like her to call herself 'a child' of divorce. The sentence "Boy, what I'd give to be twenty-two again," also suggests us that in her view, six months are extremely long time which have made her age a lot.

4.2.1.2.2 Over literalness

The technique 'over literalness' refers to the use of a situation in which a listener fails to recognize or deliberately ignores an illocutionary force of a speaker's utterance. To put it simply, a listener takes words literally or at face value. For instance, consider Example 4.21, from the sitcom *The War at Home I*, where Vicky is upset with her husband Dave because he gets into a quarrel with Omar, a guest who Vicky invites over for a barbecue. After Omar leaves, Dave and Vicky go into the kitchen standing by the sink, and here is their conversation:

Vicky: I don't even know where to start.

Dave: Okay, um, you wash, I'll dry. ☺

(4.21) [3.2: WH1 56]

When Vicky says that she does not know where to start, she is talking about the fight between Dave and Omar and not about cleaning up the kitchen mess. She wants some explanation from her husband, but because Dave does not want to explain anything to her, he pretends not to have understood her intended message and takes her words literally as simply asking him about how they should do with the dishes. Here, Dave refuses to acknowledge a speech act of complaint and deliberately gives Vicky irrelevant information “Okay, um, you wash, I’ll dry.”

4.2.1.2.3 Violating Agreement Maxim

This technique refers to the use of a situation in which a speaker says words expressing disagreement or disobedience to a listener. That is, disagreement is maximized instead of minimized as suggested by the Agreement Maxim. For instance, consider Example 4.22, from the sitcom *My Wife and Kids*, where Michael is made to feel embarrassed because his marriage counselor Dr. Mason disagrees to help him.

- Michael: Are you gonna let her just take shots at me?
Come on, Doc. You’re a guy. You should understand my point of view.
- Dr. Mason: You mean, like a friend?
- Michael: Yes.
- Dr. Mason: Well, I’ve got a news flash for you, buddy, I’m not your friend. ☺

(4.22) [3.3: WK 32]

In this scene, Michael is insulted by his wife Janet and he asks Dr. Mason to take his side and support him in a way that friends would support each other. However, Dr. Mason disagrees to comply with Michael and tells Michael that he is not his friend. This makes Michael lose face and becomes the butt of a joke.

4.2.1.2.4 Violating Approbation Maxim: Insult

The technique ‘insult’ refers to the use of an offensive or rude remark that is stated explicitly in order to degrade a person or some other objects such as institutions or occupations. This technique violates the Approbation Maxim because it maximizes dispraise of listeners. For instance, consider Example 4.23, from *Everybody Loves Raymond*, where Frank, Raymond’s father, insults Raymond and Debra after he finds out that the chocolate coins that he has just given to children on Halloween are in fact condoms in brightly colored wrappers which belong to Raymond and Debra.

Frank: I don’t get it. What’s the big deal?

Robert: What’s the big deal?

(Robert whispers in Frank’s ear something we could not hear.)

Frank: *(to Raymond and Debra)* You are sick. ☺

(4.23) [3.4: RM 89]

The sentence “You are sick” is humorous because it makes Raymond and Debra, who is being insulted, become the butt of a joke. Furthermore, we know that “You are sick” is merely an insult that is tied to Frank’s role in a story, and we know that Raymond and Debra are actually not mentally ill. They just own condoms in fancy wrappers, which make them too odd for someone who is of an old age like Frank.

4.2.1.2.5 Violating Approbation Maxim: Ridicule

The technique ‘ridicule’ is another incident of violations of the Approbation Maxim, which refers to the use of an unkind remark that is intended to belittle and make fun of someone or something in a contemptuous way (Berger 1997: 38). In other words, ridicule aims to make individuals or some other things seem stupid, unimportant and deserve no respect. For instance, consider Example 4.24, from the sitcom *Reba*:

Van: Like a bird that warns of danger. Brock! Brock!

Brock! ☺

Brock: Alright, okay Van. Hey, hey, hey.

(4.24) [3.5: RB 49]

In this scene, Brock and his son-in-law Van are at the spa. Brock tells Van that Van can start calling him with his first name – Brock – in stead of calling him Mr.H, which is an initial of his last name Hart. Van grasps this opportunity to ridicule Brock’s name. Brock thus becomes the butt of a joke. Van is making fun of Brock by pronouncing his name loudly in a panicky manner, which demonstrates that Brock’s name really sounds like a parrot or a bird that warns of danger.

4.2.1.2.6 Violating Approbation Maxim: Sarcasm

The technique ‘sarcasm’ refers to the use of language that is directed at a specific person and intended to wound and deflate. Sarcasm and insults are thus similar in terms of their purpose which violates Leech’s Maxim of Approbation, but while insults are direct offensive remarks, sarcasm is indirect (Berger 1997:39). In other words, sarcastic remarks are oblique insults, which usually involve verbal irony or an act of saying one thing but meaning another (Murfin & Ray 2003: 425). For instance, consider Example 4.25, from the sitcom *Everybody Loves Raymond*, where Marie uses a sarcastic question in order to offend her husband Frank, who annoys her.

Marie: Frank, – Frank, – give me back the candy. I need them. – It’s for the children! Please come on, I don’t have enough candy. – You’re being foolish. Please – I don’t have enough candy!! – You think that’s so different from who you really are? ☺

(4.25) [3.6: RM 67]

In this scene, Frank’s behavior really gets on Marie’s nerve because he pretends to act like Frankenstein and pretends not to have understood what Marie says. He holds tight to the candy and does not give it back to Marie. Thus, Marie sarcastically asks him “You think that’s so different from who you really are?” We can infer a conversational implicature from this sarcastic question that the way Frank is acting

now is not different from who he really is. Frank becomes a target of humor in this example because Marie is indirectly insulting him that he is a foolish person who always behaves in a silly way.

4.2.1.2.7 Violating Modesty Maxim

This technique refers to the use of a situation in which a speaker praises himself/herself. According to the Modesty Maxim, speakers should minimize self-praise in order to be polite and avoid being seen as immodest or boastful. In sitcoms, there are some characters who are funny just because they are immodest. They have a very high opinion of themselves and are not afraid to say so. For instance, consider Dave, from the sitcom *The War at Home I*, who thinks of himself as a former cool kid:

Dave: I'm telling you, he's way too experienced for her.

Vicky: How do you know that?

Dave: Because she thinks he's a cool kid. And cool kids have sex. I know this because I was a cool kid. ☺

(4.26) [3.7: WH1 11]

4.2.1.2.8 Violating Quality Maxim: Hyperbole

The technique 'hyperbole' refers to the use of a deliberate exaggeration or overstatement which makes something seem much larger or much more significant than it really is (Murfin & Ray 2003: 205). Hyperbole thus can be regarded as a violation of Grice's Maxim of Quality. For instance, consider Example 4.27, from the sitcom *Still Standing*, where Bill and Judy persuade Chris to break up with their own daughter Lauren because Terry and Shelly, Chris's lesbian mothers, have threatened Bill that they will not allow Bill and Judy to build a deck close to their property line if Bill and Judy cannot persuade the two kids to break up.

Chris: But I really like Lauren.

Judy: Yeah, so do we. ☺ But this is bigger than all of us. Say one day you two get married, and you're a big time doctor going to cure terrible diseases and Lauren says to you "No, no, honey. Stay home and watch 'The Real World' with me." And you're like "Fine." And then a million people die. ☺

Chris: We're just hanging out. ☺

(4.27) [3.8: SS79]

What Judy says is a huge exaggeration since Chris and Lauren are merely teenage kids who have just started dating a couple of weeks ago. Therefore, a) getting married, b) Chris being a highly competent doctor and c) a million people dying because Lauren asks Chris to stay home are things far beyond reality. Judy blows things up to extremes and this clearly reflects how desperate Bill and Judy are for the deck.

4.2.1.2.9 Violating Quality Maxim: Lie

The technique 'lie' is another incident of violations of Grice's Quality Maxim. It refers to the use of an intentionally false statement or something that a speaker says despite knowing that it is untrue. For instance, consider Example 4.28, from the sitcom *Reba*, where Elizabeth, Cheyenne's daughter, breaks her grandmother Reba's picture frame, but here is what Cheyenne tells Reba:

Reba: What happened to my picture frame?!

Cheyenne: Jake broke it. ☺

(4.28) [3.9: RB 44]

Before Reba asks who breaks her picture frame, Cheyenne tells her mother the truth about a broken lamp. Her younger brother Jake was the one who broke the lamp but blamed it on Henry, Barbra Jean's son. Consequently, Reba gets very upset with Jake and ground him for a week. When Cheyenne sees how mad her mother

already is, she decides to lie to her mother about the picture frame, and blames it on Jake. Therefore, this example is humorous not only because we know that Cheyenne is lying, but also because there is an incongruity in Cheyenne's behaviors. She does not like that her brother lies to her mother, but in the end she lies to her mother as well. It is thus like a case of the pot calling the kettle black.

4.2.1.2.10 Violating Quantity Maxim

This technique refers to the use of a situation in which a speaker gives too much or too little information to a listener, hence violating the Quantity Maxim. For instance, consider Example 4.29, from the sitcom *Still Standing*:

(Bill opens the door after the doorbell rings.)

Ed: Hey, I just came over to say good-bye.

Bill: Good-bye. ☺ *(Bill is closing the door.)*

Ed: Aren't you gonna wish me good luck?

Bill: Good luck. ☺ *(Bill is closing the door again.)*

(4.29) [3.10: SS 1]

In this scene, Ed, who is Bill's neighbor, comes over to Bill's house in order to say good-bye because he and his wife are going to move to Hawaii. We can see that this is an uncooperative exchange on the part of Bill because he breaks the Quantity Maxim. He says much less than required or expected to. Normally, when someone we know comes to say good-bye, we are not only expected to say good-bye back but also to express our concern by asking further questions like "Where will you go?" or "Is there something I can help you?" Bill makes it clear that he does not want to socialize with Ed by breaking the Quantity Maxim, which makes this example funny, but it should also be noted that the lexical parallelism of the word 'good' also plays a role in creating the humor here.

4.2.1.2.11 Violating Relevance Maxim

This technique refers to the use of a situation in which a speaker does not give relevant information to a listener, hence violating the Maxim of Relevance. For

instance, consider Example 4.30, from the sitcom *Everybody Loves Raymond*, where Raymond is at a restaurant telling his brother Robert and his friend Andy that he is going to have a vasectomy, but Andy, who has a very strong interest in composing poems, does not seem to care about Raymond's problem.

Raymond: Alright. I'm getting a vasectomy.

Andy: Vasectomy?

Raymond: Um-hmm.

Andy: What rhymes with vasectomy? ☺

(4.30) [3.11: RM 38]

Here we can see that Andy does not care or concern about the fact that his friend, Raymond, is going to have a vasectomy. His only interest is to find a word that would rhyme with the word "vasectomy." What Andy asks here is irrelevant to the topic of conversation (Raymond getting a vasectomy) and makes this example funny.

4.2.1.2.12 Violating Sympathy Maxim

This technique refers to the use of a situation in which a speaker says words expressing no sympathy for a listener who is in a bad situation. For instance, consider Example 4.31, from the sitcom *the War at Home 1*, where Dave cares about himself much more than his own daughter Hillary. This example is taken from the scene in which Dave is very upset when he finds out that Hillary broke up with her boyfriend Taye. However, the reason he is upset is not because he feels sorry for his daughter, but it is because he is disappointed that he will not be able to play golf at the luxurious private golf club anymore since he can only go there when Taye's father Omar takes him. Below is an exchange between Dave and Hillary where Dave demands an explanation from Hillary why she broke up with Taye despite knowing that she does not want to talk about it.

- Hillary: Dad?! All right, you really want to know?
 Dave: Yeah.
 Hillary: Taye's pressuring me to go all the way and I'm not ready yet.
 Dave: Oh... (*contemplating for a while*) What else? ☺

(4.31) [3.12: WH1 76]

In this case, we probably laugh at Dave because he is such a selfish character who only cares about himself. The fact that Taye is pressuring Hillary to have sex with him should be a reason that is good enough for her to break up with him, but it is obvious that Dave does not think so. His question "What else?" shows us that he does not concern about his daughter's feeling and he wants some more explanations.

4.2.2 Non-language incongruity

According to the findings, 36% of humorous items are characterized with non-language incongruity, which can be sub-categorized into five types: a) intertextual incongruity, b) natural incongruity, c) character incongruity, d) social incongruity, and d) cross-modal incongruity. These five types of non-language incongruity will now be discussed in more detail.

4.2.2.1 Intertextual incongruity

Intertextuality is a term coined by the French structuralist Julia Kristeva who regards that "any text is an amalgam of others" and is "part of a larger fabric of literary discourse, part of a continuum including the future as well as the past" (Murfin & Ray 2003: 219). To put it simply, Kristeva proposes that no text can be said to be completely original. Any text always draws on previous texts in some ways, as a result, "any text is an intertext in a succession of texts already existing or yet to be written" (McArthur 1992: 525). Texts can be interconnected to one another through intertextual relationships such as quotation, allusion, parody, style, genre, revision and even translation. As for this study, the term intertextual incongruity only

refers to a technique of allusion, where the text clashes with its source by being different or being used in different circumstances.

The technique ‘**allusion**’ refers to the use of a brief reference to a famous person, place, event, object, statement, or idea found in literature, mythology, history, religion, news or popular culture (Murfin & Ray 2003: 11). Whether an allusion is effective or not depends on a body of knowledge shared among speakers and listeners. In this study, it is found that an allusion is used as a humor technique. For instance, consider Example 4.32, from the sitcom *Reba*, where Reba is very angry at the way Barbra Jean disciplines her son Henry. Henry breaks Reba’s lamp with a baseball bat, but Barbra Jean disagrees to punish him with a spanking and insists to discipline him by just warning him and taking away his blue sticker, which he has received as an award for his good behavior. Reba thus goes over to the door, opens it and says:

Reba: Get out!

Barbra Jean: What?

Reba: Get out, and take Chuckie with you! ☺

(4.32) [4: RB 36]

In this example, Reba makes an allusion to the thriller movie *Child’s Play*, which is a movie about a killer doll called Chuckie, who is possessed by the soul of a serial killer. In the sentence “Get out, and take Chuckie with you!” Reba metaphorically calls Henry as Chuckie. Although this may sound like an overstatement since Henry does not kill or hurt anybody, this well reflects how angry Reba is. Reba can no longer stand this mother-and-son couple and she wants them to leave her house right away. This comical allusion probably has a high chance of being understood across cultures because the movie *Child’s Play* is quite well-known internationally, and it should also be noted here that this example not only has the characteristic of intertextual incongruity, but also has the characteristics of linguistic incongruity and superiority since there are three techniques working together: allusion, metaphor and anger.

4.2.2.2 Natural incongruity

As defined by Vandaele (1999: 254), a natural incongruity refers to an incongruity which would be perceived as funny under all circumstances. For instance, it could involve logical incongruity such as absurdity; a gap between what one thinks and others think such as misunderstanding; or just a violation of what is expected. In this study, the natural incongruity is realized through six humor techniques as shown in Figure 4.5 with ‘violating expectation’ as the most common technique and ‘discrepant awareness’ as the least common one.

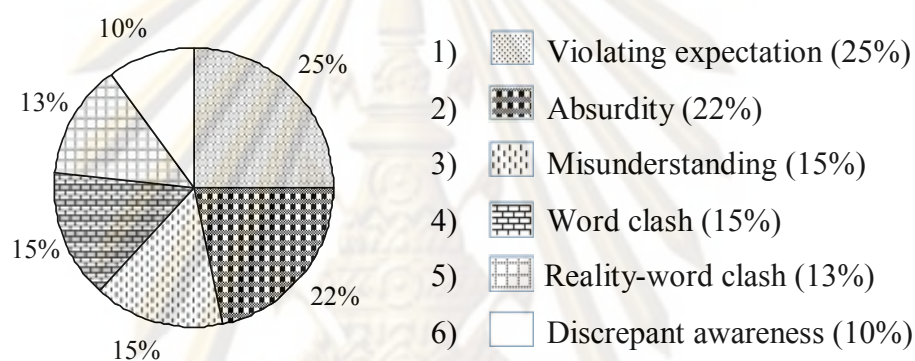


Figure 4.5: The distribution of six humor techniques of natural incongruity

For ‘reality-word clash’ and ‘word clash’ techniques, they can be grouped together as contradiction. For the reality-word clash technique, a character’s utterance contradicts the reality. For the word clash technique, a character’s utterance contradicts his/her own previous utterance.

4.2.2.2.1 Absurdity

The technique ‘absurdity’ refers to the use of a situation in which a character plays around with logic or says something that is illogical or unreasonable. For instance, consider Example 4.33, from the sitcom *My Wife and Kids*, where humor results from Todd’s nonsensical statements.

Todd: Yeah, that’s just like the time my woman came home early...and caught me in bed with her sister.

Now...she's the one who came home early. And she gonna try and blame that on me? She was trippin', right? Right? Right? Right? ☺

(4.33) [5.1: WK 46]

In this scene, Michael is at his office talking to his workers, Todd, R.J., and Brian, about his problem at home – his wife, Janet found a picture of his ex-girlfriend that he has secretly kept. Todd wants to support Michael by saying that this kind of situation happened to him before, and he is not guilty in the same way that Michael is not guilty – the persons who are guilty in his view are their wives. In fact, his situation is very different from that of Michael because Todd actually had sex with his wife's sister. Todd is morally wrong and definitely guilty, but he makes it sound like he is not, and it is his wife's fault that she came home early and saw what happened. This is really an absurd idea; as a result, nobody in that scene agrees with him.

4.2.2.2.2 Discrepant awareness

This technique refers to the use of differences in awareness of what is going on in a sitcom among the audience and the characters. That is, we may have a situation in which a) the audience know things that the characters in a sitcom do not know, or b) the audience and some characters know things that some other characters do not know. For instance, consider Example 4.34, from the sitcom *Everybody Loves Raymond*, where Frank is the only character in this scene who does not know what is actually going on.

Frank: Oh, I almost had a riot on my hands. Good thing I found those chocolate coins you left in the cupboard.

Raymond: Chocolate coins?

Debra: Chocolate coins in brightly colored wrappers, Ray. ☺

- Raymond: The things? You gave out the things? ☺
- Frank: Yeah, so what?
- Raymond: So – you don't go in somebody's house and go in their cabinets and take their things and gave 'em out, you maniac! ☺
- Frank: It's a Halloween. You gotta give the kids what they want. ☺

(4.34) [5.2: RM 85]

The humor in this scene derives from Frank's misunderstanding and the discrepant awareness between Raymond/Debra and Frank. Frank has no clue that he mistook colorful condoms as chocolate coins and gave them to children while Raymond and Debra are shocked when they learned about this. Especially Raymond, he even calls his own father "you maniac!" which is an insult.

4.2.2.2.3 Misunderstanding

This technique refers to the use of a situation in which a character in a sitcom fails to understand another character correctly or mistakes something as something else, as in the case of Frank and the colorful condoms in the previous example. This technique should not be confused with the technique 'over literalness' because although both misunderstanding and over literalness involve a character failing to understand another character, the terms are distinguishable. While over literalness involves a failure to recognize an illocutionary force of a speaker's utterance (a case of direct vs. indirect speech acts), misunderstanding involves all other kinds of misunderstanding such as misunderstanding why someone does something he/she does. For instance, consider Example 4.35, from the sitcom *The War at Home 1*, where Larry misunderstands his father Dave's intention.

- Dave: Hey, Larry. Here, come on, barbecue with me.
- Larry: Why?
- Dave: Because it's something we could do together.

Larry: Oh. Am I being punished? ☺

(4.35) [5.3: WH1 38]

In this scene, Dave asks his son Larry to cook with him because he wants to bond and spend time with Larry, but it is funny that Larry misunderstands his father's intention – he thinks that he is being punished. He probably thinks so because Dave rarely tries to spend time with his other kids, Hillary and Mike. In Larry's opinion, Hillary and Mike are so lucky because Dave lets them do whatever they want.

4.2.2.2.4 Reality-word clash

The technique 'reality-word clash' refers to the use of a situation in which a character says something that contradicts reality or what actually happens in a sitcom. This technique should not be confused with the technique 'lie' even though both of them involve saying something against reality. For lie, a character, wanting to deceive others, says something that they know it is untrue; but for reality-word clash, a character, having no aim to fool others, says something that they think is true but in fact is false. For instance, consider Examples 4.36.1 and 4.36.2, from the sitcom *My Wife and Kids*:

Aretha: *(singing very beautifully in a confident voice)* When I had you I treated you bad wrong, my dear but since, since you went away. Don't you know I sit around with my head hanging down and I wonder who's loving you.

Franklin: *(to Jr. and Claire)* See what I mean? She's terrible.

☺

(4.36.1) [5.4: WK 24]

Franklin's utterance is funny because it is obviously against the reality, which is realized through how Aretha sings. Aretha, Franklin's younger sister, is a talented

little singer who amazes every character in this sitcom but her brother Franklin. In Franklin's view, Aretha is a terrible singer, and Kady, the girl he likes, is the only great singer. In fact, Kady is the one who is terrible, but here is what Franklin says:

Kady: *(singing off-key)* ... how I wonder what you are.

Franklin: You sing like an angel. ☺

(4.36.2) [5.4: WK 11]

4.2.2.2.5 Violating expectation

This technique refers to the use of a situation in which things turn out differently from the way the audience or the characters in sitcoms expect them to turn out, which results in an amusing surprise. For instance, consider Example 4.37, from the sitcom *My Wife and Kids*, where things do not turn out the way Michael expects.

Michael: Jay, I'm glad you're in the kitchen cooking dinner, as you should woman. ☺ See, 'cause I'm the king of this castle, and the king came home to lay down the law. Now you're gonna listen, and you're gonna listen good. *(Janet reveals a butcher's knife and chops a sausage with great force. Michael appears startled.)* First of all, this here is my house. *(Janet chops the sausage again.)* And, uh... I'm not gonna tolerate... *(Janet chops the sausage repeatedly.)* ...me upsetting you anymore than I already have. ☺

(4.37) [5.5: WK 52]

This scene takes place in a kitchen. Michael enters the kitchen with a plan to take over the power from his wife Janet. He no longer wants to be intimidated by her and wants to be able to control her, who is now really mad at him because of his ex-

girlfriend's picture. However, things do not turn out the way he expected. Janet is not afraid of him. On the contrary, her action – chopping the sausage with great force again and again – scares the life out of Michael. This is probably because Michael is afraid that his penis might be chopped up like the sausage. Michael's plan thus fails miserably and he has to quickly change his message from "I'm not gonna tolerate you upsetting me," to "I'm not gonna tolerate me upsetting you..."

4.2.2.2.6 Word-clash

The technique 'word-clash' refers to the use of a situation in which a character contradicts himself/herself. That is, he/she changes his/her words or says something that is the opposite of what he/she said before. For instance, consider Example 4.38, from the sitcom *Still Standing*:

Judy: *(angry)* They don't think Lauren's good enough for their son? I resent that! Lauren can see who ever she wants, and no one can tell her otherwise.

Bill: If we don't break 'em up, we lose the deck.

Judy: *(straining)* She's a pretty girl, she'll land on her feet.
(sigh). ☺

(4.38) [5.6: SS 74]

This dialogue is taken from a scene in which Bill is telling Judy that Shelly and Terry think that Lauren, Bill and Judy's daughter, is a bad influence on their son, Chris. After hearing that, Judy is very angry and not going to break the kids up. Nevertheless, after Bill tells her that if they do not break them up, Shelly and Terry will not let them build a deck close to their property line, Judy suddenly changes her mind and goes back on her words. She wants the deck so bad that she agrees to persuade her daughter Lauren to break up with Chris.

4.2.2.3 Character incongruity

This refers to an incongruity concerning character traits, identity, self-images or roles of a character in a sitcom. In the present study, the character incongruity is realized through four humor techniques with ‘unmasking’ as the most common technique and ‘eccentricity’ as the least common one, as shown in Figure 4.6:

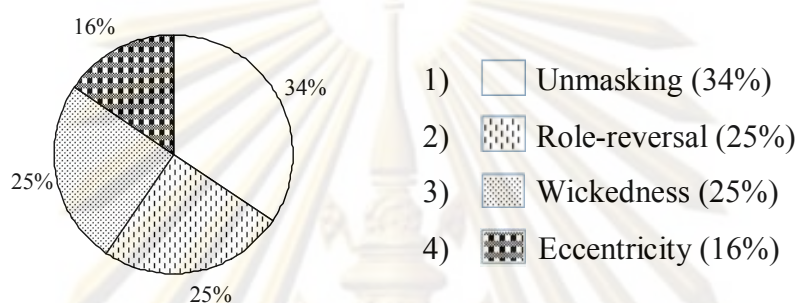


Figure 4.6: The distribution of four humor techniques of character incongruity

4.2.2.3.1 Eccentricity

The technique ‘eccentricity’ refers to the use of a situation in which a character speaks or behaves in an unusual or bizarre way. This kind of situation usually occurs through a monomaniac character who is driven by one dominating interest or passion or has certain personality types that make him/her distinct from other characters. For instance, consider Example 4.39, from *Out of Practice*:

Lydia: Oh, oh, oh come on baby. Let’s get out of here.

Mama’s gonna buy you a new fall hat. ☺

(4.39) [6.1: OP 96]

In this sitcom, Lydia is a monomaniac character who loves to dress her dog up. This example is perhaps funny not only because Lydia is a monomaniac character but also because the dog gets dressed up with hilarious costumes.

4.2.2.3.2 Role-reversal

The technique ‘role-reversal’ refers to the use of a situation in which a character speaks or behaves in a way that does not normally match with his/her physical or biological features such as age or gender. For instance, consider Example 4.40, from the sitcom *My Wife and Kids*, where a child is speaking like an adult.

Franklin: Women are emotional creatures, Mr. Kyle.
 Michael: Mm-hmm.
 Franklin: And I’m sure that Mrs. Kyle feels threatened and insecure by that picture, which I’m assuming is a picture of an attractive young lady? ☺
 Michael: What kinda kid are you? ☺

(4.40) [6.2: WK 55]

In this scene, a little boy Franklin is giving advice to Michael and explaining why Janet is mad at him. This conversational exchange is amusing because there is an incongruity between Franklin’s age and his wise words. Franklin is just a very young kid, but his words show that he is much more clever than an adult like Michael or even Dr. Mason, a marriage counselor. His analysis about Janet’s insecure feeling and his assumption about attractive Sharon are very sound, and because Michael is so amazed at Franklin’s analytical mind, he asks him “What kinda kid are you?”

4.2.2.3.3 Unmasking

The technique ‘unmasking’ refers to the use of a situation in which a character is unmasked. That is, his/her secret is either revealed by himself/herself accidentally or by another character in a sitcom. For instance, consider Example 4.41, from the sitcom *Still Standing* where the revelation of Bill’s secret is found to bring about a comical effect. At the beginning of this episode, Bill wants to make friends with his new neighbors Terry and Shelly. Bill walks up to their door empty-handed, but when he sees a gift basket on the step, he takes a bottle of wine out,

kicks the basket away, and pretends as if he brings it from his house and gives it to Terry and Shelly. Later in the story, Bill is not satisfied that Terry and Shelly threaten not to allow him to build a deck close to their property line:

Bill: *(gasp)* And after all Judy and I have done for you.
We welcome you to the neighborhood with a
beautiful bottle of wine...

Shelly: *(cutting Bill off)* We found the basket in the bushes!
☺

(4.41) [6.3: SS 69]

Bill is showing how disappointed he is at Terry and Shelly by saying how nice he is to them and welcome them to the neighborhood with a bottle of wine. However, Bill is unmasked by Shelly. Shelly tells him that they already found the basket in the bushes and knew that Bill was a liar who stole the bottle of wine out of that basket.

4.2.2.3.4 Wickedness

The technique ‘wickedness’ refers to the use of a situation in which a character speaks or behaves in a way that is bad or morally wrong, especially for a selfish reason. For instance, consider Example 4.42, from the sitcom *Reba*, where Jake feels so proud of himself for blaming his fault on Henry and his mother Reba buys it:

Cheyenne: Jake, have you seen the glue? Elizabeth broke
mom’s picture frame and she’s so mad about the
lamp, I know she’s gonna freak.

Jake: So tell her Henry broke it. That’s what I did.

Cheyenne: What?

Jake: Yeah. I broke the lamp. Henry took the fall. Sweet. ☺

(4.42) [6.4: RB 40]

4.2.2.4 Social incongruity

Social incongruity is a kind of text-external incongruity. In this study, it refers to the violation of societal taboos or humorous items that deal with taboo subjects. In general, explicitly mentioning normally-repressed subjects such as sex and death would break the social norm of propriety because it is socially regarded as impolite or inappropriate. Nonetheless, when dealing with these taboo subjects through humor, it seems to be acceptable. Vandaele (2002: 244) states that taboo-breaking humor such as dirty jokes seem to be institutionalized or conventionalized humor in society. We can laugh at dirty jokes even though there are no incongruous elements within them (text-internal incongruity). We just laugh because it is about sex. Therefore, Vandaele (1999: 244) concludes that in this case “the inference ‘incongruity → humor’ has been replaced by ‘normality → humor’”. In the present study, two kinds of taboo-breaking humor are found. From Figure 4.7, it is obvious that the obscene humor is far more popular than the human waste humor.

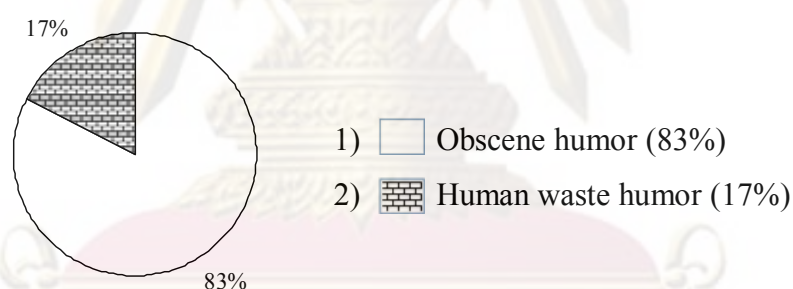


Figure 4.7: The distribution of two humor techniques of social incongruity

4.2.2.4.1 Human waste humor

This technique refers to the use of content related to things such as urine and faeces, sweat and fart, or breath and body odor. For instance, consider Example 4.43, from the sitcom *Reba*, where Brock and his son-in-law Van are at a spa and Van is talking about passing gas in a milk bath.

Brock: Hey, so you did the warm milk bath hah? How was that?

Van: Oh man, it was terrific.

Brock: Yeah.

Van: Hey, did you know if you pass gas in milk, the bubble takes like forever to reach the surface. 😊

(4.43) [7.1: RB 45]

4.2.2.4.2 Obscene humor

This technique refers to the use of content related to sex. For instance, consider Example 4.44, from the sitcom *Out of Practice*, where Oliver, a cosmetic surgeon, is showing a post-operation picture of his former client with breast implants to his sister Regina.

Regina: Good God, how does she stand up with those things?

Oliver: Why does she need to? 😊

(4.44) [7.2: OP 40]

We can infer from the context that when Regina says ‘those things,’ she refers to very large breasts, and when Oliver says “Why does she need to?” he means that the lady with very large breasts has no need to stand up in order to have sex.

4.2.2.5 Cross-modal incongruity

Since TV sitcoms are multimodal texts comprising not only words, but also images and sounds, these linguistic and non-linguistic components can combine or work together in a contrasting way to generate humor. The contrasting relationship between linguistic and non-linguistic components in this study is referred to as cross-modal incongruity, which is found to be achieved through three techniques. Figure 4.8 shows that ‘visual-verbal clash’ is the most common technique whereas ‘auditory-verbal pun’ is the least common one.

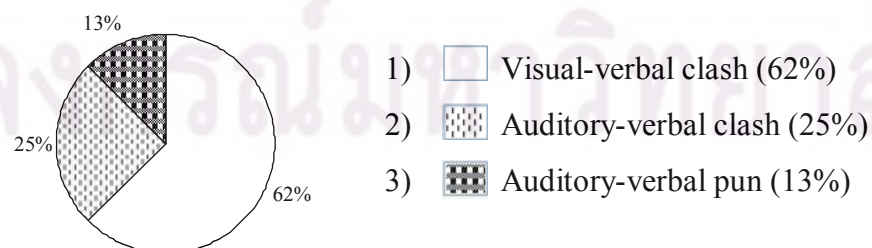


Figure 4.8: The distribution of three humor techniques of cross-modal incongruity

Furthermore, it is obvious that while ‘auditory-verbal clash’ and ‘auditory-verbal pun’ are techniques that make use of the auditory-verbal incongruity, the ‘visual-verbal clash’ is the only technique that makes use of the incongruity between visual and verbal elements.

4.2.2.5.1 Auditory-verbal clash

The technique ‘auditory-verbal clash’ refers to the use of a situation in which what we hear (non-verbal auditory element) is in contradiction to what a character in a sitcom says (verbal element). For instance, consider Example 4.45, from *Reba*:

Reba: No. No. There’s a whole world full of out of control kids, because parents don’t tell them no.

Barbra Jean: Well Henry is not out of control.

(In the background we hear something fall and break.) ☺

(4.45) [8.1: RB 31]

In this scene, Reba is telling Barbra Jean that she should discipline Henry; otherwise Henry will become an out of control kid. Barbra Jean responds to Reba that Henry is not out of control. However, right after Barbra Jean’s utterance, we hear something fall and break. This sound tells us that Henry has just broken something in Reba’s house, which is a behavior of an out of control kid.

4.2.2.5.2 Auditory-verbal pun

The technique ‘auditory-verbal pun’ is similar to the technique ‘wordplay’ because it also refers to a play on words that sound the same or similar but have different meanings. The only difference between these two techniques is that the auditory-verbal pun relies on the ambiguity or the interplay between non-verbal auditory and verbal elements (between what we hear and what a character says) whereas the wordplay relies on the ambiguity of verbal elements only (characters’ utterances only). For instance, consider Example 4.46, from the sitcom *My Wife and*

Kids, where Janet is in a living room with her husband Michael and asks him for a reason why he has secretly kept a picture of his ex-girlfriend Sharon.

Janet: Let me just... baby, can you just tell me what it was that made her so special. 'Cause all I need is some closure. That's it.

Michael: That's all? You just need closure?

Janet: Yeah. That's all this is about.

However, after Michael explains why Sharon is so memorable for him, Janet becomes even more upset. She throws a blanket at Michael, and runs upstairs.

Michael: *(calling out)* I thought you weren't gonna get mad. What happened to closure?

(A door is heard closing off screen.)

Michael: There it is. ☺

(4.46) [8.2: WK 44]

Here we can see that the humor results from an auditory-verbal pun between the word 'closure,' which means to put an end to one's worries or concerns, and the auditory element 'the sound of the door closing.'

4.2.2.5.3 Visual-verbal clash

The technique 'visual-verbal clash,' which is the most common technique for cross-modal incongruity, refers to the use of a situation in which what we see (non-verbal visual element) is in contradiction to what a character in a sitcom says (verbal element). For instance, consider Example 4.47, from the sitcom *Still Standing*:

Judy: Well, why don't you wanna go out with him?

Lauren: *(talking through a clenched teeth smile)* Well, he's in the Math Club, and the Rocket Club.

Please shake your head no. ☺

(4.47) [8.3: SS 49]

In this scene, Lauren is in a backyard with her parents Bill and Judy. She is pretending to smile while talking to her father in order to fool Chris, who can see her from inside the house, that she wants to go out with him. In fact she does not want to go out with him and she is asking her father to shake his head no as a sign of not granting permission.

In summary, the findings of the present chapter show that the humor in English TV sitcoms can be described in terms of superiority and incongruity. The incongruity can be further divided into a) language incongruity, and b) non-language incongruity. Under the language and non-language incongruities, there are seven various types of incongruity. The essence of each humor characteristic can be summarized as in Table 4.2:

Humor Characteristics	Brief Description
1) Superiority	Feeling superior to a target of humor
2) Incongruity	
2.1) Language Incongruity	
2.1.1) Linguistic Incongruity	Deviations from the “normal language”
2.1.2) Pragmatic Incongruity	Deviations from the proper use of language in context
2.2) Non-Language Incongruity	
2.2.1) Intertextual Incongruity	Allusion
2.2.2) Natural Incongruity	Incongruity being funny under all circumstances
2.2.3) Character Incongruity	Incongruity concerning character’s identity
2.2.4) Social Incongruity	Taboo-breaking humor
2.2.5) Cross-modal Incongruity	Incongruity between verbal and non-verbal elements

Table 4.2: Brief description of each humor characteristic

As discussed earlier, each humor characteristic is realized through different humor techniques, but since a humorous item can be quite complex – using different humor techniques simultaneously, it is possible that a humorous item can exhibit more than one characteristic at the same time. After examining the characteristics of sitcom humor, the next chapter will present the findings concerning the translation methods.



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CHAPTER V

TRANSLATION METHODS OF SITCOM HUMOR

After the characteristics and techniques of the English humorous items are analyzed and identified as discussed in Chapter 4, the researcher moves on to the second step of the research – to examine how the humor in English TV situation comedies is translated into Thai. Specifically, the researcher examines if the translations are done through the methods of faithful translation (FAT), communicative translation (COT), or free translation (FRT). We need to investigate the methods of translation here because when we later address the problems of humor translation in Chapter 6, the translation methods may be involved as part of the problems. The purpose of the present chapter is to discuss the translation methods of the sitcom humor, and it is divided into four parts as follows:

- 1) The three translation methods as defined in this study
- 2) The criteria to distinguish between the three translation methods
- 3) The unit of translation as defined in this study
- 4) The findings

5.1 The three translation methods as defined in this study

As mentioned earlier in Chapter 3, the three translation methods which are used as an analytical framework for the humor translations in this study include faithful translation (FAT), communicative translation (COT), and free translation (FRT). Despite the same terms, these three translation methods are defined differently from Newmark (1988)'s classification of eight translation methods. This is because it is difficult to put Newmark's translation method framework into practice due to the fact that his definition of each translation method is very short giving only the conceptual idea of what each method means, and without the exact criteria different people could have different opinions in distinguishing between the eight translation methods.

In this study, both the FAT and COT aim to preserve *the ST meanings/ contents*, but it is the FAT that aims to preserve *the ST language forms* while the COT attempts to preserve *the ST language style*. In other words, this means that the COT intends to use the natural forms of the TL while the FAT pays no attention to the ST language style. For the FRT, it is clearly differentiated from the other two methods because it does not attempt to preserve the ST meanings. Its primary concern is to distort the ST meanings in order to bring about certain effect from the TT readers.

Defining the three translation methods in this way not only makes the translation methods more clearly distinguishable from one another, they also represent translation methods which give different priority to different dimensions of the ST: form, content, and function.

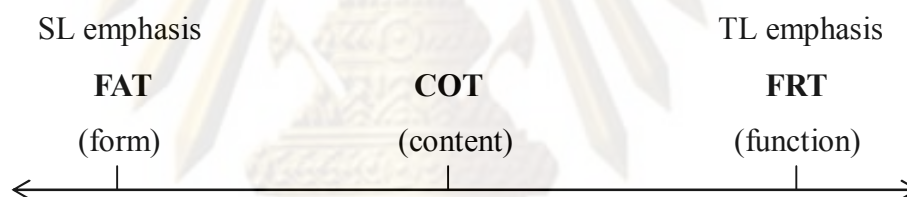


Figure 5.1: The continuum of the three translation methods

The above figure shows us that the faithful translation (FAT) gives the highest priority to the ST form. It attempts to render the ST meaning by following closely the lexical and syntactic structures of the SL. The communicative translation (COT) gives the highest priority to the ST semantic content. It focuses on communicating the ST meaning by using the natural lexical and syntactic forms of the TL as well as preserving the ST language style. We can see that while the FAT and the COT represent the traditional distinction between sign-oriented (form) and sense-oriented (content) translations, the free translation (FRT) goes further beyond the COT. It is willing to sacrifice the ST meaning to achieve the intended function or purpose of the target text (TT). For example, the sentence “Time is money” can be translated into Thai with different translation methods as follows:

FAT: เวลา คือ เงิน
 /wee0laa0 khvv0 ngqn0/⁵
 Time is money

Note: the SL and TL lexical and sentence forms are exactly the same.

COT: เวลา เป็น เงิน เป็น ทอง
 /wee0laa0 pen0 ngqn0 pen0 th@@ng0/
 Time is money is gold

Note: the SL saying is replaced with a similar TL saying, sounding more natural.

FRT: เวลา และ วารี ไม่เคย รอ ใคร
 /wee0laa0 lxx3 waa0rii0 maj2khqqj0 r@@0 khraj0/
 Time and river never wait who

Note: the SL saying is changed into a different TL saying: Time and river waits for no man. In this case the TT is intended to refer to the importance of time in general (not specifically in terms of finance or business).

Figure 5.1 also shows us that the FAT, the COT, and the FRT are ordered along the continuum by the degree of freedom they are allowed to deviate from the ST. The FAT has the lowest degree of freedom because the translator is allowed the least room to manipulate structures when translating. The FRT, on the other hand, has the highest degree of freedom because the translator can change structures, and add or distort meaning at will. Therefore, in order to determine if a translation method of a humorous instance in this study falls into a category of FAT, COT, or FRT, more exact criteria need to be set up to help us measure the degree of freedom; that is, to help us distinguish more clearly between the three translation methods.

⁵ The Thai transcription in this study is based on the LRU transcription system, developed at the Linguistics Research Unit of Chulalongkorn University (Luksaneeyanawin 1993: 329-335). See Appendix....for reference.

5.2 The criteria to distinguish between the three translation methods

In this study, three main criteria are set up to differentiate the three translation methods: a) the degree of semantic resemblance, b) the degree of naturalness, and c) the degree of orality. The first criterion, the semantic resemblance, distinguishes the FRT from the FAT and COT; the other two criteria, naturalness and orality of the TL which are two dimensions of language style, differentiate the FAT from the COT. Both the FAT and the COT intends to preserve the original semantic content but the COT in this study is the one that aims to render the original semantic content with the natural and colloquial forms of the TL as shown in Table 5.1. However, since the judgment concerning naturalness and orality can vary from one person to another person, seven sub-criteria are set up to measure the naturalness of TL, and another seven sub-criteria are set up to measure the orality of TL. Table 5.2 summarizes the 14 sub-criteria, whose detailed explanations can be found in Chapter 3.

	Semantic Resemblance	Language Style	
		Naturalness	Orality
FAT	✓	-	-
COT	✓	+	+
FRT	✗	N/A	N/A

Table 5.1: The three criteria distinguishing between FAT, COT and FRT

	FAT	COT
Naturalness: adjustments made or not		
1. Participant reference	✗	✓
2. Unknown terms	✗	✓
3. Idioms and figures of speech	✗	✓
4. Exclamations and expletives	✗	✓
5. Explication	✗	✓
6. Collocations	✗	✓
7. Word order	✗	✓

	FAT	COT
Orality: the followings used or not		
1. Sentence division	×	✓
2. Colloquial words	×	✓
3. Expressive words	×	✓
4. Implication	×	✓
5. Particles	×	✓
6. Contractions	×	✓
7. Reduplications	×	✓

Table 5.2: The criteria to distinguish between the FAT and COT

5.3 The unit of translation as defined in this study

The unit of translation to be examined for its translation method in the present study is referred to as a humorous item. It is a part of a text that displays a humor technique which contributes to the intended funniness. It thus can be of different lengths depending on the technique used in a given item. For example, when the technique in use is the allusion, the unit of translation can be a word or a phrase but when the technique in use is the unmasking, the unit of translation can be several sentences long. To help signal the unit of translation, it will be underlined in all examples given in this study.

5.4 The findings

According to the set up criteria as summarized in Table 5.3 and 5.4, the researcher analyzes the translation methods of the sitcom humor from English into Thai and found out that most of the translations (87%) are done through the method of COT, 8% are done through the FAT, and 5% are done through the use of both FAT and COT, as shown in Figure 5.2 on the next page.

Figure 5.2 shows that the COT is used as a main method of humor translation and there is no humorous instance in this study is translated with the FRT. That means there is no distortion of the ST meaning in exchange for the funniness. After

the overview findings of the translation methods have been presented, next is the presentation of more specific findings of each type of the translation methods. The presentation will start from the faithful translation first, then the communicative translation and then the mix of the FAT and the COT.

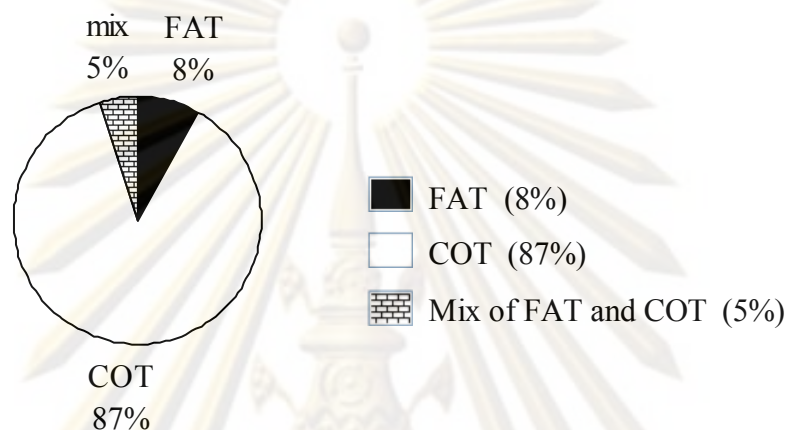


Figure 5.2: The overall result of translation methods

5.4.1 The faithful translation (FAT)

In this study, only 20 humorous items (8%) use the FAT translation method. The FAT is mostly used in the translation of the humorous items with the allusion technique for there is no adjustment made to the unknown terms. The followings are five examples of the humorous items that are translated with the FAT into Thai.

(5.1) [4: SS 11]	ST	TT
Judy:	And on <u>St. Patrick's Day</u> , dad's gonna show you why you shouldn't drink. ☺	และพ่อจะแสดงให้เห็นในวันเซนต์ แพทริคว่าทำไมลูกไม่ควรดื่ม (And dad's gonna show you on St. Patrick's Day why you shouldn't drink.)

In Example 5.1, which is taken from the sitcom *Still Standing*, the translation method used is the FAT because “St. Patrick’s Day,” which refers to an Irish holiday

when people often drink a lot of Irish beer and dress up in green, is the unknown term in Thai culture but it is translated into Thai without any adjustments.

ST: St. Patrick's Day

TT: วัน เซนต์ แพทริค
/wan0 sen3 phxxt3thrik1/
day Saint Patrick

(5.2) [4: TH 6]

ST

TT

Berta: (to Kandi) Yo, Daisy Mae. ☺ นี่เดซี่เมย์ (Hey, Daisy Mae)

Similar to Example 5.1, Example 5.2, which is taken from the sitcom *Still Standing*, is also translated into Thai with the FAT because “Daisy Mae,” which refers to a beautiful and sexy cartoon character in the newspaper comic strip called *Li'l Abner*, is the unknown term in Thai culture but it is translated into Thai without any adjustments.

ST: Daisy Mae

TT: เดซี่ เมย์
/dee0sii2 mee0/
Daisy Mae

(5.3) [2.2: TH 25]

ST

TT

Charlie: Some of us don't wanna hear about คนอื่นเขาไม่ยอมฟังเรื่องเรือบดของนายนะ
your little dinghy. ☺ (Other people don't want to hear
about your dinghy.)

In Example 5.3, which is taken from the sitcom *Two and a Half Men*, the translation method used is the FAT because the word “dinghy” is translated with a

specific word “เรือบด” /rvva0bot1/ (dinghy), instead of a more general word like “เรือลำน้อย” /rvva0 lam0 n@@j3/ (little boat).

ST: little dinghy

TT: เรือบด
/rvva0bot1/
dinghy

(5.4) [3.9 WH2 51]

ST

TT

Vicky: You can almost detect the rich, French soil (*sniff*) and the history that went into the grape. (*sniff*) Can you smell it?

คุณเกือบได้ลิ้มรสผืนดินฝรั่งเศส (You can almost detect the rich, French soil) และประวัติศาสตร์ที่สั่งสม ในผลองุ่นที่ปลูก (and the history that went into the grape grown.) คุณได้กลิ่นมันไหม (Can you smell it?)

Dave: Yeah, I can smell it. ☺

ใช่ ผมได้กลิ่นมัน (Yes, I can smell it.)

In Example 5.4, which is taken from the sitcom *The War at Home II*, the translation method used is the FAT because the sentence “Yeah, I can smell it” is translated literally into Thai. There is no use of implicature. That is, the subject pronoun “you” and the object pronoun “it” which can be omitted from the sentence are kept intact, and there is no use of any sentence particles to make the translation sound more like spoken language.

ST: Yeah, I can smell it

TT: ใช่ ผม ได้กลิ่น มัน
/chaj2 phom4 daj2klin1 man0/
yes I smell it

(5.5) [3.3: TH 61]	ST	TT
Charlie :	And speaking of out, when's Kandi leaving?	พูดถึงเรื่องนั้น (And speaking of that,) แคนดี้จะออกไปเมื่อไหร่ (when's Kandi leaving?)
Alan:	You don't have to worry.	ไม่ต้องห่วงหรอก ((You) don't have to worry.)
Charlie :	Because?	เพราะ... (Because...)
Alan:	I have a plan.	ฉันมีแผนแล้ว (I already have a plan.)
Charlie :	<u>Alan, if history has taught us anything, it's that both those statements cannot be true.</u> ☺	<u>ประวัติศาสตร์เคยสอนเราว่า (The history has taught us) สองประโยคนั้น เป็นจริงไม่ได้ (those two statements cannot be true.)</u>

In Example 5.5, which is taken from the sitcom *Two and a Half Men*, the translation method used is the FAT because the clause “both those statements cannot be true” is translated literally into Thai.

ST: Alan, if history has taught us anything,

TT: ประวัติศาสตร์ เคย สอน เรา ว่า
/pralwat1tilsaat1 khqj0 s@@n4 raw0 waa2/
history used to teach us that

ST: it's that both those statements cannot be true.

TT: สอง ประโยค นั้น เป็น จริง ไม่ได้
/s@@ng4 pralyook1 nan2 pen0 cing0 maj2daj2/
two statements those be true cannot

There is no adjustment in making explicit that “สองประโยคนั้น” /s@@ng4 pralyook1 nan2/ (those two statements) refers to the two statements said earlier by Alan (“You

don't have to worry" and "I have a plan"), thus the meaning is not clear what “สองประโยคนั้น” (those two statements) refers to in the TT. Moreover, the translator does not use colloquial words in translating the phrase “cannot be true.” The translation “เป็นจริงไม่ได้” /pen0 cing0 maj2daj2/ is quite formal as if it is written language.

5.4.2 The communicative translation (COT)

In this study, most of the humorous items (226 items or 87%) use the COT translation method. This means that the translators aim to communicate the ST meaning with the natural and oral forms of the TL. The followings are five examples of the humorous items that are translated with the COT into Thai.

(5.6) [6.4: WH1 67]	ST	TT
Dave:	<u>Look. I stole you a chicken Caesar.</u> ☺	ดูสิ ผมจึ๊กสลัดไก่ซีซาร์มาให้คุณด้วย (Look. I stole you a chicken Caesar.)

In Example 5.6, which is taken from the sitcom *The War at Home I*, the translation method used is the COT because there are the use of a sentence particle, a colloquial word and explicitation.

ST: Look.

TT: ดู สิ
/duu0 si1/

look (a particle indicating an imperative)

ST: I stole you a chicken Caesar.

TT: ผม จึ๊ก สลัด ไก่ ซีซาร์ มา ให้ คุณ ด้วย
/phom4 cik3 sa0lat1 kaj1 sii0saa2 maa0 haj2 khun0 duuaj2/
I steal salad chicken Caesar come give you too

There is the use of the particle “สิ” /si1/ which indicates an imperative after the word “look.” The translator translates the word “stole” with “จึ๊ก” /cik3/ which is an

informal word used only in speaking when comparing to a more formal word “ขโมย” /kha0mooj0/. Last, the translator makes explicit what “a chicken Caesar” is by adding the word “สลัด” /sa0lat1/ (salad) to it.

(5.7) [6.1: OP 50]	ST	TT
Lydia:	<u>You're stuffing him like a summer sausage. Halloween is coming and he's never gonna fit into his pirate suit.</u> ☺	คุณยึดทะนานมันเหมือนได้กรอก (You're stuffing it cruelly like a sausage.) ใกล้ฮัลโลวีนแล้ว (It's almost Halloween) <u>และมันไม่มีวันสวมชุดโจรสลัดได้</u> (and it's never going to fit into a pirate suit.)

In Example 5.7, which is taken from the sitcom *Out of Practice*, the translation method used is the COT because there are the use of an expressive word, the shift in word order and participant references, and the use of implicitation.

ST: You're stuffing him like a summer sausage.

TT: คุณ ยึดทะนาน มัน เหมือน ได้กรอก
/khun0 jat3ta0naan0 man0 mvvan4 saj2kr@@k1/
you stuff cruelly it like sausage

ST: Halloween is coming

TT: ใกล้ ฮัลโลวีน แล้ว
/klaj2 han0loo0wiin0 lxxw3/
close to Halloween already

ST: and he's never gonna fit into his pirate suit.

TT: และ มัน ไม่ มี วัน สวม ชุด โจรสลัด ได้
/lx3 man0 maj2 mii0 wan0 suuam4 chut3 coon0sa1lat1 daj2/
and it not have day wear suit pirate can

In the TT, there is the use of an expressive word “ยัดทะนาน” /jat3 ta0naan0/ (to stuff cruelly with force) instead of the word “ยัดไส้” /jat3 saj2/ (to stuff) as a translation of the word “stuffing.” The word “ยัดทะนาน” /jat3 ta0naan0/ is more expressive than the word “ยัดไส้” /jat3 saj2/ because it clearly expresses Lydia’s anger. It conveys to the TT readers that Lydia disapproves of her husband feeding their dog with too much food. Next, there is the shift in word order in the translation of the clause “Halloween is coming.” This clause is not translated word-for-word into Thai as “ฮัลโลวีนกำลังจะมาถึง” /han0loo0wiin0 kam0lang0 ca1 maa0 thvng4/ (Halloween is coming) because the translator rearranges the word order of this clause, moving the word “Halloween” from the subject to the complement part by translating it as “ใกล้ฮัลโลวีนแล้ว” /klaj2 han0loo0wiin0 lxxw3/ (It’s almost Halloween). Moreover, there is also the shift in participant references when the third person pronouns “him” and “he,” referring to Lydia’s dog, are translated as “มัน” /man0/ (it), which is a common pronoun that Thai people use when they refer to an animal. Last, to avoid clumsiness in the TT the translator uses the implicitation technique by leaving out the translation of the possessive pronoun “his” in the phrase “his pirate suit.”

(5.8) [7.2 WK 29]	ST	TT
Janet:	Oh! Does this look like an old friend to you?	คุณว่านี่ดูเหมือนเพื่อนเก่าไหมละ (Do you think this looks like an old friend?)
	<i>(Janet gives Dr. Mason the picture of Sharon.)</i>	
Dr. Mason:	<i>(re: picture)</i> <u>Oh, my. My, my, my.</u> ☺	แม่เจ้า แม่เจ้า แม่เจ้า แม่เจ้า (Goddess, goddess, goddess, goddess.)

In Example 5.8, which is taken from the sitcom *My Wife and Kids*, the translation method used is the COT because an adjustment is made to the ST exclamations.

ST: Oh, my. My, my, my.

TT: แม่เจ้า แม่เจ้า แม่เจ้า แม่เจ้า
/mxx2caw2 mxx2caw2 mxx2caw2 mxx2caw2/
goddess goddess goddess goddess

The exclamations “Oh, my. My, my, my,” which express how attractive or sexy Dr. Mason thinks of Sharon in the picture, are not translated literally into Thai as “ของฉันทัน ของฉันทัน ของฉันทัน” /kh@@ng4chan4 kh@@ng4chan4 kh@@ng4chan4 kh@@ng4chan4/, but they are replaced with equivalent Thai exclamations “แม่เจ้า แม่เจ้า แม่เจ้า แม่เจ้า” /mxx2caw2 mxx2caw2 mxx2caw2 mxx2caw2/ (Goddess, goddess, goddess, goddess).

(5.9) [8.3 SS 15]	ST	TT
Judy:	Bill? ☺ Bill? ☺ <u>I swear, when that man wants something, he moves like a panther!</u> ☺	บิล ๆ (Bill? Bill?) ให้ตาย เวลาผู้ชายคน นี้ต้องการอะไร (Damn, when this man wants something,) เขาไวยังกับลิง (he is fast as a monkey.)

In Example 5.9, which is taken from the sitcom *Still Standing*, the translation method used is the COT because adjustments are made to the ST expletive and the ST figure of speech.

ST: I swear, when that man wants something,

TT: ให้ตาย เวลา ผู้ชาย คน นี้ ต้องการ อะไร
/haj2 taaj0 wee0laa0 phuu2chaa0 khon0 nii3 t@@ng2kaan0 ?a0raj0/
let die when man person this want what

ST: he moves like a panther!

TT: เขา ไว ยังกับ ลิง
/khaw3 waj0 jang0kap1 ling0/
he fast as monkey

In the TT, the ST expletive “I swear,” which is used to emphasize that the speaker is saying the truth, is not translated verbatim into Thai as “ฉันสาบาน” /chan3 saa4baan0/, but it is replaced with a natural Thai expletive “ให้ตาย” /haj2 taaj0/ which literally means “let (me) die” or “swear to die.” Additionally, the ST simile “he moves like a panther” is not translated faithfully as “เขาเคลื่อนไหวเหมือนกับเสือดำ” /khaw3 khlvvan2waj4 mvvan4 kap1 svva4dam0/, but it is replaced with an equivalent Thai simile “เขาไว้อย่างกับลิง” /khaw3 waj0 jang0kap1 ling0/ (he is fast as a monkey).

(5.10) [3.4 TH 79]	ST	TT
Alan:	Maybe that’s because I’m your boss!	ก็คงเพราะผมเป็นเจ้านายคุณไง Maybe that’s because I’m your boss!
Kandi:	<u>A stupid, stinky boss.</u> ☺	เจ้านายโง่ๆ นะสิ (A stupid boss.)

In Example 5.10, which is taken from the sitcom *Two and a Half Men*, the translation method used is the COT because there are the use of reduplication and a particle.

ST: A stupid, stinky boss.

TT: เจ้านาย โง่ๆ นะสิ
 /caw2naaj0 ngoo2 ngoo2 na1si1/
 boss stupid stupid (a particle indicating an insult)

First, the phrase “stupid, stinky” is translated into Thai with the reduplicatives “โง่ๆ” /ngoo2 ngoo2/ (stupid stupid). The word “โง่” /ngoo2/ is repeated twice here for emphasis purpose, one of linguistic characteristics commonly found in spoken Thai. Furthermore, there is the use of particle “นะสิ” /na1si1/ in order to add an insulting quality to the phrase

5.4.3 The mix of the FAT and the COT

In this study, the translation methods of 14 humorous items (5%) fall somewhere between the FAT and the COT because while some parts of the TT are adjusted for naturalness, orality and clearer understanding, some other parts are not. This reflects inconsistency in the translation methods used by the translators. The followings are three examples of the humorous items that are translated in this manner.

(5.11) [5.1 KQ 34]	ST	TT
Josephine :	Yes, (<i>re: drink</i>) and this cocktail is delicious.	ใช่ (Yes.) ค็อกเทลนี้อร่อยมาก (This cocktail is so delicious.)
Arthur:	<u>It's a Pink Lady -- rum and Pepto.</u> ☺	<u>นั่นพิงค์เลดี้</u> (That's a Pink Lady.) <u>รั้มกับยาระบายท้อง</u> (Rum and laxative.)

In Example 5.11, which is taken from the sitcom *The King of Queens*, the translation method used is the mix of FAT and COT because adjustments are only made to some unknown words in the TT.

ST: It's a Pink Lady -- rum and Pepto.

TT: นั่น พิงค์ เลดี้ รั้ม กับ ยาระบายท้อง
/nan2 phing3 lee0dii2 ram0 kap1 jaa0ra0baaj0th@@ng3/
that Pink Lady rum and laxative

Since “Pepto” is not known in the Thai culture and not all Thais know what “rum” is, both the words “Pepto” and “rum” are considered as unknown words here. However, the translator uses different translation methods for these two words. The word “rum” is translated into Thai with the FAT because it is rendered as “รั้ม” /ram0/ (rum) without any explanation that it is a kind of an alcoholic drink whereas the specific word “Pepto,” which is a trademark of laxative, is translated into Thai with the COT because it is replaced with the general word “ยาระบายท้อง” /jaa0ra0baaj0th@@ng3/ (laxative). For the word “Pink Lady,” it is not regarded as

an unknown word in this example because it can be inferred from the context that it is the name of the cocktail.

(5.12) [3.2 TH 9]	ST	TT
Berta:	Three beers and a bratwurst and my ass turns into a French horn. ☺	เบียร์ 3 แก้วกับไส้กรอก (Three beers and a sausage) ก้นฉันก็กลายเป็นแตรเลย (my ass turns into a horn.)
Kandi:	<u>Really? Whenever I have beer and bratwurst I just fart a lot.</u> ☺	งั้นรี (Is that so?) แต่เวลาฉันดื่มเบียร์กับไส้กรอก (But when I have beer and a sausage) ฉันจะชอบผายลม (I often pass gas.)

In Example 5.12, which is taken from the sitcom *Two and a Half Men*, the translation method used is the mix of FAT and COT because there are the use of contractions (COT), the adjustment to an unknown word (COT), and the use of formal word (FAT).

ST: Really?

TT: ึ่งั้น รึ
/ngan3 rv3/
that (a word indicating a question)

ST: Whenever I have beer and bratwurst

TT: แต่ เวลา ฉัน ดื่ม เบียร์ กับ ไส้กรอก
txx1 wee0laa0 chan3 dvvm1 biia0 kap1 saj2kr@@k1
but when I drink beer and sausage

ST: I just fart a lot.

TT: ฉัน จะ ชอบ ผายลม
chan3 ca1 ch@@p2 phaaj4lom/
I will often pass gas

In the TT, the question “really?” is not translated literally into Thai but is replaced with “งั้นรี” /ngan3 rv3/ (Is that so?). The word “งั้น” /ngan3/ is a shortened spoken form of the word “อย่างนั้น” /jaang1nan3/ (like that) and the word “รี” /rv3/ is a shortened spoken form of the word “หรือ” /rvv4/ (a sentence-ending word used to indicate a yes/no question). Another evidence of the use of the COT is that the unknown word “bratwurst,” referring to a specific kind of sausage, is translated with a general word “ไส้กรอก” /saj2kr@@k1/ (a sausage) to facilitate the TT readers’ understanding. Nevertheless, the word “fart” is translated into Thai with the FAT because it is translated with a formal word “ผายลม” /phaaj4lom0/ (to pass gas) instead of an informal word “ตด” /tot1/ (to fart), which is normally used in speaking.

(5.13) [5.3 WH2 46]	ST	TT
Larry:	Why? It’s charity work.	ทำไม (Why?) มันเป็นงานกุศล (It’s charity work.)
Dave:	<i>(chuckling)</i> <u>That’s not nice, Larry. I’d say you’re getting more out of this than she is.</u> ☺	พูดยั้งงั้นไม่สุภาพนะ แลร์รี่ (Speaking like that is not polite, Larry.) <u>พอว่างานนี้ลูกได้จากมันมากกว่าเธอ</u> (I’d say this job you’re getting’ more out of it than she is.)

In Example 5.13, which is taken from the sitcom *The War at Home II*, the translation method used is the mix of FAT and COT because there are the use of explicitation (COT), a contraction (COT), a particle (COT), the shift in participant references (COT), and the non-use of TL collocation (FAT).

ST: That’s not nice Larry.

TT: พูด ยั้งงั้น ไม่ สุภาพ นะ แลร์รี่
 /phuut2 jang0ngan3 maj2 su1phaap2 na3
 lxx0rii2/
 speak like that not polite (a particle indicating an emphasis) Larry

ST: I'd say you're getting more out of this than she is.

TT: พ่อ ว่า งาน นี้ ลูก ได้ จาก มัน
 ph@@2 waa2 ngaan0 nii3 luuk2 daj2 caak1 man0
 father say job this child get from it
 มาก กว่า เธอ
 maak2 kwaa1 thqq0/
 more than she

In this example, there are four evidences of the use of the COT. First, the word “that” in “That’s not nice Larry” is made explicit as “พูดยั้งนั้น” /phuut2 jang0ngan3/ (speaking like that) for clearer meaning in the TT. Second, the word “ยั้งนั้น” /jang0ngan3/ is a shortened spoken form of the word “อย่างนั้น” /jaang1nan3/ (like that). Third, the particle “นะ” /na3/ is used in the sentence “พูดยั้งนั้นไม่สุภาพนะ แลวีรี่” /phuut2 jang0ngan3 maj2 su1phaap2 na3 lxx0rii2/ (Speaking like that is not polite, Larry) to indicate an emphasis. Last, the pronouns “I” and “you” are rendered with “พ่อ” /ph@@2/ (father) and “ลูก” /luuk2/ (child) respectively to reflect the relationship between the participants, which is a common characteristic of spoken Thai. However, the expression “(you’re) getting (more) out of this” is not translated with the natural Thai collocation “เป็นฝ่ายได้” /pen0 faaj1 daj2/ (to be the beneficiary). It is instead translated faithfully with the FAT as “(งานนี้ลูก) ได้จากมัน” /ngaan0 nii3 luuk2 daj2 caak1 man0/ (this job you’re getting from it) which is not a natural spoken Thai expression when referring to a person benefiting from a certain situation (in this case a sexual relationship).

According to the findings concerning the translation methods in this study, we can see that the free translation method (FRT) is not used at all in the translation of sitcom humor. This means that the translators have no intent to distort the ST meanings for any reasons. The findings also show that the main translation method used is the communicative translation or the COT (87%). This means that the translators put much greater emphasis on the ST content and style rather than on the ST form. Nevertheless, as seen in the last section there sometimes is an inconsistency

in the translation method because some parts of the TT are translated quite faithfully into Thai with the faithful translation (FAT). This means that sometimes there is no adjustment made for naturalness and orality of the TL. After examining the translation methods, in the following chapter we are going to examine if the translations of the humorous items are seen as funny in the eyes of the Thai viewers; and if they are not, we are going to look into the possible translation problems.



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CHAPTER VI

TRANSLATION PROBLEMS OF SITCOM HUMOR

After the translation methods are identified as discussed in Chapter 5, the next step is to examine whether the Thai translations have perlocutionary equivalence to the English versions. The perlocutionary equivalence, as discussed in the literature review, is a type of equivalence which is obtained when the target text (TT) allows its readers to experience the same effect as that experienced by the source text readers (Hickey 1998a: 220), and as mentioned in Chapter 3, the perlocutionary equivalence in this study is considered to be obtained when the Thai translations are perceived as funny on average by a sample of Thai viewers. Therefore, in order to investigate the Thai viewers' perception of the Thai translated humor, 410 humorous items are selected⁶ from the ten sitcom episodes and converted into short video clips. There are about 40 to 45 humorous items per episode. Ten sets of questionnaires, each set corresponding to a different sitcom episode, are also prepared.

As explained in Chapter 3, a sample of 100 Thai viewers is divided into 10 groups of 10 each. Each group is asked to watch a different sitcom episode and respond to a set of questionnaires pertaining to that episode. After watching the whole sitcom episode, each group of Thai viewers is shown a short video clip of each humorous item and is asked to rate the degree of funniness of each item on a 5-point rating scale of very funny to not at all funny. A different value is assigned to each point on a scale as follows:

very funny	fairly funny	slightly funny	not so funny	not at all funny
(0)	(1)	(2)	(3)	(4)

The collected questionnaire data are analyzed quantitatively so as to find a mean score of funniness for each of the 410 humorous items. If the mean score of an item

⁶ Humorous items are divided into 47 groups according to the 47 humor techniques. In a group, if there are less than 20 items, all items are selected; but if there are more than 20 items, only 20 items are randomly selected from that group.

is at least 2 (corresponding to slightly funny), that particular item is regarded as funny or perlocutionary-equivalent to the ST item; but if the mean score is less than 2, that particular item is further examined whether it is not funny only for the Thai viewers or it is already not funny in the first place.

In order to examine if a humorous item, receiving less-than-2 mean score from the Thai viewers, is funny or not in the first place, a sample of American viewers are asked to rate the degree of funniness of that item. There are 14 American viewers who are divided into 2 groups of 7 each. Each group is asked to watch five different sitcom episodes and respond to five sets of questionnaires pertaining to those episodes. After the questionnaires are collected from them, the data are again analyzed quantitatively to see if the mean score of each item is more or less than 2. If the mean score is at least 2, that particular item is regarded as funny for the American viewers; but if it is not, then it is regarded as not funny in the first place.

In summary, the resulting mean scores from both the Thai and American viewers are used as criteria to classify the 410 humorous items into three different categories as follows:

1) Humor-retained items or PE items (perlocutionary-equivalent items)

These are items whose mean scores of funniness from the Thai viewers are at least 2.

2) Humor-lost items or non-PE items (non-perlocutionary-equivalent items)

These are items whose mean scores of funniness from the Thai viewers are less than 2, but those from the American viewers are at least 2.

3) No-humor items

These are items whose mean scores of funniness from both the Thai and American viewers are less than 2.

For the humor-retained items, they are further examined if the original humor characteristics and techniques are retained. For the humor-lost items, they are further examined for translation problems that could have prevented the transfer of humor into the TT. For the no-humor items, they are excluded from further investigation since there originally is no humor to be translated into the TT.

The purpose of the present chapter is to present the findings of these three categories of humorous items with the focus on the translation problems found in the humor-lost items. Therefore, the outline of this chapter is as follows:

- 1) The quantitative results of the questionnaire data
- 2) The humor-retained items
- 3) The translation problems of the humor-lost items

6.1 The quantitative results of the questionnaire data

According to the mean score criteria mentioned earlier on the previous page and in Sections 3.3.2 and 3.3.3 in Chapter 3, the 410 humorous items are classified into three categories: 160 humor-retained items (39%), 100 humor-lost items (24%), and 150 no-humor items (37%) as shown in Figure 6.1.



Figure 6.1: The overall result of all 410 items

This means that only 260 items (63%) out of 410 items in the ST are originally funny according to the sample viewers' perception whereas the other 150 items (37%) fail to create humor as initially planned by the sitcom producers. These 150 items thus are excluded from further investigation.

When considering only the 260 originally-funny items, their percentage distributions between the humor-retained and humor-lost items among all types of humor characteristics are shown in Table 6.1 on the next page. According to Table 6.1, in terms of percentage, the humorous items with the cross-modal incongruity are the items whose humor is retained most (83%), whereas those with the intertextual incongruity are the items whose humor is retained least (36%).

Although the focus of this study is on the translation problems in the humor-lost items, it is also interesting to give some attention to the 160 humor-retained items, which are the successfully translated ones in the study. Therefore, this will be discussed next in Section 6.2. For the 100 humor-lost items and their problems, they will be discussed later in Section 6.3.

Humor Characteristics	Humor-retained	Humor-lost	Total Items
	No. of items (%)	No. of items (%)	No. of items (100 %)
1) Superiority	31 (65%)	17 (35%)	48
2) Incongruity			
2.1) Language Incongruity			
2.1.1) Pragmatic Incongruity	43 (60%)	29 (40%)	72
2.1.2) Linguistic Incongruity	23 (59%)	16 (41%)	39
2.2) Non-Language Incongruity			
2.2.1) Cross-modal Incongruity	5 (83%)	1 (17%)	6
2.2.2) Character Incongruity	14 (74%)	5 (26%)	19
2.2.3) Natural Incongruity	33 (70%)	14 (30%)	47
2.2.4) Social Incongruity	7 (39%)	11 (61%)	18
2.2.5) Intertextual Incongruity	4 (36%)	7 (64%)	11
Total	160 (62%)	100 (38%)	260

Table 6.1: The percentage distribution of humor-retained and humor-lost items among all types of humor characteristics

6.2 The humor-retained items

As previously mentioned, there are 160 humor-retained items. These items are seen as funny by the sample of Thai viewers. The question then arises whether the original humor characteristics and techniques of these items are all retained and thus result in the retention of humor in the Thai version. The findings confirm that

almost all of the 160 items (157 items), their original humor characteristics and techniques are kept in the TT. Consider Examples 6.1 and 6.2 for instance:

(6.1) [8.1: RB 31]	ST	TT
Reba:	No. No. There's a whole world full of out of control kids, because parents don't tell them no.	ไม่มีโลกที่เต็มไปด้วยเด็ก ๆ ที่คุมไม่อยู่เพียบ (No. There's a whole world full of out of control kids,) เพราะพ่อแม่ไม่เคยขัดใจพวกเขา (because parents don't tell them no.)
BJ:	<u>Well Henry is not out of control.</u>	เฮนรี่เปล่าคุมไม่อยู่นะ (Henry is not out of control.)
	(In the background <u>we hear something fall and break.</u>)	
Jake:	(off screen) Henry did it. ☺	ฝีมือเฮนรี่ครับ (That was Henry.)

Example 6.1, from the sitcom *Reba*, receives a mean score of 2.4 from the Thai viewers. In this example, the original humor characteristic of the ST is the cross-modal incongruity which is realized through the auditory-verbal clash technique. The clash between the verbal element “Well Henry is not out of control” and the auditory element “something falling and breaking,” which suggests that Henry is an out of control kid, is not only apparent in the ST but also in the TT where the meaning of the verbal element is kept constant in Thai:

ST: Well Henry is not out of control

TT: เฮนรี่ เปล่า คุมไม่อยู่ นะ
/heen0rii2 plaw1 khum0maj2juu1 na3/
Henry is not out of control (a particle indicating disagreement)

(6.2) [8.3: SS 49]	ST	TT
Judy:	Well, why don't you wanna go out with him?	ทำไมลูกไม่อยากจะออกไปกับเขาละ (Why don't you wanna go out with him?)

Lauren: (talking through a clenched teeth smile) Well, he's in the Math Club, and the Rocket Club. Please shake your head no. ☺

เพราะเขาอยู่ชมรมคณิตศาสตร์ (Because he's in the Math Club) และชมรมทำจรวด (and the Rocket Club.) พ่อส่ายหัวเลยสิ (Dad, shake your head no.)

Example 6.2, from the sitcom *Still Standing*, receives a mean score of 2.0 from the Thai viewers. In this example, the original humor characteristic of the ST is also the cross-modal incongruity but this time it is realized through the visual-verbal clash technique. There is here the clash between the verbal element “Please shake your head no” and the visual element “Lauren is talking through a clenched teeth smile,” which suggests that she is pretending to smile to fool Chris, who is watching her from far away, that she is excited about his invitation and is therefore happily asking her dad Bill for permission to go out with him when in fact she is begging Bill to refuse the permission and to join her in fooling Chris by shaking his head no. The clash between the visual and verbal elements is also apparent in the TT because the verbal element is translated into Thai correctly in terms of meaning:

ST: Please shake your head no

TT: พ่อ ส่าย หัว เลย สิ
/ph@@2 saaj1 huua4 lqqj0 si1/

Dad shake head now (a particle suggesting a request)

As stated earlier, the humorous items with the cross-modal incongruity characteristic are the items whose humor is retained most (83%). This is probably due to the fact that the incongruities between the verbal and non-verbal elements in these items are immediately obvious, as seen in Examples 6.1 and 6.2. They are so obvious that they facilitate the transfer of the original humor from the ST into the TT.

Nevertheless, not all of the 160 humor-retained items have their original humor characteristics transferred into the TT because the findings reveal that three items are perceived as funny by the Thai viewers despite the fact that their original

humor characteristics and techniques are missing in the TT. Consider Examples 6.3 and 6.4 for instance:

(6.3) [2.1: WK 13]	ST	TT
Janet:	(take picture from Michael's hand) This is evidence. You've been busted.	ไม่ นี่ไงหลักฐาน (No. This is evidence.) คุณ... โดนจับได้ (You've been busted.)
Michael	Busted?	โดนจับได้เหวอ (Busted?)
:		
Janet:	That's right. <u>Busted with busty</u> (point at her chest), <u>buster</u> . ☺	ถูกต้องแล้ว (That's right.) ถูกจับได้กับแม่สาวนมโต พ่อตัวแสบ (Busted with a big-breasts young lady, Mr. Painmaker.)

Example 6.3, from the sitcom *My Wife and Kids*, receives a mean score of 2.2 from the Thai viewers. In this example, the original dominant humor characteristic of the ST is the linguistic incongruity which is realized through the alliteration technique. There is here the alliteration of the sounds /b/ and /t/ in the sentence “Busted with busty, buster,” but this alliteration is lost in the TT:

ST: Busted with busty, buster.

TT: ถูกจับได้ กับ แม่ สาว นม โต พ่อ ตัวแสบ
/thuuk1cap1daj2 kap1 mxx2 saaw4 nom0 too0 ph@@2 tuua0sxxp1/
Busted with mother young breasts big father painmaker

Although the alliteration of the sounds /b/ and /t/ is lost, the ST meaning is translated correctly into Thai. As a result, the secondary humor characteristics of this item are still retained. This humorous item is originally a complex one because it also exhibits the characteristics of social incongruity and superiority. The social incongruity is realized through the obscene humor technique as communicated through the word

“busty,” which is a slang term for a woman with large breasts. The superiority is realized through the anger technique as expressed through the word “buster,” which is a slang term for an annoying man who we do not respect. The words “busty” and “buster” are translated into Thai as “แม่สาวนมโต” /mxx2 saaw4 nom0 too0/ (a big-breasts young lady) and “พ่อตัวแสบ” /ph@@2 tuua0 sxxp1/ (Mr. Painmaker) respectively.

The Thai translations of these two words are not only able to retain the obscene humor and the anger techniques but also add a new technique of antonym, perhaps to compensate for the loss of the alliteration. The antonym technique is expressed through the opposite pair of “แม่” /mxx2/ (mother) and “พ่อ” /ph@@2/ (father) which is present in the word-for-word translations of “แม่สาวนมโต” (mother young breasts big) and “พ่อตัวแสบ” (father painmaker). Therefore, this item is funny for the Thai viewers probably because the TT, despite lacking the original alliteration technique, still has three other techniques working together: the original obscene humor and anger techniques and the newly-introduced antonym technique.

(6.4) [3.2: SS 42]	ST	TT
Bill:	Yeah, we love it. Can we build a deck? ☺	ครับ เราชอบมาก (Yeah, we love it.) เราต่อเฉลียงได้ไหม (Can we build a deck?)
Judy:	<u>Bill, please!</u>	ได้โปรดเถอะ บิล (Please, Bill.)
Bill:	I’m sorry. <u>Can we build a deck, please?</u> ☺	ผมขอโทษ (I’m sorry.) <u>เราต่อเฉลียงได้ไหมครับ</u> (Could we build a deck?)

Example 6.4, from the sitcom *Still Standing*, receives a mean score of 2.5 from the Thai viewers. In this example, the original humor characteristic of the ST is the pragmatic incongruity which is realized through the over-literality technique. When Judy says “Bill, please!” her intention is to stop her husband Bill from asking their neighbors for permission to build a deck close to their property line because she thinks that it is not the right time to ask them. However, Bill fails to recognize her intention and takes her words literally as if she is asking him to be more polite by

using the word “please” in his request for permission. That is why the second time he asks for permission he says “Can we build a deck, please?” but the word “please” which is the key word of this item is not translated the same twice:

ST: Bill, please!

TT: ได้โปรดเถอะ บิล
/daj2proot1thq1 bin0/
please Bill

ST: Can we build a deck, please?

TT: เรา ต่อ เฉลียง ได้ ไหม ครับ
/raw0 t@@1 chaliang4 daj2 maj4 khrap3/
we build deck can or not (a particle showing politeness)

The first time the word “please” is translated as “ได้โปรดเถอะ” /daj2proot1thq1/ (please) but the second time it is translated as a sentence-ending particle showing politeness “ครับ” /khrap3/. The inconsistency in the translation of the key word “please” results in the loss of the over-literalness technique in the TT. However, this item is still funny for the Thai viewers probably because another humor technique is at play instead; that is, the violating Agreement Maxim technique. In the TT, although Bill says “ผมขอโทษ” /phom4 kh@@4 thoot2/ (I’m sorry) to apologize to Judy for doing something that she does not approve of (asking for permission to build a deck), he still insists on asking for permission from their neighbors “เราต่อ เฉลียงได้ไหมครับ” /raw0 t@@1 chaliang4 daj2 maj4 khrap3/ (Could we build a deck?). This appears to the Thai viewers that he is not really sorry for his behavior or takes his wife’s opinion seriously. He understands her intention but decides to put his need first and deliberately disobeys or disagrees with her right in her face.

In addition, besides the humor techniques being retained or compensated through the translation, it is possible that the visual element such as the characters’ facial expression also plays an important role in maintaining the humorous effect in the TT. Consider Example 6.5, from *Two and a Half Men*, for instance:

(6.5) [7.2: TH 107]

ST

TT

(Mandi, a beautiful redheaded woman, enters Charlie's place.

Charlie covertly sizes her up.)

Charlie *(to himself) (having dirty thoughts)* ชิมิซังก้า (Chimichanga)

Chimichanga. ☺

ST: Chimichanga

TT: ชิมิซังก้า

/chi0mi0chang0ka2/

Chimichanga

This humorous item receives a mean score of 2.1 from the Thai viewers. The word “chimichanga,” a Mexican dish of deep-fried burrito, is an unknown term to the TT audience translated without any adjustment with the FAT into Thai and this term normally does not suggest any sexual innuendo. However, despite the FAT method, the TT audience stills find this humorous item funny probably because an expression on Charlie's face makes it so obvious that when he is saying “chimichanga,” he is having dirty thoughts about Mandi, a sexy female character.

The Section 6.2 has shown us that for the humor-retained items most of the times their original humor characteristics and techniques are retained in the TT as seen in Examples 6.1 and 6.2, but it is also possible that sometimes an item, despite lacking the original humor characteristics and techniques, can still be funny if the original secondary techniques are still retained as seen in Example 6.3 or if it is compensated by a different humor technique as seen in Example 6.4. Moreover, sometimes the humorous effect is retained not just because of the translation method but because of the visual element as seen in Example 6.5. For the next section, it will deal with the humor-lost items and their translation problems, which are the focus of this chapter.

6.3 The translation problems of the humor-lost items

As previously mentioned in Section 6.1, there are 100 humor-lost items. For these items, the American viewers see the humor in them but the Thai viewers do not. The question therefore arises what are the problems that are responsible for the loss of humor in these items. An analysis of these items reveals three main types of translation problems, which are expressed in percentage terms in Figure 6.2:

- 1) The loss of humor characteristics in the TT
- 2) The downgrading of humor characteristics in the TT
- 3) The inoperative humor characteristics in the TT

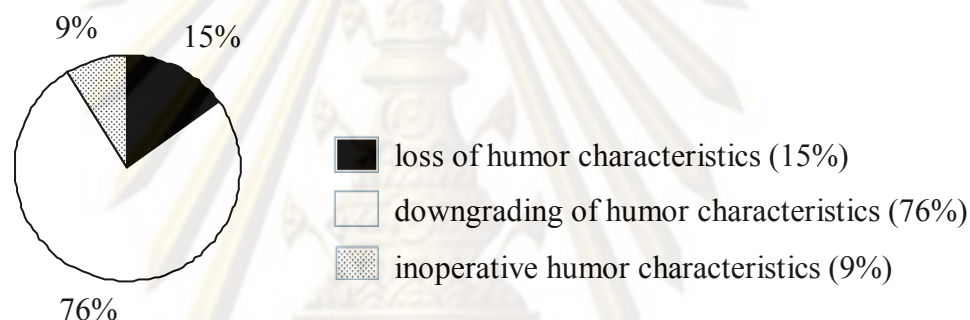


Figure 6.2: The overall result of all 100 humor-lost items

6.3.1 The loss of humor characteristics in the TT

Among 100 humor-lost items, there are 15 items whose original humor characteristics are entirely lost in the TT. It is found that the original humor characteristics are lost in the following situations: 1) an item with the linguistic incongruity (the coinage or wordplay technique) is translated with the COT; 2) an item with the pragmatic incongruity (the false presupposition or over literalness technique) is translated with the COT; 3) an item with the natural incongruity (the word clash technique) is translated with the COT; 4) an item with the cross-modal incongruity (the auditory-verbal pun technique) is translated with the COT; 5) an item

is mistranslated; and 6) an item is omitted due to the subtitles' space constraint⁷.

Therefore, the outline of this section is as follows:

- 1) The linguistic incongruity
- 2) The pragmatic incongruity
- 3) The natural incongruity
- 4) The cross-modal incongruity
- 5) Mistranslation
- 6) The subtitles' space constraint

6.3.1.1 The linguistic incongruity

In this study, items with the linguistic incongruity which is realized through the coinage and wordplay techniques become unfunny in the TT when they are translated with the COT. Let us consider the coinage case first. The funniness of the coinage technique depends on the lexical deviation from the normal language, but when the ST coinage is translated with the COT by replacing it with an already-existing TL word, the lexical deviation is missing from the TT. This results in the loss of the original linguistic incongruity as shown in Example 6.6.

(6.6) [2.3: LU 23]	ST	TT
Tony:	And now it turns out I have to try and coach some of these little <u>she-wolves</u> . ☺	ตอนนี้ฉันกลับต้องมาเป็นโค้ชสาวชาวป่าพวกนี้ (Now it turns out I have to be a coach for these wild young girls.)

This example, from the sitcom *Listen up*, receives a mean score of 1.2 from the Thai viewers and 2.1 from the American viewers. In this example, the word “she-wolves,” which is coined through an analogical construction with the words such as “she-goat” (a female goat) and which literally means “a pack of female wolves”, is used

⁷ As already mentioned in Chapter 2 in the section of audiovisual translation, the subtitles have four different kinds of constraints: 1) image/subtitle synchronization constraint, 2) oral/written conversion constraint, 3) space constraint, and 4) time constraint.

metaphorically to refer to a group of aggressive teenage girls, but in the TT the coinage “she-wolves” is replaced with an already-existing Thai word.

ST: she-wolves

TT: สาวชาวป่า

/saaw4chaaw0paa1/

wild young girl

Because the word “สาวชาวป่า” /saaw4chaaw0paa1/ (a wild young girl) denotes a young woman living in the wild and connotes a young woman having aggressive behavior, the meanings of “wildness” and “aggressiveness” are transferred to the TT. However, the word “สาวชาวป่า” /saaw4chaaw0paa1/ is not a coinage in Thai and it does not convey the original analogy between aggressive teenage girls and female wolves. Therefore, the original linguistic incongruity, which is realized through a lexical deviation (coinage) (and a semantic deviation - analogy), is lost in the Thai translation.

Now let us consider the wordplay technique. For the humorous items that use the wordplay technique, their funniness depends heavily on the manipulation of the SL linguistic forms. That is, there is a play on words/phrases that are similar in sound but different in meaning. However, when these kinds of humorous items are translated into Thai subtitles with the COT, it is often found that the play on form is missing and the only thing retained is the meaning. For instance, consider Examples 6.7 and 6.8:

(6.7) [2.6: KQ 25]	ST	TT
Mary:	Oh, you didn't call me anything? ‘Cause I thought I heard, “ <u>beeyotch</u> .” ☺	เหวอ (Really?) เพราะฉันได้ยินคำว่า <u>ตัวแสบ</u> (Because I heard the word painmaker.)
Doug:	No, no, no. I was telling my friend he had <u>a bee on his watch</u> . ☺ It's gone now.	เปล่า (No.) ผมบอกเพื่อนว่า (I told my friend) เขามี <u>ผึ้งเกาะบนนาฬิกา</u> (he had a bee on his watch.) ตอนนี้นั้นบินไป แล้ว (Now it's flown away.)

Example 6.7, from the sitcom *The King of Queens*, receives a mean score of 1.9 from the Thai viewers and 2.7 from the American viewers. In this example, the wordplay between “beeyotch” and “a bee on his watch,” which are pronounced similarly, is lost in the TT but their meanings are accurately translated with the COT.

ST: beeyotch

TT: ตัวแสบ
/tuua0sxxp1/
painmaker

ST: a bee on his watch

TT: ผึ้ง เกาะ บน นาฬิกา
/phvng2 k@1 bon0 naa0li0kaa0/
bee perch on watch

The insulting word “beeyotch,” which is phonologically altered from the word “bitch” is not translated literally into Thai but is replaced with the Thai insulting word “ตัวแสบ” /tuua0sxxp1/ (painmaker). However, the word “ตัวแสบ” /tuua0sxxp1/ has no phonological resemblance to “ผึ้งเกาะบนนาฬิกา” /phvng2 k@1 bon0 naa0li0kaa0/ (a bee on his watch). As a result, the original linguistic incongruity, which is realized through the wordplay technique, is lost in the Thai subtitles.

(6.8) [2.6: RM 33]	ST	TT
Angelina:	Can I take your <u>order</u> ?	ฉันรับออเดอร์โดยดีไหมคะ (Can I take your order?)
Andy:	Sure. And then I'd like to join your <u>Order</u> . ☺	ดีเลย (Good.) ผมอยากเข้าร่วม “นิกาย” ของคุณด้วย (I want to join your Order too.)

Example 6.8, from the sitcom *Everybody Loves Raymond*, receives a mean score of 1.5 from the Thai viewers and 2.0 from the American viewers. In this example, there is a wordplay caused by the SL homonyms between the word “order,” which means a request for food or drink, and the word “order” which means a society of nuns. (In the sitcom, Angelina, the waitress is dressed up as a nun as part of Halloween celebration.) In the TT, the wordplay is lost while the meaning is translated correctly.

ST: order

TT: ออเดอร์

/?@@0dqq2/

request for food or drink

ST: Order

TT: นิกาย

/ni3kaaj0/

religious group

The word “order,” referring to a request for food or drink, is translated with a loanword “ออเดอร์” /?@@0dqq2/, which is colloquial Thai. However, the pronunciation of the loanword “ออเดอร์” /?@@0dqq2/ is entirely different from the pronunciation of the word “นิกาย” /ni3kaaj0/ (a religious group). Therefore, the wordplay technique disappears from the TT, leading to the loss of the original linguistic incongruity.

6.3.1.2 The pragmatic incongruity

In this study, items with the pragmatic incongruity which is realized through the false presupposition and over-literalness techniques become unfunny in the TT when they are translated with the COT. Let us first consider the false presupposition technique. For a humorous item with the false presupposition technique, a keyword that serves as a presupposition trigger plays a crucial role in making this technique effective. When the keyword is missing due to the COT, the false presupposition is not formed; the original humor characteristic thus disappears as shown in Example 6.9.

	(6.9) [3.1: TH 58]	ST	TT
Kandi:	You know, <u>I'm a child of divorce</u> too, Jake.	รู้ไหม พ่อแม่ฉันก็แยกทางกันนะ (Do you know my parents also split up?)	
Alan:	Really? How old were you when your parents split up?	จริงหรือ (Really?) คุณอายุเท่าไร? (How old were you) ตอนพ่อแม่คุณเลิกกัน (when your parents split up?)	
Kandi:	Twenty-two.	22 ค่ะ (Twenty-two.)	
Alan:	But you're twenty-two now.	แต่ตอนนี้คุณก็อายุ 22 (But now you're twenty-two.)	
Kandi:	<u>Twenty-two and a half.</u> ☺ Boy, what I'd give to be twenty-two again. ☺	<u>22 ครึ่ง</u> (Twenty-two and a half.) ฉันยอมทำทุกอย่าง ให้ได้กลับไปอายุ 22 อีก (I'd do anything to be twenty-two again.)	

Example 6.9, from the sitcom *Two and a Half Men*, receives a mean score of 1.8 from the Thai viewers and 2.1 from the American viewers. In this example, the word “child” in the sentence “I’m a child of divorce too” serves as a presupposition trigger that leads Alan and the audience to presuppose that Kandi’s parents split up a long time ago (since Kandi was a little kid like Jake). However, it is later revealed that the presupposition is wrong because Kandi’s parents just got divorced six months ago. This humorous item also relies on an absurd temporal scalar implicature because normally when people talk about the period of transition from childhood to adulthood, it refers to a many-year period, but for Kandi, it takes only half a year. And when people talk about their change of age, it normally refers to a period of one year (12 months), but for Kandi, it takes only six months. Therefore, the word “child,” which has different temporal interpretations for Alan and Kandi, is a keyword or crucial word in this false-presupposition item, but this keyword is missing in the TT.

ST: I'm a child of divorce too

TT: พ่อ แม่ ฉัน ก็ แยกทางกัน นะ
 /ph@@2 mxx2 chan4 k@@2 jxxk2thaang0kan0 na3/
 father mother my also split up (a particle indicating
 an emphasis)

The sentence “I’m a child of divorce too” is translated with the COT because it is paraphrased as “พ่อแม่ฉันก็แยกทางกันนะ” (my parents also split up) and the keyword “child” is omitted in the Thai translation. The lack of keyword causes the original pragmatic incongruity, which is realized through the false presupposition technique, to be lost in the TT because there is no word triggering the Thai audience to form the false presupposition that Kandi’s parents split up a long time ago.

With regards to the over literalness technique, it is very important to make it clear that an item with the over literalness technique does not always become unfunny when being translated with the COT. The loss of humor in this case only happens when the form of the sentence mismatches with the illocutionary force; in other words, we are talking about an indirect speech act which is interpreted as a direct one. Consider Example 6.10, for instance:

(6.10) [3.2: TH 44] ST TT

(Charlie crosses in from the kitchen to the stairs.)

Judith: Charlie, I want to talk to you. ชาลีดี ขอคุยด้วยหน่อย
 (Charlie, (I) request to talk to
 you.)

Charlie: (continuing walking up the stairs) ดีใจที่ได้รู้
Good to know. ☺

Example 6.10, from the sitcom *Two and a Half Men*, receives a mean score of 1.2 from the Thai viewers and 2.4 from the American viewers. In this example, the sentence “I want to talk to you” is an indirect speech act of directive but it is taken

literally by Charlie as an assertive. However, the mismatch between the form (a statement) and the illocutionary force (a request) of this sentence, which is crucial to the funniness of this item is not retained in the TT.

ST: I want to talk to you.

TT: ขอ คุย ด้วย หน่อย
/kh@@@4 khuj0 duaj2 n@j1/
request talk with (you) for a moment

The translation method used here is the COT because the translator does not translate this sentence literally. He spells out the illocutionary force and translates it explicitly as a request “ขอคุยด้วยหน่อย” ((I) request to talk to you). Consequently, there is no mismatch between the form and the illocutionary force of the sentence and Charlie’s reply “Good to know,” which is translated correctly into Thai, becomes strangely out of place in the TT, and the original pragmatic incongruity, which is realized through the over literalness technique, is lost in the Thai translation.

6.3.1.3 The natural incongruity

It is found that an item with the natural incongruity which is realized through the word clash technique becomes unfunny when it is translated with the COT. However, it is very important to make it clear that this is not always the case. Only the word clash item that relies on the contrasting lexical patterns is found as unfunny when it is translated into Thai with the COT. This is because the contrasting lexical patterns are not retained in the TT. Consider Example 6.11, for instance:

(6.11) [5.6: TH 98]	ST	TT
Charlie:	Well, <u>good for you</u> .	ดีแล้วล่ะ (That’s good.)
Alan:	Good for me? How is this good for me?	ดีแล้วหรือ (That’s good?) จะดีได้ยังไง (How is that good?)
Charlie:	You finally got Kandi out of the house. ☺	นายทำให้แคนด์ออกไปจากบ้านจนได้ (You finally got Kandi out of the house.)

Alan:	I didn't want Kandi out of the house! And I certainly didn't want her moving in with my ex-wife!	ฉันไม่ได้อยากให้เธอออกไป (I didn't want her to leave.) และก็ไม่ได้อยากให้เธอย้ายไปอยู่กับเมียเก่าฉันด้วย (And I didn't want her moving in with my ex-wife.)
Charlie:	Oh, right... Okay then, <u>good for me</u> . ☺	อ้อเหรห (Oh, really?) <u>งั้นมันก็ดีกับฉัน</u> (Then, it's good for me.)

Example 6.11, from the sitcom *Two and a Half Men*, receives a mean score of 1.5 from the Thai viewers and 2.9 from the American viewers. In this example, there is a word clash between “good for you” and “good for me,” but the lexical pattern “good for...” which is crucial to the funniness of this item is not retained in the TT.

ST: good for you

TT: ดี แล้ว ละ
/dii0 lxxw3 la1 /
good already (a particle indicating emphasis)

ST: good for me

TT: ดี กับ ฉัน
/dii0 kap1 chan4/
good with me

Although the form “good for...” is kept in the translation of “good for me,” it is not kept in the translation of “good for you.” The phrase “good for you” is translated with the COT as “ดีแล้วละ” (That’s good), where both the word “you” and the form “good for...” are missing. There is thus no sharp lexical contrast between “you” and “me” in the Thai Translation. This means that the original natural incongruity, which is realized through the word clash technique, is lost in the TT.

6.3.1.4 The cross-modal incongruity

It is found that an item with the cross-modal incongruity which is realized through the auditory-verbal pun technique becomes unfunny when it is translated with the COT. This is similar to what happens in the wordplay technique in Examples 6.7 and 6.8, but this time the wordplay relies on the incongruity between the auditory and verbal elements. Consider Example 6.12, for instance:

(6.12) [8.2: WK 44]	ST	TT
Michael	<i>(calling out)</i> I thought you weren't gonna get mad. What happened to <u>closure</u> ?	ไหนคุณว่าจะไม่ยั้งไง (Didn't you say you weren't gonna get mad?) ไหนคุณว่าจะ <u>ตัดใจ</u> (Didn't you say you would let go?)
	<i>(A door is heard closing off screen.)</i>	
Michael	<u>There it is.</u> ☺	<u>นั่นปะไร</u> (There it is.)
:		

Example 6.12, from the sitcom *My Wife and Kids*, receives a mean score of 1.9 from the Thai viewers and 2.3 from the American viewers. In this example, there is the auditory-verbal pun between the word “closure,” meaning to put an end to worries or concerns, and the off-screen sound “the door closing” but this pun is lost in the TT.

ST: closure

TT: ตัดใจ
/tat1 caj0/
cut heart

The translation method used to translate the word “closure” in the TT is the COT because the translator considers the contextual meaning of the word “closure” and translates it into Thai as a verb “ตัดใจ” (to let go). Nevertheless, the pronunciation of the verb “ตัดใจ” /tat1caj0/ is completely different from the pronunciation of the verb “close” (to shut something) in Thai: “ปิด” /pit1/. Thus, the cross-modal incongruity,

which is realized through the pun or wordplay between the verbal element “closure” and the auditory element “the sound of the door closing,” is lost in the TT.

6.3.1.5 Mistranslation

Regardless of the type of the humor characteristics, sometimes the original humor characteristics are lost simply because there is mistranslation or a mistake in transferring the meaning from the ST to the TT. Consider Example 6.13, for instance:

(6.13) [1.12: OP 43]	ST	TT
Regina :	Yeah, Yeah, as usual. There’s a new nurse at the hospital, who’s smart, nice, funny.	ใช่ เหมือนเคย (Yeah, as usual.) มีพยาบาลใหม่ที่รพ. (There’s a new nurse at the hospital) ที่ฉลาด น่ารัก มีอารมณ์ขัน (who’s smart, nice, funny.)
Oliver:	<u>Yeah, sounds like a before photo to me.</u> ☺	<u>ฟังดูเหมือนภาพก่อนแปลงโฉมของฉัน</u> (Sounds like my before photo.)

Example 6.13, from the sitcom *Out of Practice*, receives a mean score of 0.7 from the Thai viewers and 2.0 from the American viewers. In this example, the sentence “Yeah, sounds like a before photo to me” is mistranslated.

ST: Yeah, sounds like a before photo to me.

TT: ฟัง ดูเหมือน ภาพ ก่อน แปลง โฉม ของ ฉัน
/fang0 duu0mvvan4 phaap2 k@@@n1 plxxng0 choom4 kh@@ng4 chan4/
sound like photo before change appearance of me

In the ST, Oliver plays with the stereotype that smart women are usually not beautiful or attractive. He refers to a smart nurse whom Regina talks about as an unattractive woman who has not undergone any cosmetic surgery (a before photo). However, because the ST sentence is mistranslated as “ฟังดูเหมือนภาพก่อนแปลงโฉมของฉัน” (Sounds like my before photo.), the Thai audience is confused about what Oliver means. The TT makes the Thai audiences think that Oliver is a man who underwent

cosmetic surgery but they do not understand how Oliver's before photo is relevant to the smart nurse. As a result, the original superiority characteristic, which is realized through the stereotype technique, is lost in the TT.

6.3.1.6 The subtitles' space constraint

As mentioned in the literature review, the Thai subtitles are limited to two lines per screen and each line is about 29 characters (Boontanjai 2006). When the ST is very long, the translator needs to omit some part of the ST in order that the subtitles fit the space allowed. Sometimes, the part being omitted exhibits the humor characteristic, and this results in the loss of humor as shown in Example 6.14.

(6.14) [3.4: RM 84]	ST	TT
Ray:	So – you don't go in somebody's house and go in their cabinets and take their things and give 'em out, <u>you maniac!</u> ☺	พ่อเที่ยวไปบ้านคนอื่น (You can't go in other people's house) แล้วค้นตู้เขา (and go in their cabinets) หยิบของมาเที่ยวแจกชาวบ้านไม่ได้ (take their things and give them out.)

Example 6.14 from the sitcom *Everybody Loves Raymond*, receives a mean score of 1.9 from the Thai viewers and 2.9 from the American viewers. The expression “you maniac!” is an insulting remark Ray makes to his father Frank, but this remark is entirely omitted in the TT due to the limited space on the screen.

ST: So – you don't go in somebody's house and go in their cabinets

TT: พ่อ เที่ยว ไป บ้าน คนอื่น แล้ว ค้น ตู้ เขา
/ph@@2 thiiaw2 paj0 baan2 khon0?vvn1 lxxw3 khon3 tuu2 kaw4/
father go around go house other people then search cabinet their

ST: and take their things and give 'em out

TT: หยิบ ของ มา เที่ยว แจก ชาวบ้าน ไม่ ได้
/jip1 kh@@ng4 maa0 thiiaw2 cxxk1 chaaw0baan2 maj2 daj2/
take thing come go around give out folks not can

The translation of the long sentence “So... out” already occupies the space of two lines with 24 and 25 characters, there is thus not enough space left for the subtitle of “you maniac.” As a result, the original pragmatic incongruity, which is realized through the insults technique, is lost in the TT.

As summarized in Table 6.2, the loss of humor characteristics occurs in six situations:

	Translation methods	Translation outcomes	Translation problems
1. Linguistic incongruity: Coinage, Wordplay	COT	Loss of lexical deviation; Loss of semantic deviation	Loss of humor characteristics
2. Pragmatic incongruity: False presupposition, Over literalness	COT	Loss of keyword; Loss of mismatch between direct and indirect speech acts	Loss of humor characteristics
3. Natural incongruity: Word clash	COT	Loss of lexical pattern	Loss of humor characteristics
4. Cross-modal incongruity: auditory-verbal pun	COT	Loss of auditory-verbal pun	Loss of humor characteristics
5. Mistranslation	-	Incorrect meaning	Loss of humor characteristics
6. Subtitles’ space constraint	-	No translation	Loss of humor characteristics

Table 6.2: Loss of humor characteristics in six types of situation

6.3.2 The downgrading of humor characteristics in the TT

The second translation problem of the humor-lost items is the downgrading of humor characteristics in the TT. Among 100 humor-lost items, there are 76 items whose original humor characteristics are downgraded or become less obvious in the TT. It is found that the original humor characteristics are downgraded in the TT because of three reasons: a) the subtitles' oral/written mode constraint, b) the subtitles' space constraint, and c) the FAT translation method's constraint.

6.3.2.1 The subtitles' oral/written mode constraint

The translation in this study involves the conversion from the ST spoken mode into the TT written mode and as stated in the literature review, sometimes loss of meaning occurs because the written mode cannot transfer all the vocal features of the spoken mode. According to Trask and Stockwell (2007:205), these vocal features are called “paralanguage,” or informally “tone of voice.” Paralanguage includes non-linguistic features of speaking such as loudness, pitch, tempo, fluency, accents, and voice quality. Speakers use these features to convey information about their mood and attitude: about whether they are angry, amused, nervous, excited, or whatever. In this study, it is found that the original humor characteristics are often downgraded because some of the ST paralanguage, which contributes to the characteristics of humor, is not transferred into the written subtitles. For instance, consider Examples 6.15 to 6.18:

(6.15) [3.6: TH 63]	ST	TT
Charlie:	(to Alan) That's your plan? <u>Why it's... it's... brilliant!</u> ☺	นั่นหรือแผนนาย (That's your plan?) ยอดเยี่ยมมาก ๆ (Very great.)

Example 6.15, from the sitcom *Two and a Half Men*, receives a mean score of 1.8 from the Thai viewers and 2.9 from the American viewers. In this example, Charlie is being sarcastic when he says “Why it's... it's... brilliant!” because he

actually means that Alan’s plan is stupid, but his sarcastic tone of voice is not transferred clearly into Thai subtitles.

ST: Why it’s... it’s... brilliant!

TT: ยอด มากๆ
/j@@t2 maak2maak2/
great very very

Since the ST is not translated word-for-word and there is the use of duplication “มากๆ” (very very), the translation method used here is the COT. However, despite being translated with the COT, the sense of sarcasm in the TT is not as obvious as that in the ST because without hearing a speaker’s sarcastic voice, it is more difficult for the Thai audience to draw a sarcastic meaning from reading the compliment-like remark “ยอดเยี่ยมมากๆ” (very great). As a result, the pragmatic incongruity, which is realized through the sarcasm technique, in this item is downgraded.

(6.16) [3.12: WH1 74]	ST	TT
Vicky: <i>(to Dave with disgusted sound)</i> Dave, can’t you see she’s upset?		คุณไม่เห็นเหรอว่าลูกไม่สบายใจอยู่ (Don’t you see she’s upset?)
Vicky: <i>(to Hillary)</i> Oh, sweetie, you want to talk about it? <i>(Hillary sniffs under Vicky.)</i>		ลูกรัก อยากพูดถึงมันไหม (Sweetie, you want to talk about it?)
Dave: <u>I-I-I do.</u> ☺		ผมอยาก (I do.)

Example 6.16, from the sitcom *The War at Home I*, receives a mean score of 1.4 from the Thai viewers and 2.0 from the American viewers. In this example, Dave has no sympathy for his daughter Hillary and he cannot stop himself from criticizing her for breaking up with her boyfriend so when he says “I-I-I do,” he raises his voice and prolongs the pronunciation of “I” in order to show his anger and his strong desire

to criticize Hillary more despite the fact that no one asks for his opinion, but these vocal features are not transferred into the written subtitles.

ST: I-I-I do

TT: ผม อยาก
/phom4 jaak1/
I want

The TT is translated literally into Thai with the FAT and the vocal features of the ST are not reflected in the TT. Consequently, the original pragmatic incongruity, which is realized through the violating Sympathy Maxim technique, in this item becomes less obvious for the Thai audience.

(6.17) [1.13: WH2 26] ST

TT

(Dave picks up the bottle of wine and reads the label.)

Dave: *(reading)* Chateau Louis แชโตลูอิส 2001 (Chateau Louis 2001)
(mispronouncing), two thousand นี่ฟังดูแพงแะะ (This sounds
and one. This sounds expensive. expensive.)

Vicky: *(correcting him)* Chateau Louis. ☺ ชาโตลูยส์ (Chateau Louis.)

Example 6.17, from the sitcom *The War at Home II*, receives a mean score of 1.0 from the Thai viewers and 2.0 from the American viewers. In this example, Dave mispronounces “Chateau Louis” /tʃætoʊ lʊis/ (American-style pronunciation) and his wife Vicky corrects him “Chateau Louis” /ʃɑtoʊ lʊi/ (French-style pronunciation) with a condescending attitude, but this condescending attitude, which is conveyed through her tone of voice, is missing in the written subtitles.

ST: Chateau Louis

TT: แช โต ลู อิส
/chxx0 too0 luu0 ?it3/

ST: Chateau Louis

TT: ชา โต ลุยส์
/chaa0 too0 lu:0/

Although the translator uses different spellings for different pronunciations when translating “Chateau Louis” into Thai, Vicky’s condescending attitude is not communicated through the written subtitles to the Thai audience. As a result, the original superiority characteristic, which is realized through the stupidity technique, in this item is downgraded.

	(6.18) [3.3: WH2 38]	ST	TT
Vicky:	No. He’s sixteen. He’s just a boy. And she’s...a woman!		ไม่ (No.) เขาอายุ 16 (He’s 16.) เขายัง เด็กอยู่ (He’s just a boy.) และเธอเป็น... ผู้หญิง (And she’s...a woman.)
Dave:	I know. I agree! But you’re sayin’ it all wrong. (<i>same words, better attitude</i>) <u>He’s sixteen! He’s just a boy! And she’s...</u> (<i>holding hands in front of chest</i>) <u>a woman!</u> ☺		ผมรู้ (I know.) ผมเห็นด้วย (I agree.) แต่ที่คุณพูดนะผิด (But what you said is wrong.) เขาอายุ 16 (He’s 16.) เขายัง เด็กอยู่ (He’s just a boy.) และเธอเป็น... ผู้หญิง (And she’s... a woman.)

Example 6.18, also from the sitcom *The War at Home II*, receives a mean score of 1.5 from the Thai viewers and 2.1 from the American viewers. In this example, Dave and Vicky have different opinions about their son going out with an older woman so when they say the same sentences “He’s sixteen. He’s just a boy. And she’s...a woman!” Vicky says with a disapproving voice and Dave says with an approving voice. However, this clash of opinion which is communicated through their tone of voice is not transferred into the written subtitles.

ST: He's sixteen. He's just a boy. And she's...a woman!

TT: เขา อายุ 16 เขา ยัง เด็ก อยู่
 /khaw4 ?@@0ju3 sip1hok1 khaw4 jang0 dek1 juu1/
 he age sixteen he still child still
 และ เธอ เป็น... ผู้หญิง
 /lxx3 thqq0 pen0 phuu2jing4/
 And she is woman

The translator translates the ST exactly the same twice, and he translates them with the COT correctly in terms of meaning. The difference between the approving and disapproving tones of voice cannot be detected in the written subtitles. Therefore, the original pragmatic incongruity, which is realized through the violating Agreement Maxim technique, in this item becomes less obvious for the Thai audience.

6.3.2.2 The subtitles' space constraint

Besides the subtitles' oral/written mode constraint, it is found in this study that the original humor characteristics are also downgraded due to the space constraint. Consider Example 6.19 for instance:

(6.19) [1.2: KQ 23]	ST	TT
Doug:	<i>(incredulous)</i> She's pouring coffee for them? They just sat down. <i>(then)</i> <u>Oh my God, she's taking her pad out.</u> <u>I can't breathe. I can't breathe.</u> ☺	เธอเทกาแฟให้พวกเขา (She's pouring coffee for them.) พวกเขาเพิ่งนั่งลง (They just sat down.) เธอหยิบแผ่นจด <u>ออร์เดอร์</u> (She's taking her pad out.) <u>ฉันหายใจไม่ออก</u> (I can't breathe.)

Example 6.19, from the sitcom *The King of Queens*, receives a mean score of 1.5 from the Thai viewers and 2.0 from the American viewers. In this example, Doug, who is angry that the waitress is taking care of other customers instead of him, says in anger "Oh my God, she's taking her pad out. I can't breathe. I can't breathe,"

but some parts of his utterance is not translated into Thai due to the limited space of the subtitles.

ST: Oh my God, she’s taking her pad out.

TT: เธอ หยิบ แผ่น จด ออร์เดอร์
/thqq0 jip1 phxxn1 cot1 ?@@0dqq2/
she take pad jot order

ST: I can’t breathe. I can’t breathe.

TT: ฉัน หายใจ ไม่ ออก
/chan3 haaj4caj0 maj2 ?@@k1/
I breathe not out

Since the translation “เธอหยิบแผ่นจดออร์เดอร์ ฉันหายใจไม่ออก” (She’s taking her pad out. I can’t breathe.) already takes up the space of 29 characters on the screen, the translator decides to omit the translation of the exclamation “Oh my God” and the second “I can’t breathe.” For this reason, Doug’s angry emotion may not be as obvious as that in the ST, which means that the original superiority characteristic, which is realized through the anger technique, is downgraded in the TT.

6.3.2.3 The FAT translation method’s constraint

The downgrading of original humor characteristics sometimes occurs as a consequence of using the FAT translation method. Consider Examples 6.20 to 6.22 for instance:

(6.20) [2.2: TH 25]	ST	TT
Charlie:	Some of us don’t wanna hear about your <u>little dinghy</u> . ☺	คนอื่นเขาไม่ยากฟังเรื่อง <u>เรือใบ</u> ของนายนะ (Other people don’t want to hear about your dinghy.)

Example 6.20, from the sitcom *Two and a Half Men*, receives a mean score of 1.8 from the Thai viewers and 3.0 from the American viewers. In this example, the word “เรือบด” /rvva0bot1/ (dinghy), which is a literal FAT translation of the word “dinghy,” is not accessible or easy to understand for the general Thai audience.

ST: little dinghy

TT: เรือบด

/rvva0bot1/

dinghy

In this example, Charlie cuts off his brother Alan, who is comparing his penis to a big boat, by saying that Alan’s penis is just like a little dinghy. However, because the translator omits the translation of “little” and uses the word “เรือบด” /rvva0bot1/ (dinghy), which refers to a specific type of small boat in Thai, some of the Thai audience may not know what “เรือบด” looks like or that it is a small boat. Consequently, they may miss the analogy between a little dinghy and a small penis, and thus the original linguistic incongruity, which is realized through the analogy technique, is downgraded in the Thai translation.

(6.21) [2.2: TH 11]	ST	TT
Alan:	Okay, so she’s not overly sophisticated.	แล้วไงถ้าเธอจะไม่ฉลาดนัก (So what? If she’s not overly sophisticated.)
Berta:	Sophisticated? <u>She’s two marbles rollin’ around in a tin can.</u> ☺	ฉลาดรี (Sophisticated?) เธอเหมือนลูกแก้ว 2 ลูก กำลังอยู่ในกระป๋อง (She’s like two marbles rolling in a tin can.)

Example 6.21, from the sitcom *Two and a Half Men*, receives a mean score of 1.7 from the Thai viewers and 2.1 from the American viewers. In this example, an analogy between stupidity and a tin can with two marbles is translated literally with the FAT, making its meaning not explicit enough for the Thai audiences to understand.

ST: She's two marbles rollin' around in a tin can.

TT: เธอ เหมือน ลูกแก้ว 2 ลูก
 /thqq0 mvvan4 luuk2kxxw2 s@@ng4 luuk2/
 She like marble two marble
 กลิ้ง อยู่ ใน กระป๋อง
 /kling2 juu1 naj0 kra0p@@ng4/
 roll stay in can

Berta says that Alan's girlfriend Kandi is stupid by making an analogy that there is nothing much in her brain the same way as there are only two marbles rolling in a tin can, but this is not a familiar analogy in Thai culture. Thus, the Thai audiences have difficulty understanding the literal translation of this analogy, which downgrades the original linguistic incongruity of this example.

(6.22) [5.6: WH2 48]	ST	TT
Dave:	Look, I felt kind of bad for giving you a hard time. So I made you a little "I'm sorry" dinner. (<i>then, off her look</i>) All right, <u>I ordered in a little "I'm sorry" dinner</u> , but it's on the nice plates. ☺	ผมรู้สึกผิดที่ทำให้คุณลำบากใจ (I felt bad for making you upset.) เลยทำมื้อค่ำ เพื่อเป็นการขอโทษ (So I made you dinner in order to apologize.) ก็ได้ (All right.) ผมสั่งมื้อค่ำ "ขอโทษ" มา (I ordered in "I'm sorry" dinner,) แต่มันจัดวางบนจานที่สวยงาม (but it's arranged on nice plates.)

Example 6.22, from the sitcom *The War at Home II*, receives a mean score of 1.0 from the Thai viewers and 2.0 from the American viewers. In this example, the TT sentence “ผมสั่งมื้อค่ำ “ขอโทษ” มา” (I ordered in “I’m sorry” dinner), which is a literal FAT translation of “I ordered in a little “I’m sorry” dinner,” is not easy to understand for the TT audience.

ST: I ordered in a little “I’m sorry” dinner

TT: ผม สั่ง มี้อค้่า “ขอโทษ” มา
/phom4 sang1 mqq3kham2 kh@@4thoot2 maa0/
I order dinner sorry come

The expression “มี้อค้่า “ขอโทษ”” /mqq3kham2 kh@@4thoot2/ (dinner “sorry”) is not a natural Thai. Its meaning is not clear or explicit enough; it is therefore possible that the Thai audiences focus themselves on trying to make sense of this expression. As a result, this takes their attention away from the clash between “ทำมี้อค้่า” /tham0 mqq3kham2/ (make dinner) and “สั่งมี้อค้่า” /sang1 mqq3kham2/ (order dinner). For this reason, the original natural incongruity, which is realized through the word clash technique, becomes less obvious in the Thai subtitles.

As summarized in the following Table 6.3, the downgrading of the original humor characteristics often occurs when the ST paralinguistic meaning, which contributes greatly to the humor characteristics, is not transferred to the subtitles. Additionally, the downgrading of the original humor characteristics also occurs in two other situations: a) when some parts of the humorous texts are omitted due to the subtitles’ space constraint, and b) when the TT meaning is not communicated clearly due to the FAT constraint.

	Translation methods	Translation outcomes	Translation problems
1. Subtitles’ oral/written mode constraint	FAT / COT	Loss of paralinguistic meaning	Downgrading of humor characteristics
2. Subtitles’ space constraint	FAT / COT	Condensation of meaning	Downgrading of humor characteristics
3. FAT constraint	FAT	Unclear meaning / unnatural language	Downgrading of humor characteristics

Table 6.3: Downgrading of humor characteristics in three types of situation

6.3.3 The inoperative humor characteristics in the TT

The last translation problem of the humor-lost items is the inoperative humor characteristics which are caused by the cultural differences between the ST and TT. Among 100 humor-lost items, there are 9 items whose original humor characteristics are kept in the TT but because of the cultural differences between the ST and the TT, the TT audiences fail to understand or appreciate the characteristics retained. It is found in this study that this kind of failure happens in a situation where an item with the allusion technique is translated with the FAT.

When an item with a reference to someone/something unknown in the TT is translated with the FAT, that item often becomes unfunny for the Thai audiences. This frequently occurs in the items using the allusion technique. Consider Examples 6.23 and 6.24 for instance:

(6.23) [4: LU 75]	ST	TT
Tony:	Ha-ha-ha. Hey, Bernie, Bernie, Bernie. Let's coach the team together. Uh, we'll be partners, like, uh, <u>Sonny and Cher</u> . ☺	เบอรี่นี่ ๆ (Bernie, Bernie, Bernie.) เราไปเป็นโค้ชด้วยกันดีกว่า (Let's become a coach together.) เราเป็นคู่หูกัน (We are partners,) <u>ซอนนี่กับเชอร์</u> (Sonny and Cher.)

Example 6.23, from the sitcom *Listen up*, receives a mean score of 1.0 from the Thai viewers and 2.1 from the American viewers. In this example, an allusion to “Sonny and Cher,” the persons unknown to most Thais, is translated with the FAT because there is no meaning adjustment.

ST: Sonny and Cher

TT: ซอนนี่ กับ เชอร์

/s@@@n0ni2 kap1 chqq0/

Sonny and Cher

According to www.classicbands.com, Sonny and Cher were American pop-rock duo during 1960s to 1970s, made up of husband (Sonny) and wife (Cher). Therefore, it is funny that Tony and Bernie, who are both men, compare themselves to a husband-and-wife couple. However, because the Thai audiences are not likely to know who Sonny and Cher are, they cannot make an intertextual incongruous comparison between “Tony and Bernie” and “Sonny and Cher.” Consequently, the original intertextual incongruity, which is realized through the allusion technique, becomes inoperative – fails to create humor in the TT.

(6.24) [4: OP 16]	ST	TT
Lydia:	He’s just been so depressed lately.	ระยะหลังมันหดหู่มาก (Lately it’s been so depressed.)
Oliver:	You don’t think that it’s because you got him dressed like <u>Bill Cosby</u> ?	แม่ไม่คิดว่าเป็นเพราะ (You don’t think that it’s because) แม่จับมันแต่งตัวเหมือน <u>บิล ครอสบี้</u> เหรอ (you got it dressed like Bill Cosby?)

Example 6.24, from the sitcom *Out of Practice*, receives a mean score of 0.8 from the Thai viewers and 2.0 from the American viewers. In this example, Oliver says that Lydia’s dog is upset because he is dressed like “Bill Cosby.” Similar to Example 6.22, “Bill Cosby,” which is the unknown proper name in the TT culture, is translated into Thai with the FAT for there is no meaning adjustment.

ST: Bill Cosby

TT: บิล ครอสบี้
/bin0 khr@@t4bii2/
Bill Crosby⁸

⁸ Please note that the word “Cosby” is misspelt in Thai as “Crosby” (ครอสบี้)

In the sitcom, Lydia's dog is wearing a Cosby sweater as shown in Figure 6.4, which according to www.urbandictionary.com, refers to an oversized, hideous looking sweater with ugly patterns and colors, often worn by old men or hipsters with no taste. The term comes from the sweaters worn by Bill Cosby during his 1980's successful sitcom *The Cosby Show*.



Figure 6.4: Bill Cosby's sweater vs. Monty from OP

Nonetheless, since the Thai audiences may have no idea who Bill Cosby is and what Cosby's sweater looks like, they cannot make an intertextual visual comparison between Bill Cosby and Monty. For this reason, the original intertextual incongruity, which is realized through the allusion technique, is not operative in the TT culture.

As shown in Examples 6.23 and 6.24, the cultural differences between the ST and TT impede the transfer of humor across cultures in a situation where an item with a reference to the unknown (allusion technique) is translated with the FAT, as summarized in Table 6.4:

	Translation methods	Translation outcomes	Translation problems
Intertextual incongruity: Allusion	FAT	Non-adjusted unknown terms	Inoperative humor characteristics

Table 6.4: Inoperative humor characteristics

In conclusion, this chapter reports the findings concerning problems of the sitcom humor translation. The three main types of problem found in the study include:

- 1) The loss of humor characteristics in the TT
- 2) The downgrading of humor characteristics in the TT
- 3) The inoperative humor characteristics in the TT

In the next chapter, the possible solutions to these three translation problems will be discussed in Section 7.3.



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CHAPTER VII

DISCUSSION AND CONCLUSION

This chapter summarizes the findings of the study and discusses the findings in relation to the three research hypotheses. The research hypotheses are formed in accordance with the three research questions posed at the outset of the research:

- 1) What are the characteristics of humor in English TV situation comedies?
- 2) How is humor in English TV situation comedies translated into Thai?
- 3) Do the Thai translations have perlocutionary equivalence to the English versions? If not, what are the problems involved in translating the English humor into Thai?

In short, this study looks at the translation of sitcom humor from English into Thai. Its final aim is to investigate the translation problems that impede the transfer of humor from the ST to the TT (the third research question). In order to do that, the researcher needs to first understand the characteristics of sitcom humor in the ST (the first research question) so that they can later be compared to the characteristics of humor in the TT. Then the researcher needs to be able to identify the translation methods used in the TT (the second research question) because the translation methods have a direct impact on the outcome of the translations. The three research hypotheses formed in accordance with the three research questions are:

- 1) The humor in English TV situation comedies can be described in terms of incongruity and superiority.
- 2) The translation methods used include faithful translation, communicative translation and free translation.
- 3) The problems involved in translating the humor from English into Thai are the unshared socio-cultural norm between the source text and the target text and the wrong translation method choice, which lead to the loss of incongruity and the downgrading of incongruity.

The present chapter therefore starts from giving a summary and discussion on the characteristics of sitcom humor (7.1), the translation methods of sitcom humor (7.2), and the translation problems of sitcom humor (7.3). Then it proceeds to the implications of the study (7.4), and ended with the recommendations for future research (7.5).

7.1 The characteristics of sitcom humor

It is hypothesized at the beginning of the study that the sitcom humor can be described in terms of incongruity and superiority, as they are the two main theories of humor. To prove this hypothesis, the researcher examines the ST deriving from the scripts of ten American sitcom episodes and also takes into consideration the non-verbal elements of those sitcoms. The hypothesis is proven true, as it is found out that the sitcom humor is characterized by superiority and incongruity. For the incongruity characteristic, it can be further divided into two groups: language incongruity and non-language incongruity. Under the language and non-language incongruities, there are seven various types of incongruity as shown in Table 7.1:

Humor Characteristics	Brief Description
1) Superiority	Feeling superior to a target of humor
2) Incongruity	
2.1) Language Incongruity	
2.1.1) Linguistic Incongruity	Deviations from the “normal language”
2.1.2) Pragmatic Incongruity	Deviations from the proper use of language in context
2.2) Non-Language Incongruity	
2.2.1) Intertextual Incongruity	Allusion
2.2.2) Natural Incongruity	Incongruity being funny under all circumstances
2.2.3) Character Incongruity	Incongruity concerning character’s identity

Humor Characteristics	Brief Description
2.2.4) Social Incongruity	Taboo-breaking humor
2.2.5) Cross-modal Incongruity	Incongruity between verbal and non-verbal elements

Table 7.1: Brief description of each humor characteristic

The humor characteristics are abstract concepts which are realized through different humor techniques. In other words, the humor techniques serve as the concrete evidence of the eight characteristics. They explain “how” superiority or a certain type of incongruity is achieved in a humorous item. The researcher would like to suggest that the relationship between the humor characteristics and their humor techniques can be illustrated as in Figure 7.1:

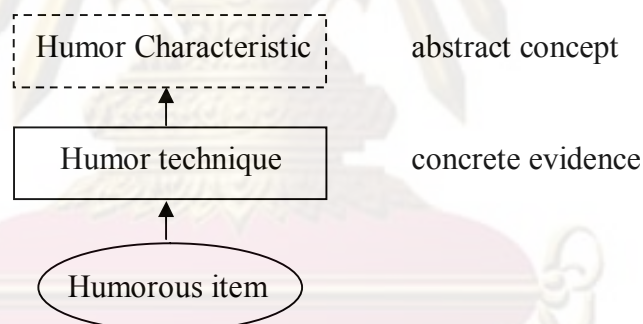


Figure 7.1: The relationship between humor characteristics and humor techniques

For instance, a humorous item may exhibit a characteristic of natural incongruity, which is realized through the reality-word clash technique as shown in an example 7.1.

Kady: *(singing off-key)* ... how I wonder what you are.

Franklin: You sing like an angel. ☺

(7.1) [5.5 WK 11]

We can see that Franklin’s utterance is incongruous with the fact that Kady is an awful singer. The reality-word clash technique as in Example 7.1 is one of six

techniques of natural incongruity and it is just one of altogether 47 humor techniques found in this study. Within each humor characteristic, the 47 humor techniques can be categorized into groups. For example, within the linguistic incongruity, there are four groups of techniques: 1) lexical deviation, 2) phonological deviation, 3) semantic deviation, and 4) stylistic deviation; and within the pragmatic incongruity, there also are four groups of techniques: 1) false presupposition, 2) over literalness, 3) violating Grice's Conversational Maxims, and 4) violating Leech's Politeness Maxims. The further details on how techniques are grouped in each characteristic of humor can be found in the beginning of Chapter 4.

As already discussed in Chapter 4, humor is a complex phenomenon. This means that a humorous item may exhibit more than one characteristic if a combination of different humor techniques is at use. For instance, an example below exhibits not only the characteristic of pragmatic incongruity but also the characteristics of linguistic incongruity, social incongruity and superiority because the over literalness technique, the analogy technique, the obscene humor technique and the stupidity technique are used in combination.

Alan: Ah, boy, am I thirsty.

Kandi: That's 'cause you sweat so much during sex.

Alan: Hey, I may not have the biggest boat in the marina,
but nobody rows harder than me.

Kandi: You have a boat? ☺

(7.2) [3.2: TH 23]

In this example, Kandi takes Alan's word literally when Alan is actually speaking figuratively, making an analogy between his penis and a boat, and this portrays Kandi as a stupid character or the butt of the joke.

After examining all the ST humorous items, the researcher would like to suggest that almost all humorous items are complex because the sense of superiority is almost always present or embedded in other humor techniques. For example, we feel superior to a person being insulted (the insult technique in pragmatic

incongruity). We feel superior to a person being mimicked (the mimicry technique in linguistic incongruity). We feel superior to a person saying something nonsensical (the absurdity technique in natural incongruity). We feel superior to a person being unmasked (the unmask technique in character incongruity). And we feel superior to a person wetting his pants (the human waste technique in social incongruity).

This shows us that the superiority is a prevalent characteristic of humor. Although, the superiority is not sub-categorized into different types like the incongruity in this study, this does not mean that the superiority is less common or less important than the incongruity as a mechanism of humor. A humorous item like Example 7.2 illustrates that the incongruity, which looks at humor from the cognitive perspective, and the superiority, which looks at humor from the social perspective, can work well together in bringing laughter from us. They can be co-characteristics of humor as illustrated in Figure 7.2.

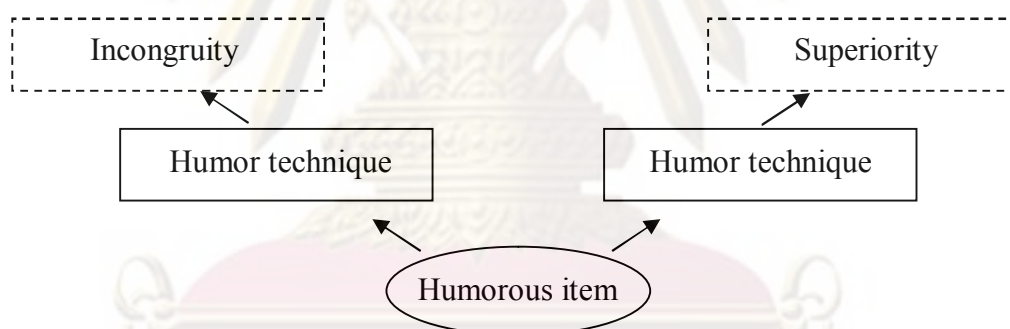


Figure 7.2: Incongruity and superiority as co-characteristics of a humorous item

According to Table 4.1 in Chapter 4, the pragmatic incongruity is the most common characteristic of sitcom humor. More than a quarter of humorous items examined in this study (32%) are characterized by the pragmatic incongruity, which is mostly realized through the ridicule and sarcasm techniques. This reflects the fact that the comic situations in the American sitcoms in this study often results from a situation where the characters make unkind jokes of each other.

Since sitcoms are multimodal texts consisting of verbal, visual and auditory elements, the researcher expected to find humorous items that is based upon the contrasting relationship or incongruity between those elements. Unfortunately, as

shown in Table 4.1 in chapter 4, only 2% of the humorous items are found to be characterized by the cross-modal incongruity, which is mostly realized through the visual-verbal clash technique. The researcher is also dismayed to find zero examples of visual-verbal puns or the wordplay between what we see and what a character says, as found in the works of Gottlieb (1997) and Kaindl (2004). Nevertheless, the researcher finds one humorous item that makes use of the auditory-verbal pun or the wordplay between what we hear and what a character says, which is a newly found technique in this study.

The fact that only 2% of the humorous items in this study are characterized by the cross-modal incongruity does not mean that the rest 98% of the humorous items are solely based on the verbal elements (the characters' utterances). This is because both the visual and auditory dimensions play an important role in heightening the humorous effect in each humorous item. The characters' facial expression and body language as well as the way the characters say something (the paralinguistics) all add meanings to the characters' utterances and contribute to the humorous effect in general. This allows the sitcom humor to be considered as "multimodal humor" and sets the sitcom humor apart from the humor in other non-audiovisual texts as in joke books or comedy novels.

7.2 The translation methods of sitcom humor

The second step of the research concerns the way in which the ST humorous items are translated into Thai. The faithful translation (FAT), the communicative translation (COT) and the free translation (FRT) are used as an analytical framework for analyzing the translation methods used in the TT. The three translation methods give different priority to different dimensions of the ST. While the FAT gives priority to the ST form, the COT gives priority to the ST content and style, and the FRT gives priority to the ST function. As Larson (1998: 19) puts it, translation is often a mixture of a faithful transfer of forms (FAT) and the idiomatic translation of meanings (COT), and sometimes the translators may even deviate from the ST meanings in order to provoke a certain reaction from the TT audience (FRT). Because of these

reasons, it is hypothesized earlier in the study that the ST humorous items are translated into Thai using the FAT, COT, and FRT translation methods.

To prove this hypothesis, the researcher examines the TT deriving from the Thai subtitles of the ten American sitcom episodes. Since there is no extensive explanation of what exactly distinguishes the three translation methods from one another, the researcher sets up three main criteria for differentiating them: a) the degree of semantic resemblance, b) the degree of naturalness, and c) the degree of orality. Moreover, because judgment concerning naturalness and orality of the TL can vary from one person to another, the researcher sets up sub-criteria to be used as a framework for analyzing the TT. Then, the researcher examines the TT according to those criteria and finds out that the hypothesis is only partly confirmed because the FRT is not found to be used at all as a method of translation in this study.

At the outset of the research, the researcher expected to find the FRT being used as a translation method for humorous items which are restricted by the ST language and culture such as the humorous items with the wordplay and allusion techniques. However, as the findings show, this does not turn out to be true. None of the humorous items with the wordplay and allusion techniques are translated with the FRT. The possible explanations for such finding are that:

- 1) the translators may be asked to work under a time constraint; consequently, they do not have enough time to create a new TL wordplay or think of a new TL allusion that would fit the context in the sitcoms; or
- 2) the translators may have an idea or a feeling that distortions of ST meanings are not the right thing to do in translation – their job is to keep the meaning constant and allow the TT readers to understand what is said in the ST; or
- 3) the translators do not recognize or are unaware of the ST humor characteristics and techniques in the first place; consequently, they have no attempt to distort the ST meaning in exchange for funniness.

Most of the humorous items examined in this research are translated into Thai with the COT method (87%). This is not a surprising finding because as Larson (1998) state, the goal of translators in general is to express the ST meaning in the most natural form of the TL and this is in accordance with the COT translation

method in the present study. Only 8% of humorous items are translated with the FAT. This again reflects the fact that the translators put much greater emphasis on the content and style rather than on the form. For the other 5% of the humorous items, they are translated with the mixture of the COT and FAT. This illustrates the fact that sometimes there is inconsistency in the way a humorous item is translated.

7.3 The translation problems of sitcom humor

As mentioned earlier in this chapter that the final aim of this research is to investigate the translation problems that impede the transfer of humor from the ST to the TT, the third step of the research is thus to ascertain that there really is humor lost in the translation; technically speaking, there really is no perlocutionary equivalence between the ST and the TT. In order to do that, the researcher asks the sample of Thai viewers to watch the sitcoms and respond to the questionnaires designed to investigate their perception of the translated humorous items. In the questionnaires, there is a 5-point rating scale of *not at all funny* to *very funny*, equal to the score ranging from 0-4. If the result of the questionnaires shows that a humorous item is perceived and rated as not funny by the sample of Thai viewers (the mean score of that item is less than 2), that item is subject to be rated again by the sample of the American viewers so as to see if the American viewers also find that item not funny. Because if both Thai and American viewers agree that the item is not funny, then the humor is not lost for it is already not there in the ST. However, if the American viewers see the humor in that item while the Thais do not, this then confirms that the humor is really lost in the TT.

For the humorous items that experience humor lost in the TT, they amount to almost a quarter of all the humorous items (24%). The mean scores of these items from the Thais are less than 2 but those from the Americans are more than 2 or at least equal to 2. In the beginning of the research, the researcher hypothesizes that the problems involved in the humor translation have to do with the unshared culture between the ST and the TT and the wrong translation method choice. According to the analysis of translation problems as discussed in the last chapter, the hypothesis is proven true. It is found out that one out of three main types of translation problems is

the inoperative humor characteristic which is caused by the cultural differences between the ST and the TT. This type of problem occurs when an item with an unknown term (the allusion technique) is translated with the FAT into the TL. Consider Example 7.3, for instance:

(7.3) [4: LU 75]	ST	TT
Tony:	Ha-ha-ha. Hey, Bernie, Bernie, Bernie. Let's coach the team together. Uh, we'll be partners, like, uh, <u>Sonny and Cher</u> . ☺	เบอร์นี่ ๆ ๆ (Bernie, Bernie, Bernie.) เราไปเป็นโค้ชด้วยกันดีกว่า (Let's become a coach together.) เราเป็นคู่หูกัน (We are partners,) <u>ซอนนี่กับเชอร์</u> (Sonny and Cher.)

In this example, it is funny because Tony and Bernie, who are both men having no talent in music, compare themselves to a husband-and-wife pop-rock duo couple, Sonny and Cher. However, since the Thai viewers do not know who Sonny and Cher are, they cannot make an intertextual humorous comparison between “Tony and Bernie” and “Sonny and Cher.” Thus, translating the allusion “Sonny and Cher” with the FAT as ซอนนี่กับเชอร์ /s@@@n0nii2 kap1 chqq0/ (Sonny and Cher) is not an appropriate choice of translation method that would provoke laughter from the Thai audience. In this case, the translator should opt for the COT by replacing the unknown allusion “Sonny and Cher” with someone having similar qualities to them who are known in the Thai culture. For example, the translator can replace “Sonny and Cher” with “หนุ่มบ่าวสาวปาน” /nuum1 baaw0 saaw4 paan0/ who are a famous male-female Thai duo with a big age gap. This will allow the Thai audience to make a humorous comparison between the men same-age couple “Tony and Bernie” and the male-female different-age couple “หนุ่มบ่าวสาวปาน” /nuum1 baaw0 saaw4 paan0/.

Apart from the inoperative humor characteristics caused by the ST-TT cultural differences, the other two main types of translation problems found in this study are the loss of humor characteristics in the TT and the downgrading of humor characteristics in the TT. The loss of humor characteristics occur in six types of

situation and the downgrading of humor characteristics occur in three types of situation as summarized in Table 7.2

	Translation methods	Translation outcomes	Translation problems
1. Linguistic incongruity: Coinage, Wordplay	COT	Loss of lexical deviation; Loss of semantic deviation	Loss of humor characteristics
2. Pragmatic incongruity: False presupposition, Over literalness	COT	Loss of keyword; Loss of mismatch between direct and indirect speech acts	Loss of humor characteristics
3. Natural incongruity: Word clash	COT	Loss of lexical pattern	Loss of humor characteristics
4. Cross-modal incongruity: auditory-verbal pun	COT	Loss of auditory-verbal pun	Loss of humor characteristics
5. Mistranslation	-	Incorrect meaning	Loss of humor characteristics
6. Subtitles' space constraint	- FAT / COT	No translation; Condensation of meaning	Loss of humor characteristics; Downgrading of humor characteristics
7. Subtitles' oral/written mode constraint	FAT / COT	Loss of paralinguistic meaning	Downgrading of humor characteristics

	Translation methods	Translation outcomes	Translation problems
8. FAT constraint	FAT	Unclear meaning / unnatural language	Downgrading of humor characteristics

Table 7.2: Loss and downgrading of humor characteristics

According to Table 7.2, the first problem is the lost of linguistic incongruity which is realized through the coinage and wordplay techniques. For the coinage technique, the loss of linguistic incongruity occurs when the coinage (lexical deviation) is translated into Thai with the COT. Consider Example 7.4, for instance:

(7.4) [2.3: LU 23]	ST	TT
Tony:	And now it turns out I have to try and coach some of these little <u>she-wolves</u> . ☺	ตอนนี้ฉันกลับต้องมาเป็นโค้ชสาวชาวป่าพวกนี้ (Now it turns out I have to be a coach for these wild young girls.)

The word “she-wolves,” which is coined through an analogical construction with the words such as “she-goat” (a female goat), is translated into Thai with the COT. It is replaced with an already-existing Thai word “สาวชาวป่า” /saaw4chaaw0paa1/ (a wild young girl) for clearer communication. Since “สาวชาวป่า” /saaw4chaaw0paa1/ is not a coinage in Thai, there is no lexical deviation from the normal language left in the TT. In this case, the translator should use the FRT translation method and try to come up with new TL word that fits the context of the sitcom or at least try to make the TT funny by adding funny slang to the TT. For example, the translator can translate “she-wolves” as “สาวแสบแสบอารมณ์เถื่อน” (girls with aggressive attitudes who try their best to make themselves look cute and young).

ST:	she-wolves			
TT:	สาว	แสบแสบ	อารมณ์	เถื่อน
	/saaw4	?xp3bxw3	aa0rom0	thvvan1/
	girl	(slang)	emotion	wild

The word “แฉิบแฉิว” /ʔxp3bxw3/ is a slang term which refers to the way in which a girl tries her best to make herself look cute and young. This is not the meaning originally present in the ST but it fits the characters of the girls in the sitcom who try to look pretty in front of young boys. Moreover, the slang “แฉิบแฉิว” /ʔxp3bxw3/ is incongruous with the phrase “อารมณ์เหวี่ยง” /aa0rom0 thvvan1/ (an aggressive attitude) for they are not the qualities of a person that normally go together.

Next, the loss of linguistic incongruity occurs when a humorous item with the wordplay technique (semantic deviation) is translated into Thai with the COT. Consider Example 7.5, for instance:

(7.5) [2.6: RM 33]	ST	TT
Angelina:	Can I take your <u>order</u> ?	ฉันรับออเดอร์โดยดีไหมคะ (Can I take your order?)
Andy:	Sure. And then I'd like to join your <u>Order</u> . ☺	ดีเลย (Good.) ผมอยากเข้าร่วม “นิกาย” ของคุณด้วย (I want to join your Order too.)

We can see that due to the COT, the wordplay between the word “order,” which means a request for food or drink, and the word “order” which means a society of nuns is lost in the TT. There is no phonological resemblance between the word “ออเดอร์” /ʔ@@0dq2/ (food order) and the word “นิกาย” /ni3kaaj0/ (a religious group). Despite the correct transfer of meanings, the COT is not an appropriate choice of translation method here. In this case, the translator should use the free translation method (FRT) in order to allow the TT to function as a joke in the Thai culture. For example, since in the sitcom the sexy waitress Angelina is dressed up as a nun to celebrate Halloween, the translator can change Andy's utterance into “ดีครับ ผมขอออ-เดอร์แม่ชี หนึ่งที” which means “Good. I'd like to order a nun.”

ST: Sure. And then I'd like to join your Order.

TT: ดี ครับ

/dii0 krap3/

Good (a particle showing politeness)

ผม ขอ ออเดอร์ แม่ชี หนึ่ง ที่

/phom4 kh@@4 ?@@0dqq2 mxx2chii0 nvng1 thii2/

I request order nun one place

Although the wordplay is still missing in the TT, but the TT is compensated by a new technique: the obscene humor. This would fit the context in the sitcom nicely because Angelina is a sexy waitress who Andy explicitly expresses an interest in.

The second problem is the loss of pragmatic incongruity which is realized through the false presupposition and over literalness techniques. For the false presupposition, the loss of pragmatic incongruity occurs when a keyword which serves as a presupposition trigger is translated into Thai with the COT. Consider Example 7.6, for instance:

(7.6) [3.1: TH 58]	ST	TT
Kandi:	You know, <u>I'm a child of divorce</u> too, Jake.	รู้ไหม พ่อแม่ฉันก็แยกทางกันนะ (Do you know my parents also split up?)
Alan:	Really? How old were you when your parents split up?	จริงหรือ (Really?) คุณอายุเท่าไร? (How old were you) ตอนพ่อแม่คุณเลิกกัน (when your parents split up?)
Kandi:	Twenty-two.	22 ค่ะ (Twenty-two.)
Alan:	But you're twenty-two now.	แต่ตอนนี้คุณก็อายุ 22 (But now you're twenty-two.)
Kandi:	<u>Twenty-two and a half.</u> ☺ Boy, what I'd give to be twenty-two again. ☺	22 ครึ่ง (Twenty-two and a half.) ฉันยอมทำทุกอย่าง ให้ได้กลับไปอายุ 22 อีก (I'd do anything to be twenty-two again.)

In this example, the word “child” in the sentence “I’m a child of divorce too” is the keyword which serves as a presupposition trigger that leads Alan and the audience to presuppose that Kandi’s parents split up since she was a little kid. Due to the COT, the word “child” is missing from the TT because the sentence “I’m a child of divorce too” is paraphrased as “พ่อแม่ฉันก็แยกทางกันนะ” /ph@@2 mxx2 chan4 k@@2 jxxk2thaang0 kan0 na3/ (my parents also split up). This causes the false presupposition technique to be ineffective in the TT. Therefore, in this case the translator should translate the ST faithfully with the FAT as “ฉันก็เป็นเด็กที่พ่อแม่แยกทางกัน” so that the keyword “child” or “เด็ก” /dek1/ is kept in the translation.

ST: I’m a child of divorce too.

TT: ฉัน ก็ เป็น เด็ก ที่ พ่อ แม่ แยกทางกัน
 /chan4 k@@2 pen0 dek1 thii2 ph@@2 mxx2 jxxk2thaang0kan0/
 I also am child who father mother split up

Next, the loss of pragmatic incongruity occurs when an item with the over literalness technique that relies on an incongruity between direct and indirect speech acts is translated into Thai with the COT. Consider Example 7.7, for instance

(7.7) [3.2: TH 44]	ST	TT
	(Charlie crosses in from the kitchen to the stairs.)	
Judith:	Charlie, <u>I want to talk to you.</u>	ชาร์ลี ขอคุยด้วยหน่อย (Charlie, (I) request to talk to you.)
Charlie:	(continuing walking up the stairs) <u>Good to know.</u> ☺	ดีใจที่ได้รู้ค่ะ (Glad to know.)

In this example, the ST is funny because Charlie takes Judith’s utterance “I want to talk to you” literally as an assertive instead of taking it as a request. Due to the COT, the ST sentence “I want to talk to you” is translated clearly in such a way that there is no mismatch between the form and the illocutionary force. It leaves no room for

Charlie to take “ขอคุยด้วยหน่อย” /kn@@4 khuj0 duaj2 n@@j1/ (I request to talk to you) as an assertive because the speech act verb “ขอ” /kh@@4/ (request) is there in the TT sentence. For this reason, the ST sentence “I want to talk to you” should be translated faithfully with the FAT instead of the COT as “ฉันอยากคุยกับคุณ” (I want to talk to you).

ST: I want to talk to you.

TT: ฉัน อยาก คุย กับ คุณ
/chan2 jaak1 khuj0 kap1 khun0/
I want talk with you

When the translator translates the ST faithfully as shown above, the mismatch between the form and the illocutionary force is retained in the translation. This allows the over-literalness technique to be effective in the TT.

The third problem is the loss of natural incongruity which is realized through the word clash technique. This occurs when the word clash technique that relies on the contrasting lexical patterns is translated into Thai with the COT. Consider Example 7.8, for instance.

(7.8) [5.6: TH 98]	ST	TT
Charlie:	Well, <u>good for you</u> .	ดีแล้วล่ะ (That's good.)
Alan:	Good for me? How is this good for me?	ดีแล้วหรือ (That's good?) จะดีได้ยังไง (How is that good?)
Charlie:	You finally got Kandi out of the house. ☺	นายทำให้แคนดี้ออกไปจากบ้านจนได้ (You finally got Kandi out of the house.)
Alan:	I didn't want Kandi out of the house! And I certainly didn't want her moving in with my ex-wife!	ฉันไม่ได้อยากให้เธอออกไป (I didn't want her to leave.) และก็ไม่ได้อยากให้เธอย้ายไปอยู่กับเมียเก่าฉันด้วย (And I didn't want her moving in with my ex-wife.)
Charlie:	Oh, right... Okay then, <u>good for me</u> . ☺	อ้อหรือ (Oh, really?) งั้นมันก็ดีกับฉัน (Then, it's good for me.)

In this example, there is a word clash between “good for you” and “good for me,” but as can be seen the lexical pattern “good for...” which is crucial to the funniness of this item is not retained in the TT. Therefore, instead of using the COT, the translator should opt for the FAT, preserving the lexical pattern “good for...” and translating the pattern as “ดีกับ...” /dii0 kap1/ twice as follows.

ST: good for you

TT: ดี กับ นาย แล้ว ละ
/dii0 kap1 naaj0 lxxw3 la1/
good with you already (a particle indicating emphasis)

ST: good for me

TT: ดี กับ ฉัน
/dii0 kap1 chan4/
good with me

The fourth problem is the loss of cross-modal incongruity which is realized through the auditory-verbal pun technique. This occurs when the auditory-verbal pun is translated into Thai with the COT. Consider Example 7.9, for instance.

(7.9) [8.2: WK 44]	ST	TT
Michael	<i>(calling out)</i> I thought you weren't gonna get mad. What happened to <u>closure</u> ?	ไหนคุณว่าจะไม่ยั้งไง (Didn't you say you weren't gonna get mad?)
	<i>(A door is heard closing off screen.)</i>	ไหนคุณว่าจะตัดใจ (Didn't you say you would let go?)
Michael	<u>There it is.</u> ☺	นั่นปะไร (There it is.)

In this example, there is the auditory-verbal pun between the word “closure,” meaning to put an end to worries or concerns, and the off-screen sound “the door closing” but as can be seen above this pun is lost in the TT. The pronunciation of the

word “ตัดใจ” /tat1caj0/ (to let go) is completely different from the pronunciation of the word “close” (to shut something) in Thai: “ปิด” /pit1/. In this case, it is very difficult for the translator to come up with a new auditory-verbal pun in Thai because the translator cannot change the auditory element (the sound of the door closing) in the sitcom. And this is an example of where the translation requires a high level of creativity from the translator.

The fifth problem is the loss of humor characteristics that occurs when a humorous item is mistranslated as in Example 7.10.

(7.10) [1.12: OP 43]	ST	TT
Regina :	Yeah, Yeah, as usual. There’s a new nurse at the hospital, who’s smart, nice, funny.	ใช่ เหมือนเคย (Yeah, as usual.) มีพยาบาลใหม่ที่รพ. (There’s a new nurse at the hospital) ที่ฉลาด น่ารัก มีอารมณ์ขัน (who’s smart, nice, funny.)
Oliver:	<u>Yeah, sounds like a before photo to me.</u> ☺	ฟังดูเหมือนภาพก่อนแปลงโฉมของฉัน (Sounds like my before photo.)

The sentence “Yeah, sounds like a before photo to me” is mistranslated as “ฟังดูเหมือนภาพก่อนแปลงโฉมของฉัน” /fang0 duu0mvvan4 phaap2 k@@n1 plxxng0 choom4 kh@@ng4 chan4/ (Sounds like my before photo). As a result, the Thai audience is confused about what Oliver means and the stereotype technique becomes ineffective in the translation because the stereotypical idea that smart women are usually not beautiful or attractive are not communicated to the Thai audience. In this case, the translator just needs to be more careful in analyzing the ST meaning in order to avoid mistranslation.

The sixth problem is the loss of humor characteristics that occurs when a humorous item is omitted due to the subtitles’ space constraint as in Example 7.11.

(7.11) [3.4: RM 84]	ST	TT
Ray:	So – you don’t go in somebody’s house and go in their cabinets and take their things and give ‘em out, <u>you maniac!</u> ☺	พ่อเที่ยวไปบ้านคนอื่น (You can’t go in other people’s house) แล้วค้นตู้เขา (and go in their cabinets) หยิบของมาเที่ยวแจกชาวบ้านไม่ได้ (take their things and give them out.)

We can see that an insulting remark “you maniac!” is not translated into the TT at all due to the subtitles’ space constraint. Consequently, the original pragmatic incongruity, which is realized through the insult technique, is lost in the TT. When facing with the space constraint problem, the translator should decide which part of the ST is crucial to the funniness and then translate that part into the TT. For the part that is not crucial to the funniness, it can be omitted. For instance, in example 7.9 the phrase “and go in their cabinets,” which is not a crucial part, can be omitted to make room for the translation of the insulting remark “you maniac!” which can be translated as “พ่อบ้า.”

ST: you maniac!

TT: พ่อ บ้า
 /ph@@2 baa2/
 father crazy

The seventh translation problem is the downgrading of humor characteristics that is caused by the subtitles’ oral/written mode constraint. This means that due to the shift from oral to written mode in the translation the ST paralinguistic meaning, which contributes greatly to the humor characteristics, is not transferred to the written subtitles. Consider Example 7.12, for instance.

uncivilized person. With these adjustments, it is more likely that the TT audience get the original message or meaning that is conveyed non-verbally through the paralinguistic in the ST. Thus, it also increases the likelihood that the TT audience will perceive the translation as funny.

The eighth translation problem is the downgrading of humor characteristics occurring as a result of the subtitles' space constraint. In this case, some parts of a humorous item are omitted. (It is not entirely omitted like in the loss of humor characteristics as in Example 7.11). Consider Example 7.13, for instance:

(7.13) [1.2: KQ 23]	ST	TT
Doug:	<i>(incredulous)</i> She's pouring coffee for them? They just sat down. <i>(then)</i> <u>Oh my God, she's taking her pad out.</u> <u>I can't breathe. I can't breathe.</u> ☺	เธอเทกาแฟให้พวกเขา (She's pouring coffee for them.) พวกเขาเพิ่งนั่งลง (They just sat down.) เธอหยิบแผ่นจด <u>ออร์เดอร์</u> (She's taking her pad out.) <u>ฉันหายใจไม่ออก</u> (I can't breathe.)

In Example 7.13, the original superiority characteristic, which is realized through the anger technique, is downgraded in the TT because Doug's anger in the TT is not as obvious as in the ST due to the fact that the exclamation "Oh my God" is omitted and the sentence "I can't breathe" is not repeated twice in the translation. In order to deal with the subtitles' space constraint problem like in this example, the translator can make use of the sentence particles, which are short words that can convey great meanings such as a speaker's emotions and attitudes. The sentence "I can't breathe" for instance, needs not to be translated entirely twice in order to emphasize an angry feeling. With the help of a sentence particle, it can be translated just once "ฉันหายใจไม่ออกแล้วโว้ย" (I can't breathe) and still communicates an angry feeling clearly.

ST: I can't breathe.

TT: ฉัน หายใจ ไม่ ออก แล้ว ้วย
 /chan3 haaj4caj0 maj2 ?@@k1 lxxw3 wooj3/
 I breathe not out already (an impolite particle
 indicating anger)

Finally, the last problem is the downgrading of humor characteristics occurring as a result of the FAT constraint. Due to the use of the FAT translation method, the ST meaning is not clearly communicated and/or the TL does not sound like natural spoken Thai. Consider Example 7.14, for instance:

(7.14) [2.2: TH 25]	ST	TT
Charlie:	Some of us don't wanna hear about your <u>little dinghy</u> . ☺	คนอื่นเขาไม่ยอมฟังเรื่องเรือบดของนายนะ (Other people don't want to hear about your dinghy.)

The ST in this example is funny because of the analogy between “little dinghy” and “little penis.” However, since “little dinghy” is translated into Thai with the FAT, with the specific word “เรือบด” /rvva0bot1/ (a specific type of small boat), the meaning in the TT is not clear because not all Thais know what “เรือบด” looks like or that it is a type of small boat. Therefore, this example should instead be translated with the COT, with the general and colloquial word “เรือจิ๋ว” /rvva0 ciw4/ (a tiny boat).

ST: little dinghy

TT: เรือ จิ๋ว
 /rvva0 ciw4/
 boat tiny

Translating “little dinghy” with the general word “เรือจิ๋ว” /rvva0 ciw4/ enables the TT audience to understand easily that Charlie is ridiculing his brother Alan by comparing his penis to a tiny boat.

In summary, in Section 7.3 the researcher discusses the problems of sitcom humor translation and suggests possible solutions to the problems. Along the discussions, the researcher illustrates that most of the time the TT is not seen as funny by the Thai audience because the translation method used is inappropriate to that particular humorous item. In some cases the FAT or the FRT is more appropriate than the COT, which is the main method used by the translators. For the translation problems caused by the subtitles’ space and oral/written constraints, the researcher also gives suggestions on how to deal with them. Table 7.3 summarizes all the possible solutions suggested for each type of the problems.

Translation problems	Possible solutions
1. Inoperative humor characteristics: allusion	Use the COT
2. Loss of linguistic incongruity: coinage, wordplay	Use the FRT
3. Loss of pragmatic incongruity: false presupposition, over literalness	Use the FAT
4. Loss of natural incongruity: word clash	Use the FAT
5. Loss of cross-modal incongruity: auditory-verbal pun	Use the FRT (requires a high level of creativity)
6. Loss of humor characteristics due to mistranslation	Be more careful in analyzing the ST meaning
7. Loss / downgrading of humor characteristics due to subtitles’ space constraint	Omit unnecessary information; Use particles
8. Downgrading of humor characteristics due to subtitles’ oral/written mode constraint	Add words/particles conveying the paralinguistic meaning

Translation problems	Possible solutions
9. Downgrading of humor characteristics due to FAT constraint	Use the COT

Table 7.3: Possible solutions to the translation problems

It is certain that on the process to discover the humor-lost items, the researcher also discovers the humor-retained items or the items which are translated successfully as humor into Thai. Therefore, before moving on to the summary and discussion of the humor-lost items and their problems, we can discuss briefly what has been found out about the successful ones.

The successful translation of sitcom humor

According to the findings, 39% of all the humorous items, their humor is transferred successfully to the TT. That is, their mean scores from the Thai viewers are not less than 2. As already discussed in Section 6.2 in Chapter 6, the original humor characteristics and techniques of these items are often retained in the TT. Nonetheless, the researcher also finds out that some of these items, although their original humor characteristics and techniques are not retained in the TT, they are still perceived as funny by the TT viewers, and this is due to two reasons: 1) it is a complex humorous item which makes use of more than one humor technique; thus, while losing one technique, the other original techniques are still retained in the TT, or 2) it is compensated by a new humor technique in the TT.

Moreover, it is also found that the translation method which retains or compensates for the loss of the original humor characteristics is not the only factor that contributes to the success of humor translation in sitcoms. Normally, when the FAT is used in translating an unknown term (allusion) in a humorous item, it often leads to the loss of humor due to the ST-TT cultural differences. Nonetheless, this is not always true because a character's facial expression in a sitcom also communicates meaning to the sitcom viewers. For example, the example (6.5) "chimichanga" in Chapter 6 shows us that although this word is translated with the FAT as ชิมิซังก้า /chi0mi0chang0ka2/ the Thai audience are still able to laugh at this

item because the facial expression on the speaker's face is so obvious that he is having dirty thoughts (the obscene humor technique). Therefore, sometimes the humorous effect is retained not just because of the choice of translation method but because of the visual element in the sitcom.

7.4 Implications of the study

With regards to the implications, the present study has not only the practical implications for the translation practitioners but also has the theoretical implications and the pedagogical implications.

7.4.1 The theoretical implications

7.4.1.1 Humor studies

In terms of humor studies, the findings of the present study has illustrated that the concepts of superiority and incongruity not only can be applied to humorous written texts but also can be applied to broadcast comedy like sitcoms, whose nature is semiotically complex for it encompasses verbal, visual and auditory dimensions. Since the superiority and incongruity only lend itself to being a conceptual framework for humor analysis, a more detailed analytical framework is developed in the present study in order to help characterize the sitcom humor. That is, the incongruity concept is further divided into two main groups: language and non language incongruities. Within the language incongruity, there are two different types of incongruity: 1) linguistic incongruity, and 2) pragmatic incongruity. Within the non-language incongruity, there are five other different types of incongruity: 1) intertextual incongruity, 2) natural incongruity, 3) character incongruity, 4) social incongruity, and 5) cross-modal Incongruity.

Each of these incongruity characteristics is realized through different humor techniques. Similarly, the superiority is also realized through different humor techniques. To put it simply, the link between humor techniques and the concepts of superiority and incongruity has been established – the humor techniques are tangible evidence of the superiority and incongruity concepts. The superiority and incongruity framework developed in this study provides a systematic approach in

analyzing the humor characteristics in humorous texts. Thus the framework can be applied in further research on humor. The results of further research will strengthen the validation of the framework or point out where it can be improved.

Next, the findings of the study also show that the superiority and incongruity can be co-characteristics of humor. Thus, the superiority theory and the incongruity theory should not be viewed as competing theories of humor. They compensate each other looking at humor from different viewpoints. When analyzing a humorous item, it is not an either-or situation for they can work together and perhaps even heighten the humorous effect.

Moreover, as suggested by the findings as shown in the following figure, although all of the humorous items in the study are intended or planned to be funny by the sitcom producers, not all of them achieve their purpose.

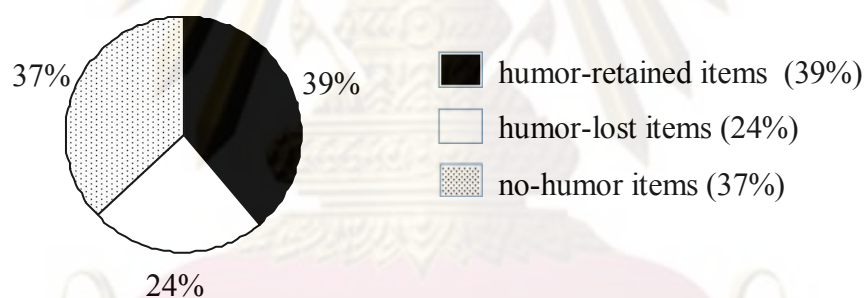


Figure 7.3: The overall result of all 410 items

There are 37% of the items that fail to create the intended humor. These items also exhibit humor characteristics and use humor techniques, but it is quite interesting to discover that despite such characteristics and techniques, these items are not seen as funny even in the eyes of the American viewers. This points out the fact that what we call 'humorous texts' do not always perform the intended perlocutionary act of humor and that the production of humor is not the same as the perception of humor.

In order to perceive something as funny, more variables are involved not just the humor characteristics and techniques. They may have something to do with the viewers or readers of humorous texts such as their educational background, their social values, their language proficiency or even their emotional state at the time of

viewing/reading the humorous texts. For example, if they are not in the mood for fun or jokes, they may not find anything in the sitcoms funny at all. These are some examples of the variables on the part of the viewers/readers which are beyond the control of the joke producers. These variables explain why some jokes are funny for some people and not funny for some other people. However, in the case of sitcoms if most of their target audience do not find a certain humorous item in sitcoms funny, this may suggest that there is something wrong with the humorous texts themselves.

7.4.1.2 Translation studies

In terms of translation studies, the present study has offered criteria to distinguish between the FAT, COT and FRT translation methods. The criteria include the degree of semantic resemblance and two other dimensions of language style: naturalness and orality. The more detailed criteria are also set up to judge the naturalness and orality of the translation. That is, there are seven sub-criteria to judge whether the translation sounds natural in Thai: 1) participant reference, 2) unknown terms, 3) idioms and figures of speech, 4) exclamations and expletives, 5) explicitation, 6) collocations, and 7) word order. Additionally, there are another seven sub-criteria to judge whether the translation sounds like spoken Thai: 1) sentence division, 2) colloquial words, 3) expressive words, 4) implicitation, 5) particles, 6) contractions, and 7) reduplications.

The criteria are set up as a systematic approach in distinguishing the three translation methods. This systematic approach can be applied as an analytical framework in other audiovisual translation research. However, this is just one approach that has been proposed in the present study. It does not claim to be the only approach that would fit an analysis of translation method in every case, but as far as it has been used in the study, the framework allows the researcher to work with the data systematically and also minimizes the researcher's subjective judgment. Similarly to the superiority and incongruity framework, the results of further research applying this translation method framework will strengthen the validation of the framework or point out where it can be improved, which part is debatable and may need to be revised.

Although this study looks at the methods of translation as a factor contributing to the success of translated humor, it is important to make it clear that the methods of translation are not the only contributory factor. For example, in case of sitcoms:

- 1) a humorous item regardless of the translation method may be perceived as funny just because of the character's facial expression and body language (visual components); or
- 2) it may be seen as not funny simply because the audience do not have enough background knowledge on what previously happened in earlier episodes of the sitcom (lack of contexts); or
- 3) it may be seen as not funny simply because the reading speed of the audience does not match up with the duration of the subtitles, thus they miss some important information, and it also distracts their attention from images crucial to the humor (subtitles' time constraint).

7.4.2 The pedagogical implications

7.4.2.1 Translation studies

According to the findings, they show that the translators of sitcom humor conform to the translation norm, opting for the communicative translation which suits translations in general. Nonetheless, the findings on translation problems show that the COT is not always an appropriate translation method choice for humor translation. In some cases, the translators may need to deviate from the translation norm by simply following the ST language forms (FAT) or radically departing from the ST meanings (FRT), in a latter case it may demand a high level of creativity from the translators. As a result, translation teachers can use the findings of this study in developing a translation course that aims to raise the students' awareness that a) there is no one translation method that would be appropriate for all cases, and b) translation can be ST-oriented or TT-oriented and if it is the latter, it is all right to deviate from the norm in exchange for the intended perlocutionary effect on the readers.

Furthermore, the findings on the subtitles' oral/written mode constraint have shown that the implicit information conveyed by the paralinguistic in the multimodal discourse like sitcoms should not be ignored for they can be made explicit as words, which increase the likelihood that the translation will be perceived as funny. This part of the findings can serve as pedagogical tool in audiovisual translation course raising the students' awareness of the meaning that is not explicitly communicated through words but it is definitely part of the ST meanings that deserves attention from the translators.

Last, if the translation teachers are looking for some materials that will allow their students to exercise their creativity and learn to be flexible in translation, humor (especially the cross-modal humor) is a good place to start. The students can discuss how to translate the ST humor in a way that will enable the translation to still function as a joke in their culture, and this will also draw the students' attention to the importance of understanding the ST culture not only the ST meaning.

7.4.2.2 Cultural studies

The findings of this research have shown that humor is part of the culture. In order to see something as funny, we must first share or understand the cultural assumptions behind the jokes. For example, different cultures have different ethnic groups of people who are commonly seen in their cultures as inferior or stupid and thus often become the butt of the jokes in their cultures. In Britain the underdog nationality is represented by the Irish, in the United States it is often the Poles, in Brazil the Portuguese, and in France the Belgians (Chiaro 1992: 7.8). For this study, especially in the case of allusion, if the TT audience do not have prior knowledge on the ST reference, they often find that humorous item not funny. As stated by Robert Solomon, a Quincy Lee Centennial Professor of Philosophy and Business at the University of Texas at Austin (cited in Shibles, n.d.), "humor is the last frontier to be crossed in the complete understanding of a culture." This means that if we understand other people's humor, we understand their culture. Therefore, humor would fit nicely as part of the cultural courses such as intercultural communication.

7.4.2.2 Pragmatics

The findings on the pragmatic incongruity characteristic would provide good examples on how people deliberately violating the Conversational Maxims and Politeness Maxims in order to create humor. However, the violations of these maxims such as insults, ridicule and giving less information than required can also be regarded as rude, and this depends on the context, especially the participant context. For example, if the listener does not recognize the ‘play frame’ or perceive the situation as ‘real,’ an offensive remark such as insult or sarcasm is likely to be taken as a personal attack instead of a joke. Therefore, this can be brought into the teaching of pragmatics by pointing out the importance and the role of context in communication. When we communicate, we need to take into account all kinds of context – cultural, social, and participant contexts – in order to avoid sending out wrong information or interpreting the message incorrectly.

7.4.3 The practical implications

For translation practitioners, the findings on humor characteristics and techniques provide important insights into the way the humor is crafted. When the translators are aware of the humor characteristics and techniques, they are more likely to make an appropriate decision as to which translation method should be used and which part of the ST should be omitted when having the subtitles’ space constraint problem. Additionally, the findings on the subtitles’ oral/written mode constraint can raise awareness of the importance of paralinguistic meaning, which is usually overlooked by the translators because they are not expressed explicitly as words.

Last, the information provided earlier in Table 7.2 summarizes all the possible solutions to the translation problems found in the study. This should be useful to the translators for it gives them guidelines on which translation method is suitable to which technique. For example, they should use the FAT with the over literalness technique that relies on the mismatch between direct and indirect speech acts; the COT with the allusion technique; and the FRT with the wordplay technique.

7.5 Recommendations for further research

In terms of future research on humor, the paradigm of superiority can be revisited so that it can be more well-developed as the paradigm of incongruity. For example, it may be possible to differentiate between the language superiority and non-language superiority (involving actions); or between personal superiority and cultural superiority (stereotype, ethnic jokes). Next, since this study does not analyze the superiority characteristic in terms of the cultural and social background of the characters in the sitcoms, it is interesting to do future research on which type of character is portrayed as more superior or more inferior. For instance, in the course of analyzing the humor characteristics in this study, it comes to the researcher's attention that in family sitcoms the husband character is often the inferior one being afraid of his wife and doing all kinds of funny things such as Dave in *The War at Home*, Michael in *My Wife and kids* and Bill in *Still Standing*.

Moreover, because this study only collects information from the American viewers, the comparison of native speakers of English who come from different cultural background may lead to interesting findings on a) what are the most prominent features of humor, and b) what are the differences between humor in different cultures. Next, as seen in the findings of this study, 37% of humorous items in this study fail to be taken as humor by the American viewers themselves. It is therefore very interesting to investigate what are the possible factors causing these humorous items to fail to fulfill their function.

In addition, it would also be interesting to investigate the translation of humor in a sketch comedy such as *Comedy Inc* which is composed of different short comedic sketches instead of a story plot like in a sitcom. Based on the researcher's preliminary observation, most of these comedic sketches are quite cultural-specific and stereotypical, therefore their humorous effect depends heavily on the audience's shared knowledge of the culture.

In terms of future research on translation, there are much left to be done. For example, future researchers may look at the translation of humor in other types of sitcoms such as workplace sitcoms, gay and queer sitcoms or adult animations in order to find out if they share the same or have different kinds of translation

problems; or future researchers may look at the translation of sitcoms from other cultures apart from American such as British or Australia in order to see if there are any differences between the characteristics of humor from these cultures and how their humor is rendered into Thai.

Furthermore, since this study does not focus on analyzing the successful translation of humor, it is interesting to explore why the perlocutionary equivalence is achieved in these items. It may have something to do with the translation methods or techniques or it may be a result of something else. Next, future research can add more qualitative data to the study. For example, the researcher can interview the translators asking them why the FRT is not used at all; or interview the viewers asking them why the jokes are not funny. The data obtained from the interview will help triangulate the analysis.

Since this study only collects information from the Thai viewers with low proficiency in English, the comparison of Thai viewers with different degrees of exposure to the SL may be able to point out what kinds of humor is more easily accessible and whether there is a correlation between the degree of exposure to the SL and the ability to understand the ST humor. It is also possible to conduct the comparison of Thai viewers with a) different degrees of exposure to the SL, and b) viewing sitcom episodes without subtitle translations in order to find out what kinds of humor is more easily accessible (language is not so much an obstacle in understanding the joke) or what kinds of humor requires high level of language proficiency.

Moreover, future researchers may specifically look at the translation of cross-modal puns found in sitcoms, comedy films, one-panel cartoon, etc, because the cross-modal pun, which is only found once in the present study, poses a formidable challenge in the translation owing to the fact that the translators only have control over the verbal dimension. They are not allowed to change the non-verbal dimensions such as the pictures and sounds of those multimodal texts.

Additionally, future researchers may investigate the way the comic characters in films or TV series are dubbed into Thai. In this case, the translation is still in an

oral mode, but it is interesting to see the qualities of the voice chosen, the speaking manner applied, and the social or regional dialects used.

Lastly, the study of humor translation in other multimodal text types such as one-panel cartoons and comic strips is also interesting. In these texts, the humor is created through the verbal and visual elements. Although there is no auditory element like in sitcoms, the typography or the arrangement and the style of printed words also convey meanings in a similar manner to the paralanguage.



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APPENDICES







































































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Appendix A: An example of the questionnaires for the Thai viewers

โปรดระบุ ระดับความตลก ของมุขตลกแต่ละมุขที่ท่านได้ชม โดยกาเครื่องหมายกากบาท (X) ทับรูปภาพลงในช่องที่ตรงกับความรู้สึกของท่านมากที่สุด

	ตลกสุดๆ	ตลกดี	ตลกนิดหน่อย	ไม่ค่อยตลกเท่าไร	ไม่เห็นตลกเลย
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					

	ตลกสุดๆ	ตลกดี	ตลกนิดหน่อย	ไม่ค่อยตลก เท่าไร	ไม่เห็น ตลกเลย
13					
14					
15					
16					
17					
18					
19					
20					
21					
22					
23					
24					
25					
26					

	ตลกสุดๆ	ตลกดี	ตลกนิดหน่อย	ไม่ค่อยตลก เท่าไร	ไม่เห็น ตลกเลย
27					
28					
29					
30					
31					
32					
33					
34					
35					
36					
37					
38					
39					
40					

ข้อมูลผู้ตอบแบบสอบถาม (โปรดใส่เครื่องหมายถูก ✓ ลงในช่องสี่เหลี่ยม □)








1. ชื่อ – นามสกุล
2. เพศ ชาย หญิง
3. อายุ ปี
4. คณะ
5. ปกติท่านดูแลครุฑเนวชิตคอมภาษาอังกฤษเป็นประจำหรือไม่
 ใช่ ไม่ใช่
6. ท่านเคยดูแลครุฑเนวชิตคอมเรื่องที่ท่านเพิ่งได้รับชมในวันนี้มาก่อนหรือไม่
 เคย (ท่านดูเรื่องนี้บ่อยแค่ไหน)
 ไม่เคย














































Thank you.

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Appendix B: An example of the questionnaires for the American viewers

Please indicate the degree to which you find each humorous item funny, on a scale of very funny to not at all funny, by putting a cross (X) on the picture which most correctly represents your opinion.

	Very funny	Fairly funny	Slightly funny	Not so funny	Not at all funny
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					

	Very funny	Fairly funny	Slightly funny	Not so funny	Not at all funny
12					
13					
14					
15					
16					
17					
18					
19					
20					

Demographic Information (Please put a tick ✓ in the box)

Sex Male Female

Age

Do you often watch English sitcoms? Yes No

Have you ever watched this sitcom before?

Yes (How often?.....)

No

Have you ever watched this sitcom episode before? Yes No

Thank you.

Appendix C: The LRU transcription for Thai (Luksaneeyanawin 1993)

Initial Consonants			
Thai	Symbol	Thai	Symbol
ป	p	ม	m
ต, ถ	t	น, ณ	n
จ	c	ง	ng
ก	k	ฟ, ฟ	f
ช	?	ซ, ซ, ษ, ส	s
พ, ภ, ผ	ph	ห, ฮ	h
ท, ฑ, ฒ, ฑ, ฒ, ฐ	th	ร	r
ช, ฌ, ฌ	ch	ล, ฬ	l
ค, ฆ, ฃ	kh	ว	w
บ	b	ย, ญ	j
ด, ฎ	d		

Final Consonants		Tones	
Thai	Symbol	Thai	Symbol
บ, ป, พ, ภ, ฟ	p	mid	0
ต, ถ, ต, ถ, ท, ฑ, ฒ, ฐ, ด, ฎ, จ, ฌ, ฌ, ซ, ซ, ษ, ส	t	low	1
ก, ค, ฆ, ฃ	k	fall	2
ม	m	high	3
น, ณ, ร, ล, ฬ, ญ	n	rise	4
ง	ng		
ว	w		
ย	j		

Vowels (Consonant position is indicated by ๑.)			
Thai	Symbol	Thai	Symbol
๑ิ	i	๑ิ๑ะ	va
๑ึ	ii	๑ึ๑	vva
๑ุ	v	๑ุ๑ะ	ua
๑ู	vv	๑ู๑	uua
๑ุ	u	๑ิว	iw
๑ู	uu	๑ูิว	ew
๑เะ	e	๑เ	eew
๑เ็ -	e	๑เ็ว	xw
๑เอ	ee	๑เอว	xxw
๑เอ็๑ะ	q	๑เอ	aw
๑เอ๑	qq	๑เอว	aaw
๑โะ	o	๑เ็ยว	iiaw
๑โ	oo	๑โ	aj
๑แะ	x	๑โ	aj
๑แ	xx	๑าย	aaaj
๑ะ	a	๑็๑ย	@j
๑ั -	a	๑๑ย	@@j
๑า	aa	๑ุย	uj
๑เ๑ะ	@	๑เย	qqj
๑๑	@@	๑วย	uuaj
๑เ็ย๑ะ	ia	๑เ็๑ย	vvaj
๑เ็ย	iia	๑โย	ooj

Others			
Thai	Symbol	Thai	Symbol
๑ำ	am	๑	rv, lv
๑ร	@@n	๑า	rvv, lvv
๑รร	an		

Appendix D: Examples of humorous items **(arranged according to the humor techniques)**

Note:

On the right upper corner of each table there is a reference number of the humor technique which corresponds to the number given in each example in the dissertation. For example, the number 1.1 represents the technique ‘aggression’ and the number 6.3 represents the technique ‘unmasking.’

In the column “Ref. No” in the table, the letters represent the name of the sitcom where the humorous item is from, and the numbers represent the reference number of the item in the sitcom script. For example, “KQ 27” means that the humorous item is taken from the sitcom *The King of Queens* and it is the 27th humorous item in the script.

The column “TM” stands for the translation method used in that item. For example, “COT” means that the item is translated with the communicative translation. If there is a mistranslation, it is marked by “mis.”

The column “PE” stands for the perlocutionary equivalent. If it marks “yes,” then it means that the item is successfully transferred into Thai. If it marks “no,” then it means that the humor is lost in the TT.

1.1 Aggression / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	KQ 27	<p>Mary: (to Doug) Oh, so now you guys are messing with me?</p> <p>Doug: No, I'm not doing anything.</p> <p>Mary: (stepping closer) <u>I mean, you wanna go?</u> ☺</p>	<p>พวกคุณอยากแหยมกับฉันหรือ</p> <p>เปล่า ผมไม่ได้ทำอะไร</p> <p>อยากลองสักตั้งไหม</p>	COT	yes
2	KQ 40	<p>Mary: Oh, and one other thing. (leaning in, deadly earnest) I'm off right now, so I'll be waiting outside in the parking lot, where <u>I'm gonna gut you like a deer.</u> ☺</p>	<p>และอีกอย่างนะ ฉันกำลังจะเลิกงานเดี๋ยวนี้ ฉันจะรอข้างนอกในลานจอดรถ <u>ฉันจะกระชกได้คุณเหมือนกวาง</u></p>	COT	yes
3	RB 37	<p>Reba: I'll give you till the count of three. One...</p> <p>BJ: Reba, we need to talk about this.</p> <p>Reba: Two...</p> <p>BJ: Okay, I'm not a child.</p> <p>Reba: Three.</p> <p>(Reba slaps BJ on the butt.) ☺</p> <p>BJ: (in amazement) <u>Did you just spank me?</u></p> <p>(Reba slaps BJ on the butt again.) ☺</p>	<p>ฉันจะนับจนถึง 3 หนึ่ง...</p> <p>ว๊บบ้า เราต้องคุยกันเรื่องนี้</p> <p>สอง...</p> <p>ฉันไม่ใช่เด็ก ๆ นะ</p> <p>สาม</p> <p>เมื่อไหร่เธอตีกันฉันหรือ</p>	COT	yes

1.2 Anger / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	KQ 23	Doug: <i>(incredulous)</i> She's pouring coffee for them? They just sat down. <i>(then)</i> <u>Oh my God, she's taking her pad out. I can't breathe. I can't breathe.</u> ☺	เธอเทกาแฟให้พวกเขา พวกเขาเพิ่งนั่งลง เธอหยิบแผ่นจด ออร์เดอร์ ฉันหายใจไม่ออก	COT	no
2	OP 35	Oliver: You know when I wished for two virgins on my couch. <u>This is not what I had in mind!</u> ☺	ตอนฉันนึกว่ามีเวอร์จินสองคนบนโซฟาฉัน นี่ไม่ใช่ภาพที่ฉัน นึกไว้	FAT	no
3	WK 17	Michael: Look, I've done nothing wrong. Janet: <u>Oh, you've done plenty wrong, Michael.</u> <u>You've been cheating on me with this picture.</u> ☺	ฟังนะ ผมไม่ได้ทำอะไรผิด คุณทำผิดเพียบเลย ไม่เคิล คุณนอกใจฉันด้วยรูปนี้	COT	yes
4	WK 19	Janet: But, I didn't find any other pictures of all your other little old friends of Michael. Where's Danny's picture? Rob? Lawrence? Where are all those pictures at, Michael? <i>(Michael mumbles indistinctly.)</i> Janet: What, what, what... what was that? Michael: <i>(clearing throat)</i> I said... <i>(clearing throat)</i> I might have thrown those away. Janet: <u>But you CONSCIOUSLY ☺ chose to keep the picture of your ex-girlfriend, Michael? Oh, we got a major crisis, in our marriage, Michael.</u> ☺	แต่ฉันไม่เห็นรูปเพื่อนคุณคนอื่นเลย รูปของแดนนี่อยู่ไหน ริ อบ ลอว์เรนซ์ล่ะ รูปพวกนั้นอยู่ไหน ไม่เคิล อะไร อะไร ว่าไงนะ ผมบอกว่า... ผมอาจโยนมันทิ้งหมดแล้ว แต่จิตใต้สำนึกของคุณ เลือกเก็บรูปของแฟนเก่า เกิดวิกฤติ ใหญ่ในชีวิตสมรสของเรา	COT	yes

1.3 Difficulties / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	KQ 54	Doug: But whatever I do, I gotta do it fast. 'Cause I can only go fullbore for about a minute. ☺ <u>Then I gotta finish the fight from a chair.</u> ☺	แต่ไม่ว่าอะไร ฉันต้องรีบทำ ฉันลุยเต็มที่แค่แค่นาทีเดียว แล้วปิดฉากการต่อสู้จากเก้าอี้	mix	no
2	OP 38	(Stewart has to move his tiny phone back and forth between his mouth and his ear to speak and listen.) Stewart: (on the phone) <u>Hello. Say again.</u> ☺ <u>One more time.</u> ☺	ว่าไงนะ พูดอีกหนซี	COT	yes
3	wh1 30	Dave: All right. Let me tell you something. I'm gonna get you something to make things go more smoothly. And in the meantime, look, don't touch it for a week, okay? Mike: <u>A week?!</u> ☺	พอจะหาอะไรให้คุณ เพื่อให้มันลื่นไหลดีกว่านี้ ระหว่างนี้ อย่าแตะต้องมัน อีก 1 อาทิตย์ ตกลงนะ 1 อาทิตย์เหวอ	COT	yes
4	wh1 78	(Vicky and Dave are in the living room.) Mike: (off screen, yelling) Owwww...! Vicky: (to Dave) Was that Mike? (Upstairs hallway, Vicky knocks on Mike's door.) Vicky: Mike, honey, are you okay? Dave: What's wrong? Mike: (off screen) <u>My penis is on fire!</u> ☺	นั่นเสียงไมค์เหวอ ไมค์ ลูกรัก เป็นอะไรี่เปล่า เป็นอะไรไป ไอ้จ๋อนผมลุกเป็นไฟ	COT	yes

1.4 Disappointment / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	RM 87	<p>Frank: What? What? Were you saving them for something?</p> <p>Ray: Yes! ☺ As a matter of fact, yes. ☺</p> <p>Debra: Alright, Ray, alright.</p> <p>Ray: <u>The things, Debra! We have no more things!</u> ☺</p>	<p>อะไร ๆ แกเก็บมันไว้ทำบางอย่างเหวอ</p> <p>ใช่ จริง ๆ แล้วใช่</p> <p>เอาละ เรย์ พอที่</p> <p>ไฉนนั้น เดบร้า มันหมดแล้ว</p>	COT	no
2	RM 97	<p>Ray: <i>(taking something out of his hip pocket)</i> Oh, no.</p> <p>Debra: What's the matter?</p> <p>Ray: <i>(unwrapping it)</i> <u>Chocolate!</u> ☺</p>	<p>ไม่นะ</p> <p>มีอะไรเหวอ</p> <p>ช็อกโกแลต</p>	COT	yes
3	wh2 43	<p><i>(Hillary chuckles as she lifts her leg up in front of the webcam to show them off.)</i></p> <p>Hillary: <i>(on monitor)</i> Aren't they amazing?! <i>(chuckling)</i> <i>(exhaling)</i> This could possibly be the best gift I've ever gotten.</p> <p>Dave: Huh.</p> <p>Hillary: <i>(on monitor)</i> And now I'd like to thank the person who's responsible for me having the most beautiful boots in the world...</p> <p>Dave: <i>(proud of himself)</i> Here it comes.</p> <p>Hillary: <i>(on monitor)</i> ...<u>Jessica Simpson!</u> ☺</p>	<p>มันน่าทึ่งใช่ไหม นี่อาจเป็นของขวัญ ที่วิเศษสุดที่ฉันเคยได้</p> <p>ที่ฉันอยากขอบคุณคนที่ทำให้ฉัน ได้รองเท้าบูตสวยที่สุดในโลก</p> <p>คอยฟังให้ดี</p> <p>เจสสิก้า ซิมป์สัน</p>	COT	yes

1.5 Embarrassment / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 36	<p>Oliver: <i>(on the phone)</i> I'll just email it to you now. Ok. Bye. <i>(to Stewart)</i> I never get tired of this phone. It has so many features and such a small...</p> <p><i>(A phone rings.)</i></p> <p>Oliver: There it is again.</p> <p>Stewart: You know what? I think that's me.</p> <p><i>(Stewart takes his tiny phone out of his pocket and shows it to Oliver.)</i> ☺</p> <p>Oliver: My God. That thing's tiny.</p> <p>Stewart: Yeah, a patient bought it back from Japan. I think it's the smallest phone made.</p> <p>Oliver: <u>I hate my stupid phone.</u> ☺</p>	<p>ผมจะเมลไปหาคุณเดี๋ยวนี้ ผมไม่เคยเบื่อมือถือเครื่องนี้เลย มีคุณสมบัติเพียบแถมยังเล็ก...</p> <p>มันดังอีกแล้ว</p> <p>พ่อว่าเป็นของพ่อเอง</p> <p>ตายจริง นันอันจิ๋วเดียว</p> <p>คนไข้ซื้อมาจากญี่ปุ่น พ่อว่ามันเป็นโทรศัพท์ที่จิ๋วที่สุด</p> <p>ผมเกลียดโทรศัพท์ที่เง่าของผม</p>	COT	yes
2	OP 82	<p><i>(Off screen, we hear a door closing.)</i></p> <p>Regina: Ah well, sounds like your girl left.</p> <p>Oliver: That was your girl.</p> <p><i>(Off screen, we hear a door closing again.)</i></p> <p>Oliver: <u>That was my girl.</u> ☺</p>	<p>ฟังดูเหมือนผู้หญิงของเธอเพิ่งออกไป</p> <p>นั่นของเธอต่างหาก</p> <p>และนั่นของฉัน</p>	COT	yes

1.5 Embarrassment / p.2

No	Ref. No	Source Text	Target Text	TM	PE
3	SS 20	<p>Terry: Well, Chris is in the special AP program.</p> <p>Bill: <i>(condescending)</i> Oh, well, good for you, Big Fella. ☺</p> <p>Chris: Uh, actually AP stands for Advanced Placement. We get college credit. <i>(Judy rubs Bill's head.)</i></p> <p>Judy: <i>(condescending)</i> <u>That's the same program Brian's in, Big Fella.</u> ☺</p>	<p>คริสตอยู่โปรแกรมเอพีพิเศษ</p> <p>จันลี พ่อหนุ่ม</p> <p>เอพีแปลว่าของที่เรียน ผ่านหน่วยกิตวิทยาลัย</p> <p>โปรแกรมเดียวกับไบรอันค่ะ พ่อหนุ่ม</p>	COT	yes

1.6 Irritation / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	LU 8	<p>Tony: I was, uh, not talking about school right now.</p> <p>Mickey: And you yelled at me that one time...</p> <p>Tony: <i>(cutting Mickey off)</i> <u>You want me to yell at you right now?</u> ☺</p>	<p>พ่อไม่ได้พูดเรื่องโรงเรียนอยู่</p> <p>แล้วพ่อก็ก้าวผมครั้งหนึ่ง...</p> <p>อยากให้อ่านตอนนี้ไหม</p>	COT	no
2	OP 7	<p>Benjamin: Oh for god sake, you two have to make a competition out of everything? You're ridiculous. You're both sweaty.</p> <p>Oliver: Who's sweatier?</p> <p>Benjamin: <u>Stop it!</u> ☺</p>	<p>ให้ตาย ต้องชิงดีชิงเด่นกันทุกเรื่องเลยวี่ง ตลกซะมัด แถม</p> <p>เหงื่อซกกันทั้งคู่</p> <p>ใครเหงื่อออกมากกว่ากัน</p> <p>หยุดเลย</p>	COT	no
3	SS 84	<p>Judy: He's good for her, and despite what you might think, she's good for him too.</p> <p>Bill: And who are we to stand between two people who wanna be together? I mean, you, you of all people must realize that. You know, you two... living in your house... ☺ Being who you are... ☺ you know, gay.</p> <p>Shelly: <i>(cutting Bill off)</i> <u>Yeah! We get it!</u> ☺</p>	<p>เขาดีสำหรับเธอ และคุณอาจไม่คิดอย่างนี้ แต่เธอก็ดีสำหรับ</p> <p>เขาด้วย</p> <p>เราคือใครถึงจะไปขัดขวางคน 2 คน ที่อยากอยู่ด้วยกัน พวก</p> <p>คุณคงรู้ดี คุณสองคน... อยู่ในบ้านคุณ เป็นอย่างที่คุณเป็น...</p> <p>เป็นเกย์</p> <p>เราเข้าใจแล้ว</p>	COT	yes

1.7 Knowing another's game / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	TH 1	<p>Berta: You're up early.</p> <p>Charlie: Well, it's a beautiful day, shame to waste it sleeping.</p> <p>Berta: Must've got to bed early then.</p> <p>Charlie: I guess.</p> <p>Berta: Well, you know what they say, early to bed, early to rise, makes a man, healthy, wealthy and can't get laid, huh? ☺</p>	<p>ตื่นเช้านี้</p> <p>วันนี้อากาศดี มัวแต่นอน เสียตายแยะ</p> <p>คงเข้านอนเช้ามากสิ</p> <p>คงงั้น</p> <p>อย่างที่เขารู้ว่า เข้านอนเร็ว ก็ตื่นเร็ว ทำให้คนสุขภาพดี ร่ำรวย และหาสาวแหม่มไม่ได้ล่ะสิ</p>	COT	yes
2	WK 16	<p>Michael: You're being irrational. And you know what?</p> <p>Janet: What?</p> <p>Michael: What are you doing... snooping through my stuff?</p> <p>Janet: Oh, no, no, no, no, no. <u>You will not flip the script</u> ☺ <u>and make this my fault.</u></p>	<p>คุณทำอะไรเหตุผล และรู้อ่างใหม่</p> <p>อะไร</p> <p>ทำไมคุณถึงรื้อสัมภาระของผม</p> <p>ไม่ ๆ อย่ามาโยนความผิดให้ฉัน</p>	COT	yes
3	WK 22	<p><i>(Janet exits. Michael picks up the picture and looks at it. He drops the picture when Janet starts to yell.)</i></p> <p>Janet: <i>(yelling)</i> <u>Hey, you better not be looking at that picture.</u> ☺</p>	<p>อย่าได้หยิบรูปนั้นขึ้นมาดูเลยนะ</p>	COT	yes

1.8 Lame excuse / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 51	<p>Lydia: This dog has gained six pounds since our divorce. No wonder he likes you more than he likes me. You're stuffing him like a summer sausage. Halloween is coming and he's never gonna fit into his pirate suit. ☺</p> <p>Stewart: That is a harsh accusation, Lydia.</p> <p>Lydia: Stewart, you're holding meat under the table.</p> <p>Stewart: <u>How do you know that I'm just not picking it up?</u></p> <p>Stewart: <i>(to a lady sitting at the next table, handing the meat to her)</i> <u>Madame, your pastrami.</u> ☺</p>	<p>น้ำหนักมันเพิ่มขึ้น 6 ปอนด์ ตั้งแต่เราหย่ากัน มิน่ามันถึงชอบคุณมากกว่าฉัน คุณยัดทะนานมันเหมือนไส้กรอก ไกด์ฮัลโลวีนแล้ว และมันไม่มีวันสวมชุดโจรสลัดได้</p> <p>นั่นกล่าวหากันชัดๆ ลิเดีย</p> <p>สตรว์ท คุณแอบเอาเนื้อไว้ใต้โต๊ะ</p> <p>คุณรู้ได้ไงว่าผมไม่ได้เก็บมันขึ้นมา</p> <p>คุณครับ พาสตรามีของคุณ</p>	mix	no
2	TH 56	<p>Alan: Jake, what are we gonna do? You've really fallen behind this year.</p> <p>Jake: I know. <u>I think it's a delayed reaction to your divorce.</u> ☺</p>	<p>จะทำยังไงดี ปีนี้ลูกเรียนแย่มากเลย</p> <p>ผมรู้ ผมว่าคงเป็นผลกระทบจากการหย่าที่ล่าช้าไปนิดนะครับ</p>	COT	yes

1.9 Repartee / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	RB 17	<p>Reba: Jake, didn't I tell you, you can't have your bat in the house?</p> <p>Jake: But what if we're attacked?</p> <p>Reba: What if I tan your hide? ☺</p> <p>Jake: <u>Then I can fight you off with my bat.</u> ☺</p>	<p>เจ็ด แม่บอกแล้วไม่ใช่หรอ ว่าลูกเล่นไม้เบสบอลในบ้านไม่ได้</p> <p>ถ้าเผื่อเราโดนโจมตีล่ะครับ</p> <p>ถ้าเผื่อแม่ถลอกหนังก้นของลูกล่ะ</p> <p>งั้นผมจะได้ใช้ไม้เบสบอลสู้กับแม่</p>	COT	yes
2	TH 55	<p>Alan: So, in other words, you weren't prepared.</p> <p>Jake: <u>You can't prepare for a surprise, Dad.</u> ☺</p>	<p>อีกนัยหนึ่งคือ ลูกไม่ได้เตรียมพร้อม</p> <p>เราจะเตรียมตัว สำหรับการสอบแบบไม่ตั้งตัวได้ไงฮะ</p>	COT	yes

1.10 Repetition / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 46	<p>(Stewart has to move his tiny phone back and forth between his mouth and his ear to speak and listen.)</p> <p>Stewart: (on the phone) Hello. Say again. ☺ One more time. ☺</p> <p>(Two scenes later...)</p> <p>Stewart: (on the phone) <u>I'll call you back. Say again.</u> ☺ <u>No. I'll call you back.</u> ☺</p>	<p>ว่าไงนะ พูดอีกหนที</p> <p>ผมจะโทรกลับนะ พูดอีกหนที ไม่ ผมจะโทรกลับคุณนะ</p>	COT	yes
2	OP 67	<p>Oliver: Comic books are so lame. When women see this, it's like umm what's that stuff that repels superman?</p> <p>Benjamin: Kryptonite.</p> <p>Oliver: AAAAhhhh.....You just flunked the nerd test. ☺</p> <p>(Many scenes later...)</p> <p>Oliver: Hey, I'm glad to see you dumped the nerds. Unless umm... Amy, we were just trying to remember what's that, errr, that stuff that repels superman?</p> <p>Amy: I have no idea.</p> <p>Oliver: <u>Nice work, buddy.</u> ☺</p>	<p>หนังสือการ์ตูนนะดูพวกวีลันดี ขึ้นผู้หญิงเห็นล่ะก็ มันเหมือนกับ... อะไรนะที่ทำให้ซูเปอร์แมนหมดพลัง</p> <p>คริปโตไนท์</p> <p>นายเพิ่งสอบตกการจับพวกสติ</p> <p>ดีใจที่เห็นนายทิ้งพวกสติแล้ว นอกจาก... เอมี เราพยายามนึกกันอยู่ อะไรที่ทำให้ซูเปอร์แมนหมดพลังนะ</p> <p>ไม่รู้ค่ะ</p> <p>เก่งมาก เพื่อนยาก</p>	COT	no

1.11 Retaliation / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	SS 53	<p>Bill: Chris, we'd be happy to let you and Lauren go to the movies together.</p> <p>Chris: Great.</p> <p>Lauren: Yeah, and guess what? <u>The best part is my dad is gonna give us like fifty bucks in spending money.</u> ☺ Right, Daddy?</p>	<p>คริส เรายินดีให้เธอกับลอเรน ไปดูหนังด้วยกัน</p> <p>เยี่ยมเลย</p> <p>และทายซี ที่ยอดสุดคือพ่อฉัน จะให้เงินเรา 50 เหรียญด้วย ใช่ไหมคะ พ่อ</p>	COT	yes

1.12 Stereotype / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 43	<p>Regina: Ben is not gonna fall for one of your shallow self- centered boobcicles</p> <p>Oliver: And you can do better?</p> <p>Regina: Yeah, Yeah, as usual. There's a new nurse at the hospital, who's smart, nice, funny.</p> <p>Oliver: <u>Yeah, sounds like a before photo to me.</u> ☺</p>	<p>เป็นจะไม่หลงกลแม่อกโตบ้องตื้น เห็นแก่ตัวของเธอหรือก</p> <p>เธอทำได้ดีกว่านี้หรือ</p> <p>ใช่ เหมือนเคย มีพยาบาลใหม่ที่รพ. ที่ฉลาด น่ารัก มีอารมณ์ขัน</p> <p>ฟังดูเหมือนภาพก่อนแปลงโฉมของฉัน</p>	mis	no
2	RB 14	<p>Brock: We, are going to a day spa.</p> <p>Van: <i>(laughing)</i> Yeah, right. Well, what are we gonna do, get our nails done?</p> <p>Brock: Yeah. Manicure, pedicure, massage. They call it, "The Gentleman's Fancy."</p> <p>Van: <i>(reluctant)</i> Uh, Mister H., I know this question's a little late in our relationship, <u>but uh, are you gay?</u> ☺</p>	<p>เราจะไปสปากัน</p> <p>หรือ เราจะทำอะไรกัน ทำเล็บรีไร้ง</p> <p>ใช่ ทำเล็บมือ เล็บเท้า นวด เขาเรียกมันว่า "ยามว่างสุดหรูในสไตล์สุภาพบุรุษ"</p> <p>คุณเอช ผมรู้ว่าคำถามนี้ มันช้าไปหน่อยในความสัมพันธ์ของเรา แต่คุณเป็นเกย์หรือ</p>	COT	yes

1.13 Stupidity / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	TH 16	<p>Alan: I do. You're, you're saying that if Kandi were to move in here it would be an environmental disaster of epic proportions.</p> <p>Charlie: Exactly.</p> <p>Alan: <u>So I guess now would be a bad time to tell you she's been living here the past three weeks.</u> ☺</p>	<p>รู้ นายจะบอกว่าถ้าแคนดี้ย้ายมาอยู่ที่นี่มันจะทำให้สภาพแวดล้อม เกิดความหายนะ</p> <p>ใช่แล้ว</p> <p>งั้นตอนนี้คงไม่เหมาะที่จะบอกนาย ว่าเธออยู่ที่นี้มา 3 อาทิตย์แล้ว</p>	COT	yes
2	TH 20	<p>Alan: Your couch. Jake spilled grape juice on it last summer and I had it reupholstered.</p> <p>Charlie: Last summer?</p> <p>Alan: Yeah, it was gone for almost a month. Berta and I had a bet on how long it would take you to notice.</p> <p>Berta: <u>I had fifty bucks on never.</u> ☺</p>	<p>โซฟานายไง เจคทำน้ำองุ่นหก เมื่อฤดูร้อนที่แล้ว แล้วฉันก็ส่งไปซ่อม</p> <p>ฤดูร้อนที่แล้วหรอ</p> <p>ใช่ มันหายไปเกือบเดือน เบอร์ตากับฉันพนันกัน ว่านานแค่ไหนกว่านายจะรู้</p> <p>ฉันลงไว้ 500 ดอลลาร์ว่าไม่มีวัน</p>	COT	yes
3	wh2 26	<p>(Dave picks up the bottle of wine and reads the label.)</p> <p>Dave: (reading) Chateau Louis (mispronouncing), two thousand and one. This sounds expensive.</p> <p>Vicky: (correcting him) <u>Chateau Louis.</u> ☺</p>	<p>แชโตลูอิส 2001 นี่ฟังดูแพงแฮะ</p> <p>ชาโตลูอิส</p>	COT	no

2.1 Alliteration / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	WK 13	Janet: <i>(take picture from Michael's hand)</i> This is evidence. You've been busted. Michael: Busted? Janet: That's right. <u>Busted with busty</u> (<i>point at her chest</i>), <u>buster</u> . ☺	ไม่ นี่ไงหลักฐาน คุณ... โดนจับได้ โดนจับได้เหวอ ถูกต้องแล้ว ถูกจับได้กับแม่สาวนมโต พ้อตัวแสบ	COT	yes

2.2 Analogy / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 14	Oliver: What are you guys doing here? Lydia: Hmm, It's your father's week with Monty so I requested we do the handoff down here. Last time his little girlfriend answered the door wearing a kimono so short and I could practically see <u>her little Tokyo</u> . ☺	แม่มาทำอะไรที่นี่อะ อาทิตย์นี้พ่อต้องดูแลมอนตี้ แม่เลยขอให้มารับที่นี่ คราวก่อนแฟนของเขาเปิดประตู นุ่งกิโมโนสั้นมาก จนแม่แทบจะเห็น หอโตเกียวของเธอ	COT	yes
2	RM 45	Robert: Guy in my squad, we went through the academy together. Had a great future. Then he got fixed. Was never the same. Ray: What do you mean? Robert: Well, let's just say, after the procedure, he had trouble – <u>saluting the captain</u> . ☺	หมอนั้นอยู่ในทีมฉัน เราเรียนร.ร. นายร้อยมาด้วยกัน มีอนาคตสดใส พอเขาไปตอน ทุกอย่างไม่เหมือนเดิม หมายความว่าไง เขาเป็นว่า หลังผ่าตัด เขามีปัญหา... <u>เชิญธงขึ้นเสา</u>	COT	yes
3	TH 11	Alan: Okay, so she's not overly sophisticated. Berta: Sophisticated? <u>She's two marbles rollin' around in a tin can</u> . ☺	แล้วไงถ้าเธอจะไม่ฉลาดนัก ฉลาดรี เธอเหมือนลูกแก้ว 2 ลูก กลิ้งอยู่ในกระป๋อง	FAT	no
4	TH 25	Charlie: <i>(off screen)</i> Hey, Hey, Hey... <i>(Alan and Kandi notice Charlie watching TV.)</i> Hey, hey! Some of us don't wanna hear about your <u>little dinghy</u> . ☺	คนอื่นเขาไม่อยากฟัง เรื่องเรือใบของนายนะ	FAT	no

2.3 Coinage / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	LU 23	Tony: These are not girls. These are women in training. That means they're not passive-aggressive, they're just aggressive. And now it turns out I have to try and coach some of these little <u>she-wolves</u> . ☺	พวกนั้นไม่ใช่เด็กสาว เป็นผู้หญิงฝึกหัด ซึ่งหมายถึงไม่ใช่ คุ่มดีคุ่มร้าย แต่ร้ายอย่างเดียว ตอนนี้นัดกลับต้องมาเป็นโค้ช สาวชาวป่าพวกนี้	COT	no
2	SS 62	Bill: Hey, neighbors! Terry: Oh, hi, Bill. Bill: Yeah, I was, I was just chatting with eh, Lauren and Chris. Those two seem to be gettin' along great. Who nows, this keeps up, you could become our <u>lesbians-in-law</u> . ☺ Is that the correct term?	สวัสดี เพื่อนบ้าน สวัสดี บิล ผมคุยกับลอเรนและคริส สองคนดูจะเข้ากันได้ดีมาก ถ้าสอง คนคบกันต่อไป พวกคุณอาจเป็นเลสเบียนแม่ยาย ของเราก็ ได้ ผมใช้คำถูกไหมครับ	COT	yes

2.4 Mimicry / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	RB 26	BJ: Ree, Ree, Ree, Ba, Ba, Ba, Ba. Behave! Reba: <u>You're ba, ba, ba, ba, ba, ba, bananas.</u> ☺	รี...รี...รี... บ้า บ้า บ้า บ้า บ้า อย่าดี้อ เทอมัน บ...บ...บ...บ้า	COT	yes
2	RB 32	<i>(In the background we hear something fall and break.)</i> Jake: <i>(off screen)</i> Henry did it. ☺ Reba: <u>Tell your puppet to get a bro, bro, bro, bro, bro, bro, broom.</u> ☺	ผีมือเฮนรี่ครับ บอกหุ่นมือของเธอให้เอา ไม้...ไม้...ไม้...ไม้กวาดมา	COT	yes

2.5 Personification / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	RM 20	Debra: Well, there is another option, you know? Ray: Well, what, what? Debra: We discussed it. Little snip snip. Ray: Hey, hey! ☺ Ow! No! Watch with that kind of talk, huh? <u>He can hear you.</u> ☺	ยังมีอีกทางเลือกใหม่ อะไร อะไร เราคุยกันแล้ว ดับ ๆ ไรละ ระวังคำพูดแบบนั้นหน่อย มันได้ยินคุณนะ	COT	yes
2	RM 25	Debra: I'm sure we can reach a satisfying arrangement. <u>Why don't you two discuss it?</u> ☺	ฉันแน่ใจว่าเราตกลงกันเป็นที่พอใจ <u>ทำไมคุณสองคนไม่ถกกันล่ะ</u>	COT	no
3	RM 56	Debra: These are things? Whooh! What's with all the fancy colors? Ray: Well, I mean, it's – it's Halloween. <u>He wants to dress up, too.</u> ☺	จริงเหวอ นี่มันใช่เหวอ ทำไมมีสีสันทันตุ๊ดตืดเต็มไปหมด นี่ฮัลโลวีนนะ มันเองก็อยากแต่งตัวสวย ๆ	COT	yes
4	wh2 8	Vicky: Oh! This one is perfect! A Wine Appreciation course. Dave: Oh, come on, Vicky. <u>Wine knows exactly how much you appreciate it.</u> ☺ <u>In fact, vodka and tequila are startin' to get jealous.</u> ☺	อันนี้เหมาะเลย “คอร์สสำหรับผู้ชื่นชมไวน์” ไม่เอาน่า วิกกี้ ไวน์รู้ว่าคุณชื่นชมมันแค่ไหน ที่จริงวอดก้ากับเตอริกิล่าเริ่มจะอิจฉา	FAT	no

2.6 Wordplay / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	KQ 25	<p>Mary: Did you say something?</p> <p>Doug: <i>(a bit startled)</i> Huh?</p> <p>Mary: What did you call me?</p> <p>Doug: I didn't call you anything.</p> <p>Mary: Oh, you didn't call me anything? 'Cause I thought I heard, "beeyotch." ☺</p> <p>Doug: No, no, no. I was telling my friend he had <u>a bee on his watch</u>. ☺ <i>(to Deacon)</i> It's gone now.</p>	<p>คุณพูดว่าอะไรนะ</p> <p>คุณเรียกฉันว่าอะไร</p> <p>ผมไม่ได้เรียกอะไรคุณเลย</p> <p>เหวอ เพราะฉันได้ยินคำว่า ตัวแสบ</p> <p>เปล่า ผมบอกเพื่อนว่า เขามีผึ้งเกาะบนนาฬิกา ตอนนี้นั้นบินไปแล้ว</p>	COT	no
2	LU 10	<p>Tony: <u>You know, if you put in half the effort on the field that you put into playing the field...you'd be a much better player.</u> ☺</p> <p>Megan: You know, that's the kind of dazzling word play that keeps me off of drugs.</p>	<p>รู้ไหมถ้าคุณพยายามสักครึ่งหนึ่งของที่พยายามเมื่อกี้ ลูกจะเล่นเก่งขึ้นเยอะเลย</p> <p>นั่นเป็นคำสอนที่ทำให้หนูไม่ไปเสพยา</p>	COT	no
3	RM 33	<p>Angelina: Can I take your order?</p> <p>Andy: Sure. <u>And then I'd like to join your Order.</u> ☺</p>	<p>ฉันรับออเดอร์เลยดีไหมคะ</p> <p>ดีเลย ผมอยากเข้าร่วม "นิกาย" ของคุณด้วย</p>	COT	no
4	SS 6	<p>Bill: Hey, uh, let's leave this on a good note, you know, bury the hatchet.</p> <p>Ed: <u>How can I bury the hatchet? You took it from me. You stole it and never gave it back.</u> ☺</p>	<p>เราบอกเลิกกันดี ๆ เถอะ ลืมเรื่องบาดหมางซะ</p> <p>ผมจะลืมได้ไง คุณขโมยขวานของผมไป และยังไม่คืนเลย</p>	COT	yes

3.1 False presupposition / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	TH 58	<p>Kandi: You know, I'm a child of divorce too, Jake.</p> <p>Alan: Really? How old were you when your parents split up?</p> <p>Kandi: Twenty-two.</p> <p>Alan: But you're twenty-two now.</p> <p>Kandi: <u>Twenty-two and a half.</u> ☺ <u>Boy, what I'd give to be twenty-two again.</u> ☺</p>	<p>รู้ไหม พ่อแม่ฉันก็แยกทางกันนะ</p> <p>จริงหรือ คุณอายุเท่าไร? ตอนพ่อแม่คุณเลิกกัน</p> <p>22 ค่ะ</p> <p>แต่ตอนนี้คุณก็อายุ 22</p> <p>22 ครั้ง ฉันยอมทำทุกอย่าง ให้ได้กลับไปอายุ 22 อีก</p>	COT	no

3.2 Over literalness / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	SS 42	Bill: Yeah, we love it. Can we build a deck? ☺ Judy: Bill, please! Bill: I'm sorry. <u>Can we build a deck, please?</u> ☺	ครับ เราชอบมาก เราต่อเฉลียงได้ไหม ได้โปรดเถอะ บิล ผมขอโทษ เราต่อเฉลียงได้ไหมครับ	COT	yes
2	TH 9	Berta: Three beers and a bratwurst and my ass turns into a French horn. ☺ Kandi: <u>Really? Whenever I have beer and bratwurst I just fart a lot.</u> ☺	เบียร์ 3 แก้วกับไส้กรอก ก้นฉันก็กลายเป็นแตรเลย ันนี้รี แต่เวลาฉันดื่มเบียร์กับไส้กรอก ฉันจะชอบผายลม	mix	no
3	TH 23	Alan: Ah, boy, am I thirsty. Kandi: That's 'cause you sweat so much during sex. ☺ Alan: Hey, I may not have the biggest boat in the marina, but nobody rows harder than me. ☺ Kandi: <u>You have a boat?</u> ☺	คอแห้ง ก็คุณเหงื่อออกเยอะตอนมีเซ็กซ์กัน เรือผมอาจไม่ได้ใหญ่ที่สุดในท่า แต่ไม่มีใครตีกรรเชียงหนักเท่าผมแน่ คุณมีเรือด้วยหรือคะ	COT	yes
4	TH 44	(<i>Charlie crosses in from the kitchen to the stairs.</i>) Judith: Charlie, I want to talk to you. Charlie: (<i>continuing walking up the stairs</i>) <u>Good to know.</u> ☺	ชาร์ลี ขอคุยด้วยหน่อย ดีใจที่ได้รู้นะ	COT	no

3.2 Over literalness / p.2

No	Ref. No	Source Text	Target Text	TM	PE
5	wh1 56	<p><i>(In the kitchen, Vicky is standing by the sink. Dave enters and Vicky turns toward him.)</i></p> <p>Vicky: I don't even know where to start.</p> <p>Dave: <u>Okay, um, you wash, I'll dry.</u> ☺</p>	<p>ฉันไม่รู้ด้วยซ้ำว่าจะเริ่มตรงไหนดี</p> <p>ตกลง คุณล้างจาน ผมเช็ดจาน</p>	COT	yes

3.3 Violating Agreement Maxim / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 45	<p>(Lydia carries her dog Monty into a restaurant.)</p> <p>Waitress: Sorry Dr.Barnes, we don't allow dogs.</p> <p>Lydia: <u>Just pretend I'm blind.</u> ☺</p>	<p>โทษทีคะ หมอบาร์นส์ เราไม่อนุญาตให้เอาสุนัขเข้ามา</p> <p>คิดซะว่าฉันตาบอดแล้วกัน</p>	COT	no
2	TH 61	<p>Charlie: And speaking of out, when's Kandi leaving?</p> <p>Alan: You don't have to worry.</p> <p>Charlie: Because?</p> <p>Alan: I have a plan.</p> <p>Charlie: <u>Alan, if history has taught us anything, it's that both those statements cannot be true.</u> ☺</p>	<p>พูดถึงเรื่องนั้น แคนดี้จะออกไปเมื่อไหร่</p> <p>ไม่ต้องห่วงหรอก</p> <p>เพราะ...</p> <p>ฉันมีแผนแล้ว</p> <p>ประวัติศาสตร์เคยสอนเราว่า สองประโยคนั้น เป็นจริงไม่ได้</p>	FAT	no
3	wh2 38	<p>Vicky: No. He's sixteen. He's just a boy. And she's...a woman!</p> <p>Dave: I know. I agree! But you're sayin' it all wrong. (same words, better attitude) <u>He's sixteen!</u> <u>He's just a boy! And she's... (holding hands in front of chest) a woman!</u> ☺</p>	<p>ไม่ เขาอายุ 16 เขายังเด็กอยู่ และเธอเป็น...ผู้หญิง</p> <p>ผมรู้ ผมเห็นด้วย แต่ที่คุณพูดนะผิด <u>เขาอายุ 16</u> เขายังเด็กอยู่ และเธอเป็น...ผู้หญิง</p>	COT	no

3.3 Violating Agreement Maxim / p.2

No	Ref. No	Source Text	Target Text	TM	PE
4	WK 32	<p>Michael: Are you gonna let her just take shots at me? Come on, Doc. You're a guy. You should understand my point of view.</p> <p>Dr. You mean, like a friend?</p> <p>Mason:</p> <p>Michael: Yes.</p> <p>Dr. <u>Well, I've got a news flash for you, buddy, I'm</u> Mason: <u>not your friend.</u> ☺</p>	<p>จะยอมให้เธอกัดผมไม่ปล่อยเธอหรือไม่เอา น่าหมก คุณเป็นผู้ชาย คุณควรเข้าใจแง่คิดของผู้ชายดี</p> <p>แบบเพื่อนนะเธอ</p> <p>ใช่</p> <p>ผมมีข่าวจะบอกคุณ เพื่อนยาก ผมไม่ใช่เพื่อนคุณ</p>	COT	yes

3.4 Insult / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	LU 16	Mitch: Anyway, yesterday, when you were yelling at me, I realized that you gave me my out. And I want to thank you, man. <u>Thank you for being such an obnoxious ass.</u> ☺	เมื่อวานตอนที่คุณตะโกนใส่ผม ผมรู้ทันทีว่าคุณหาทางออกให้ผม ผมอยากขอบคุณมาก <u>ขอบคุณที่เป็นคนน่ารังเกียจจัง</u> เง่า	COT	no
2	RM 84	Frank: Yeah, so what? Ray: So – you don't go in somebody's house and go in their cabinets and take their things and give 'em out, <u>you maniac!</u> ☺	ใช่ แล้วไง พ่อเที่ยวไปบ้านคนอื่นแล้วดันตู้เขาหยิบของมาเที่ยวแจก ชาวบ้านไม่ได้	COT	no
3	RM 89	Frank: I don't get it. What's the big deal? Robert: What's the big deal? <i>(Robert whispers something in Frank's ear.)</i> Frank: <i>(to Raymond and Debra)</i> <u>You are sick.</u> ☺	พ่อไม่เข้าใจ มันอะไรกันหนักหนา อะไรหนักหนานะเหวอ แกมันโรคจิต	COT	yes
4	TH 79	Alan: Maybe that's because I'm your boss! Kandi: <u>A stupid, stinky boss.</u> ☺	ก็คงเพราะผมเป็นเจ้านายคุณไง เจ้านายโง่ๆ นะสิ	COT	yes

3.5 Ridicule / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	LU 24	<p>Bernie: Did you ever think that the problem may not be with the girls?</p> <p>Tony: That's absurd.</p> <p>Bernie: No, really, think about it. Maybe they'd be more cooperative with someone they respected. Someone who actually played a sport, you know. <u>Somebody who looked more like a soccer player than a soccer ball.</u> ☺</p>	<p>นายเคยคิดบ้างไหมว่าบางทีปัญหา อาจไม่ได้อยู่ที่พวกผู้หญิง</p> <p>บ้าสิ้นดี</p> <p>ฉันพูดจริง ลองคิดดูสิ บางทีพวกนั้นอาจร่วมมือกับคนที่พวกเขาเคารพ คนที่เคยเล่นกีฬาที่รู้ใหม่ คนที่เหมือนกับนักฟุตบอลมากกว่าลูกฟุตบอล</p>	FAT	no
2	LU 27	<p>Tony: All right, you know what? You are way out of your league here. You may know women, but you don't know girls. They'd eat you alive.</p> <p>Bernie: Is that so?</p> <p>Tony: <u>You'd be a skeleton with dreads.</u> ☺</p>	<p>นายคนละครุ่นกับพวกนี้ นายอาจรู้จักผู้หญิง แต่นายไม่รู้จักสาววัยรุ่น พวกนั้นจะกินนายทั้งเป็น</p> <p>ยังงั้นหรือ</p> <p>นายจะเป็นกระดูกที่มีผมเปีย</p>	COT	yes
3	RB 49	<p>Van: <u>Like a bird that warns of danger. Brock! Brock! Brock!</u> ☺</p> <p>Brock: Alright, okay Van. Hey, hey, hey.</p>	<p>เหมือนเวลานกเตือนภัยเลย บร็อค ๆ</p> <p>เฮลละ พอที แวน</p>	COT	yes
4	SS 51	<p>Lauren: Dad, I'm only fifteen.</p> <p>Bill: <u>Well, blink your eyes and you'll be forty.</u> ☺ (pointing to Linda) <u>Ask that one.</u> ☺</p>	<p>พ่อคะหนูเพิ่งอายุ 15</p> <p>เปลือกเปลือกเดียวลูกก็ปาไป 40 ถามคนนั้นได้เลย</p>	COT	yes

3.6 Sarcasm / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	RM 12	Ray: Nice going. ☺ Debra: What's that supposed to mean? Ray: That means, running out of the stuff. <u>Way to go.</u> ☺	วิเศษจริงๆนะ พูดนั้นหมายความว่า ผมหมายถึง ของดีหมดนะสิ ยอดไปเลย	COT	no
2	RM 67	Marie: Frank, – Frank, – give me back the candy. I need them. -- It's for the children! Please, come on. I don't have enough candy. -- You're being foolish. Please – I don't have enough candy! -- <u>You think that's so different from who you really are?</u> ☺	แฟรงค์ เอาลูกกวาดคืนฉันมา ฉันต้องการมัน นั่นสำหรับเด็กๆ เร็วเข้า ฉันมีลูกกวาดไม่พอ อย่าทำตัวเง่าสิ ฉันมีลูกกวาดไม่พอ คุณคิดว่า นั่นต่างจากตัวจริงของคุณนักหรือ	COT	yes
3	TH 63	Alan: I found her a job. Within a few weeks she'll be able to afford her own place and she won't have to depend on me anymore. Charlie: Where is she working? Alan: Ah, she's going to be my receptionist. Charlie: That's your plan? <u>Why it's... it's... brilliant!</u> ☺	ฉันหางานให้เธอ อีกไม่กี่อาทิตย์ เธอก็จะมีเงินหาที่อยู่ตัวเอง และเธอก็ไม่ต้องให้ฉันช่วยอีกแล้ว ทำงานที่ไหนล่ะ เธอจะเป็นพนักงานต้อนรับให้ฉัน นั่นหรือแผนนาย ยอดมากๆ	COT	no
4	wh1 63	Dave: Omar, hey, Vanessa let me in. This is, um, a beautiful house you guys have here. Omar: Yeah. <u>The white owners are tied up in the basement, Dave.</u> ☺	โอมาร์ วาเนสซ่าให้ผมเข้ามา บ้าน... บ้านพวกคุณสวยมากเลย ใช่ เจ้าของผิวขาวโดนมัดอยู่ในห้องใต้ดิน	COT	yes

3.7 Violating Modesty Maxim / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	TH 40	Charlie: <i>(proudly to himself)</i> <u>There's a two hour wait for Space Mountain.</u> ☺	คิวขึ้นรถไฟเหาะนะ 2 ชม.นะ	COT	no
2	wh1 11	Dave: I'm telling you, he's way too experienced for her. Vicky: How do you know that? Dave: Because she thinks he's a cool kid. And cool kids have sex. <u>I know this because I was a cool kid.</u> ☺	บอกได้เลย เขารอบจัดเกินเธอ คุณรู้ได้ไง เพราะเธอคิดว่าเขาจ๊าบ และเด็กจ๊าบชอบมีเซ็กซ์ ผมรู้เพราะผมเคยเป็นเด็กจ๊าบ	COT	yes

3.8 Hyperbole / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 58	Lydia: God forbid. This dog shouldn't love you every minute of every day. (<i>pretending she is Stewart</i>) <u>Ooh Monty, Want a burger? How about a pot roast? I know. I teach you to put your paw down your throat, and you can start this all over again.</u> ☺	มิน่าหมาตัวนี้ถึงได้ลิ้นหาคุณไม่รู้จบ มอนตี้ อยากกินเบอร์เกอร์ใหม่ หรือว่าเนื้อตุ๋นดีล่ะ รู้แล้ว ฉันจะสอนให้แกเอาอุ้งเท้าล้วงคอ แกจะได้เริ่มกินใหม่อีก	COT	yes
2	RM 18	Ray: I don't even like to buy the things. Especially if there's a lady cashier, I feel – feel all dirty. Like, hey, hey, guess what I'm gonna be doing later? Maybe. If I can get all the kids to sleep and <u>if the moon and the stars all line up.</u> ☺	ผมไม่ชอบซื้อไอ้ไหนด้วยซ้ำ ยิ่งถ้าคนเก็บเงินเป็นผู้หญิง ผมรู้สึก.... เหมือนตัวเองลามก ทายสิว่าจากนี้ผมจะทำอะไร ไม่นั่นละ ถ้าผมพาลูก ๆ เข้านอนได้ และถ้าดวงจันทร์กับดวงดาว เรียงแถวเป็นแนวตรงกัน	COT	yes
3	SS 79	Judy: But this is bigger than all of us. <u>Say one day you two get married, and you're a big time doctor going to cure terrible diseases and Lauren says to you "No, no, Honey. Stay home and watch <i>The Real World</i> with me."</u> <u>And you're like "Fine."</u> And then a million people die. ☺	เรื่องนี้ยิ่งใหญ่กว่าเราทุกคน สมมติเธอสองคนแต่งงานกันในอนาคต และเธอเป็นหมอที่เก่ง ต้องไปรักษาโรคร้ายแรง และลอเรนบอกว่าย่าไปนะคะ ที่รัก อยู่บ้านดูโลกความจริงกับฉัน และเธอบอกได้เลย ผลก็คือคนหลายล้านต้องตาย	COT	yes
4	WK 2	Janet: Uh, when I was your age I didn't have the luxury of sleeping all day. I was up at five o'clock in the morning... JR: <u>Yeah, yeah, I know milking cows, pumping well water and busting up the chiffarobe.</u> ☺	ตอนแม่อายุเท่าลูก แม่ไม่มีโอกาสได้นอนอูตู่ทั้งวัน แม่ต้องตื่นตั้งแต่ตี 5... ครับ ผมรู้ รีดนมวัว บีมน้ำบาดาล และผ้าตู้เสื้อผ้าทำฟืน	COT	yes

No	Ref. No	Source Text	Target Text	TM	PE
1	KQ 44	Carrie: What are you doing? Go with that guy. Holly: But I'm not done helping you. Carrie: <u>Hey, help yourself. To that big hunk of man over there. I mean, he was totally hitting on you.</u> ☺	เธอทำอะไรนะ ไปกับหมอนั่นสิ แต่ฉันยังช่วยเธอไม่เสร็จ ช่วยเหลือตัวเอง ไปหาพ่อหนุ่มล่ำๆ เขาหีเธอสุดๆ	COT	no
2	RB 44	<i>(Reba sees the broken picture frame.)</i> Reba: What happened to my picture frame?! Cheyenne: <u>Jake broke it.</u> ☺	เกิดอะไรขึ้นกับกรอบรูปของแม่ เจ็คทำแตกค่ะ	COT	yes
3	wh1 59	<i>(In the kitchen/family room)</i> Vicky: That doesn't excuse what you did. You need to apologize to Hillary and to Omar. Dave: Okay, first of all. I already apologized to Hillary. <i>(Flashback, Dave is standing in front of Hillary's room.)</i> Dave: Come on, honey. You're not gonna hold this against me. Are you? <i>(Hillary slams her bedroom door in his face.)</i> ☺ <i>(In the kitchen/family room)</i> Dave: <u>She and I are good.</u> ☺	นั่นไม่ใช่ข้ออ้างในสิ่งที่你做 คุณต้องขอโทษฮิลลารีกับโอมาร์ ก่อนอื่น ผมขอโทษฮิลลารีแล้ว ไม่เอาน่า ลูกคงจะไม่ถือโกรธพ่อ ไซ้ไหม ลูกกับผมโอเคกันแล้ว	COT	yes

No	Ref. No	Source Text	Target Text	TM	PE
4	wh2 51	<p>(Vicky sticks her nose in the glass of wine. Dave follows suit.)</p> <p>Vicky: Mm, wonderful.</p> <p>Dave: (overlapping) Mm. Yes.</p> <p>Vicky: You can almost detect the rich, French soil (sniff) and the history that went into the grape. (sniff) Can you smell it?</p> <p>Dave: <u>Yeah, I can smell it.</u> ☺</p>	<p>วิเศษ</p> <p>ใช่</p> <p>คุณเกือบได้ลิ้มรสผืนดินฝรั่งเศส และประวัติศาสตร์ที่สั่งสม ในผลองุ่นที่ปลูก คุณได้กลิ่นมันไหม</p> <p>ใช่ ผมได้กลิ่นมัน</p>	FAT	no

3.10 Violating Quantity Maxim / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	SS 1	Ed: Hey, I just came over to say goodbye. Bill: <u>Good-bye.</u> ☺ Ed: Aren't you gonna wish me good luck? Bill: <u>Good luck.</u> ☺	ผมแวะมาบอกลา ลาก่อน คุณจะไม่อวยพรให้ผมโชคดีเหรอ โชคดี	COT	yes
2	TH 54	Jake: We had a surprise test today. Alan: And? Jake: <u>I was really surprised.</u> ☺	วันนี้มีสอบแบบไม่รู้ตัวครับ เป็นไง ผมไม่รู้ตัวอย่างหนักครับ	COT	yes

3.11 Violating Relevance Maxim / p.1

No	Ref. No	Source Text	Target Text	Notes
1	RM 38	Ray: Alright. I'm gettin' a vasectomy. Andy: Vasectomy? Ray: Um-hmm. Andy: <u>What rhymes with vasectomy?</u> ☺	ก็ได้ ฉันจะทำมัน ทำมันเหวอ อะไรคล้องจองกับทำมัน	<i>They are no-humor items (both Thai and American mean scores are lower than 2.)</i>
2	RM 40	Robert: You're getting a vasectomy? Ray: Come on. Angelina: Vasectomy? Very courageous, Raymond. Ray: Thank you, Sister. Andy: <u>There once was a man from Schenectady. Hah?</u> ☺	นายจะทำมันเหวอ ไม่เอาน่า ทำมันวี กล้ามากคะ เรย์มอนด์ ขอบคุณ ซิสเตอร์ ครั้งหนึ่งมีชายจากชเนคทาดี้	
3	SS 30	Terry: Well, thanks for coming by. When we're settled in, let's all get together. Judy: Well, what about this weekend? We'll have you over for a barbeque. Bill: <u>Don't get your hopes up for a deck, though. It ain't there.</u> ☺ Terry: (<i>confused</i>) What?	ขอบคุณที่แวะมาคะ ใช้นัดเจอกันหลังจากเราจัดบ้านแล้ว สุดสัปดาห์นี้ไหมคะ ไปบาร์บีคิวที่บ้านเรา แต่บ้านเราไม่มีเฉลียงไม้นะครับ อะไรนะคะ	

3.12 Violating Sympathy Maxim / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 88	Benjamin: Just do me a favor. And wait until you've make any kind of commitment to anyone before you tell me how to live my life. <i>(Benjamin is about to leave the apartment.)</i> Oliver: Ben, wait. <u>Which one would you have picked?</u> ☺	ถือว่าช่วยฉันแล้วกัน รอจนกว่านายผูกมัดตัวเองกับใครได้ก่อนมาสอนฉันใช้ชีวิตเหอะ เป็น เดี่ยวก่อน นายคิดจะเลือกคนไหนเหรห	COT	yes
2	TH 49	Charlie: <i>(to Judith)</i> <u>Look, I don't mean to be rude, but I'm tired of talking to you.</u> ☺ <i>(He closes the door on her and crosses off.)</i>	ผมไม่อยากหยาบคายนะ แต่ผมขี้เกียจคุยกับคุณแล้ว	COT	no
3	wh1 74	Vicky: <i>(disgusted sound)</i> Dave, can't you see she's upset? <i>(Vicky sits down by Hillary and hugs her.)</i> Vicky: Oh, sweetie, you want to talk about it? <i>(Hillary sniffs under Vicky.)</i> Dave: <u>I-I-I do.</u> ☺	คุณไม่เห็นหรือว่าลูกไม่สบายใจอยู่ ลูกรัก อยากพูดถึงมันไหม ผมอยาก	FAT	no
4	wh1 76	Hillary: Dad?! All right, you really want to know? Dave: Yeah. Hillary: Tave's pressuring me to go all the way and I'm not ready yet! Dave: Oh. <i>(beat)</i> <u>What else?</u> ☺	ก็ได้ อยากรู้จริงๆ เหรอ ใช่ เทย์เร่งรัดให้หนูเสียตัวให้เขา และหนูยังไม่พร้อม อะไรอีก	COT	yes

4. Allusion / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	LU 75	Tony: Ha-ha-ha. Hey, Bernie, Bernie, Bernie. Let's coach the team together. Uh, we'll be partners, like, uh, <u>Sonny and Cher</u> . ☺	เบอร์นี่ ๆๆ เราไปเป็นโค้ชด้วยกันดีกว่า เราเป็นคู่หูกัน <u>ซอนนี่กับเชอร์</u>	FAT	no
2	OP 16	Oliver: Monty, what's with the sweater, is your blue blazer at the cleaners? Lydia: Oh don't make fun of him. He's been down in the dumps. I got him some toys to cheer him up. He's just been so depressed lately. Oliver: You don't think that it's because you got him dressed like <u>Bill Cosby</u> ?	มอนตี้ ทำไมไม่ถึงสวมเสื้อกันหนาวละ สูทสีน้ำเงินอยู่ที่ร้านซักแห้งเหวอ อย่าล้อเลียนมันสิ มันซึ้งเศร้าสุดๆ แม่ซื้อของเล่นให้กำลังใจมัน ระยะเวลาหลังมันหดหู่มาก แม่ไม่คิดว่าเป็นเพราะแม่จับมันแต่งตัว เหมือนบิลด์ ครอสบี้เหวอ	FAT	no
3	RB 36	Reba: Get out! BJ: What? Reba: Get out, and take <u>Chuckie</u> with you! ☺	- ออกไป - อะไรนะ ออกไป และพาเจ้าชัคกี้แค้นฝังหุ่นไปด้วย	COT	yes
4	SS 11	Judy: And on <u>St. Patrick's Day</u> , dad's gonna show you why you shouldn't drink. ☺	และพ่อจะแสดงให้เห็นในวันเซนต์ แพทริคว่าทำไมลูกไม่ควรดื่ม	FAT	no
5	TH 6	Berta: (to Kandi) Yo, <u>Daisy Mae</u> . ☺	นี่ เดซี่เมย์	FAT	no

5.2 Discrepant awareness / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	RM 85	Frank: <u>It's Halloween. You gotta give the kids what they want.</u> ☺	นี่วันฮัลโลวีน เราต้องให้สิ่งที่เด็กต้องการ	COT	yes
2	wh2 54	(<i>Vicky and Dave take a sip of wine.</i>) Vicky: (<i>practically having an orgasm</i>) Mmmm! Mmmm! Mmm! Mm! Oh! Are you loving this? ☺ Dave: <u>Yeah, yeah, I am lovin' every second of this!</u> ☺	คุณจะต้องชอบนี่ ใช่ ผมชอบทุกวินาทีของมันเลย	mix	no

5.3 Misunderstanding / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	RB 47	<p>Brock: Hey you know what, you should start calling me Brock.</p> <p>Van: Really?</p> <p>Brock: Yeah.</p> <p>Van: Well I guess I could try that. Brock. ☺ Sounds weird.</p> <p>Brock: (<i>chuckling</i>) You'll get used to it.</p> <p>Van: <u>No, I mean you have a weird name.</u> ☺</p>	<p>รู้ไหม เธอเริ่มเรียกฉันว่าบร็อคได้แล้ว</p> <p>จริงหรือ</p> <p>จริง</p> <p>ผมคิดว่าทำยังงั้นได้ บร็อค ฟังดูพิลึกแะะ</p> <p>เดี๋ยวก็ชินไปเอง</p> <p>ไม่ ชื่อของคุณพิลึก</p>	COT	yes
2	wh1 38	<p>Dave: Hey, Larry. Here, come on, barbecue with me.</p> <p>Larry: Why?</p> <p>Dave: Because it's something we could do together.</p> <p>Larry: Oh. <u>Am I being punished?</u> ☺</p>	<p>มานี่สิ ช่วยพ่อทำบาร์บีคิวหน่อย</p> <p>ทำไม</p> <p>เพราะมันเป็นสิ่งที่เราทำร่วมกันได้</p> <p>ผมโดนทำโทษหรือฮะ</p>	COT	yes
3	wh2 46	<p>Dave: Okay, well look, uh, you might wanna keep all this on the down-low, okay. 'Cause your mother's not exactly thrilled about you spending time with Kathy.</p> <p>Larry: Why? It's charity work.</p> <p>Dave: (<i>chuckling</i>) <u>That's not nice, Larry. I'd say you're getting' more out of this than she is.</u> ☺</p>	<p>ลูกอาจต้องทำเรื่องนี้ แบบลับ ๆ ล่อ ๆ หน่อย เพราะแม่ไม่ เชิงปลื้ม ที่ลูกใช้เวลากับแคธี</p> <p>ทำไม มันเป็นงานกุศล</p> <p>พุดยั้งนี้ไม่สุภาพนะ แลวีร์ พ่อว่างานนี้ลูกได้จากมัน มากกว่าเธอ</p>	mix	no

5.4 Reality-word clash / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	SS 37	<p>Chris: Can I meet her?</p> <p>Brian: Yeah, I guess. (<i>calling out</i>) Lauren!</p> <p>Lauren: (<i>off screen, screaming back</i>) What?</p> <p>Brian: (<i>yelling</i>) Come here!</p> <p>Lauren: (<i>off screen, screaming back</i>) Why?</p> <p>Brian: (<i>yelling back</i>) Just do it!</p> <p>Lauren: (<i>off screen, screaming</i>) God, you're such a pain!</p> <p>Chris: <u>She sounds nice.</u> ☺</p>	<p>ฉันขอเจอเขาได้ไหม</p> <p>คงได้ ลอเรน</p> <p>อะไรล่ะ</p> <p>มานี่</p> <p>ทำไม</p> <p>ลงมาเหอะน่า</p> <p>เธอนี้กวนจริง ๆ</p> <p>ทำทางเขาน่ารักดีนะ</p>	COT	yes
2	SS 87	<p>Judy: It's not like hangin' out with Lauren a little bit is gonna undo sixteen years of great parenting.</p> <p>(<i>Shelly laughs. Then, a very hip Chris walks in with Lauren. Chris is carrying a turntable.</i>)</p> <p>Chris: Hey, guys! Guess what? Lauren had a great idea.</p> <p>(<i>Lauren giggles.</i>)</p> <p>Chris: <u>I sold my cello to get these turntables. I'm gonna be a party DJ!</u> ☺ (<i>singsong</i>) <u>Can I get a whatwhat?</u> ☺</p>	<p>ใช่ว่าการคบกับลอเรน จะทำให้การ เป็นพ่อแม่ที่ดีมา 16 ปี ต้องสูญเปล่า</p> <p>ทายซีครับ ลอเรนมีความคิดยอดเยี่ยมมาก</p> <p>ผมขายเชลโล่ของผม เพื่อซื้อเครื่องเล่นแผ่นเสียงนี้ ผมจะเป็นดีเจปาร์ตี้...</p>	COT	yes

5.4 Reality-word clash / p.2

No	Ref. No	Source Text	Target Text	TM	PE
3	WK 11	<p>(Franklin plays the piano as Kady sings.)</p> <p>Kady: <i>(singing in an ordinary way)</i> ... how I wonder what you are.</p> <p>Franklin: <u>You sing like an angel.</u> ☺</p>	เสียงร้องของเธอเหมือนนางฟ้าเลย	COT	yes
4	WK 24	<p>Aretha: <i>(singing beautifully)</i> When I had you I treated you bad wrong, my dear but since, since you went away. Don't you know I sit around. With my head hanging down and I wonder who's loving you.</p> <p>Franklin: <i>(to Claire and JR.)</i> <u>See what I mean? She's terrible.</u> ☺</p>	<p>“ตอน...ฉัน...มีเธอ ฉันไม่เหลือवलเธอ ที่รัก แต่ตั้งแต่เธอจากไป... ไม่รู้เหอว่าฉันนั่งเศร้า... คอตก...และเฝ้ากั๊งขาว่าใครกัน... ที่รัก...เธอ”</p> <p>เข้าใจที่พูดยัง เธอห่วยแตก</p>	COT	yes

5.5 Violating expectation / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	SS 4	Bill: How are you? Ed: I'm moving to Hawaii. My wife loves vacations, you know? All she wants is vacations. <u>The other night she told me: "Take me somewhere I've never been before." I took her to a men's room.</u> ☺	คุณเป็นไง ผมจะย้ายไปฮาวาย เมียผมชอบพักร้อน เธอชอบไปแต่พักร้อน เมื่อคืนเธอบอกให้ผม พาไปที่ที่เธอยังไม่เคยไป ผมพาเธอเข้าห้องน้ำชาย	COT	yes
2	wh1 8	Hillary: What do you want, Dad? Dave: Oh, do you have to do what you were doing in the middle of my living room? Hillary: Fine. <u>Taye, let's go to my bedroom.</u> ☺	ต้องการอะไรคะ พ่อ ลูกต้องทำอะไรที่ทำเมื่อกี้ ในห้องนั่งเล่นด้วยเหรอ ได้ เทย์ ไปห้องนอนของฉันกัน	COT	yes
3	WK 6	JR.: <i>(laughing)</i> Ah, the cat, mama, can you see it? Janet: <u>Keep laughing, baby, baldness is hereditary.</u> JR.: <i>(stop laughing)</i> <u>What?</u> ☺	แมวไง แม่ นึกรูปออกไหม หัวเราะไปเหอะ ลูกเอ๋ย หัวล้านนะเป็นกรรมพันธุ์ อะไรนะ	COT	yes
4	WK 52	Michael: First of all, this here is my house. <i>(Janet chops the sausage again.)</i> ☺ Michael: <u>And, uh... I'm not gonna tolerate...</u> <i>(Janet chops the sausage repeatedly.)</i> ☺ Michael: <u>...me upsetting you anymore than I already have.</u> ☺	อย่างแรก นี่เป็นบ้านของผม ผมจะไม่ทน...	COT	yes

5.6 Word clash / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	SS 74	<p>Bill: Yeah, here's the thing. A...apparently Shelly and Terry think that Lauren's a bad influence on Chris. They don't want him to see her anymore.</p> <p>Judy: (<i>angry</i>) They don't think Lauren's good enough for their son? I resent that! Lauren can see who ever she wants, and no one can tell her otherwise.</p> <p>Bill: If we don't break 'em up, we lose the deck.</p> <p>Judy: (<i>straining</i>) <u>She's a pretty girl, she'll land on her feet.</u> ☺</p>	<p>เรื่องมันเป็นอย่างนี้นะ แซลลี่กับเทอร์รี่คิดว่า ลอเรนทำให้คริสเสียผู้เสียคน พวกเขาไม่อยากจะคริสเลิกคบลอเรน</p> <p>เขาคิดว่าลอเรนไม่ดีพอสำหรับลูกชายเขา ฉันโกรธนะ ลอเรนจะคบใครก็ได้ ไม่มีใครห้ามเธอได้</p> <p>ถ้าเราไม่แยกสองคนนั้น เราต้องรื้อเฉลี่ยง</p> <p>เธอเป็นคนสวย เธอเสียใจไม่นานหรอก</p>	COT	yes
2	TH 98	<p>Charlie: Well, good for you.</p> <p>Alan: Good for me? How is this good for me?</p> <p>Charlie: You finally got Kandi out of the house. ☺</p> <p>Alan: I didn't want Kandi out of the house! And I certainly didn't want her moving in with my ex-wife!</p> <p>Charlie: <u>Oh, right... Okay then, good for me.</u> ☺</p>	<p>ดีแล้วละ</p> <p>ดีแล้วเหวอ จะดีได้ยังไง</p> <p>นายทำให้แคนดี้ออกไปจากบ้านจนได้</p> <p>ฉันไม่ได้อยากให้เธอออกไป และก็ไม่ได้อยากให้เธอย้ายไปอยู่กับเมียเก่าฉันด้วย</p> <p>อ้อเหวอ งั้นมันก็ดีกับฉัน</p>	COT	no

5.6 Word clash / p.2

No	Ref. No	Source Text	Target Text	TM	PE
3	wh2 48	<p><i>(In the dining room, Vicky is sitting at the dining table. The table is set with a table cloth, candles, the good China, crystal, etc. Dave approaches with the plates of food.)</i></p> <p>Dave: Look, I felt kind of bad for giving you a hard time. So I made you a little “I’m sorry” dinner. <i>(then, off her look)</i> <u>All right, I ordered in a little “I’m sorry” dinner, but it’s on the nice plates.</u> ☺</p>	<p>ผมรู้สึกผิดที่ทำให้คุณลำบากใจ เลยทำมือค้ำเพื่อเป็นการขอโทษ ก็ได้ ผมสั่งมือค้ำ “ขอโทษ” มา แต่มันจัดวางบนจานที่สวยงาม</p>	mix	no
4	WK 61	<p>Michael: Yeah. I have to perform a ceremony.</p> <p>Janet: What kind of ceremony? <i>(Michael burns the picture of Sharon.)</i></p> <p>Janet: Oh, Michael.</p> <p>Michael: Yep.</p> <p>Janet: You didn't have to do that.</p> <p>Michael: Really?</p> <p>Janet: <u>No, yeah. Yeah you did. Go on.</u> ☺ <i>(Michael tosses the burning picture into the fireplace.)</i></p>	<p>ผมต้องประกอบพิธีบางอย่าง</p> <p>พิธีอะไรคะ</p> <p>คุณไม่ต้องทำยั้งนั้นก็ได้อ</p> <p>จริงเหวอ</p> <p>ไม่ คุณต้องทำ เมาเลย</p>	COT	yes

6.1 Eccentricity / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 50	Lydia: You're stuffing him like a summer sausage. <u>Halloween is coming and he's never gonna fit into his pirate suit.</u> ☺	คุณยัดทะนานมันเหมือนได้กรอก ไก่ฮัลโลวีนแล้ว และมัน ไม่มีวันสวมชุดโจรสลัดได้	COT	yes
2	OP 96	(<i>Monty jumps to Lydia.</i>) Stewart: You see who he came to. He loves Mommy. Lydia: Oh, oh, oh come on baby. Let's get out of here. <u>Mama's gonna buy you a new fall hat.</u> ☺	ดูสิว่ามันมาหาใคร มันรักแม่ มาเถอะ คนเก่ง ไปจากที่นี่กัน แม่จะซื้อหมวกฤดูใบไม้ร่วง ใบใหม่ให้	COT	yes

6.2 Role-reversal / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	TH 76	<p>Kandi: Well, I wanted to know what's inside a chimichanga.</p> <p>Alan: If you didn't know what was in it, why'd you order it?</p> <p>Kandi: <u>'Cause it's fun to say chimichanga.</u> ☺</p>	<p>ฉันอยากรู้ว่าอะไรอยู่ในซิมิซังก้านี้</p> <p>ถ้าคุณไม่รู้ว่าจะอะไรอยู่ข้างใน แล้วคุณสั่งมาทำไม</p> <p>เพราะมันสนุกเวลาพูดว่า ซิมิซังก้า</p>	FAT	no
2	WK 54	<p>Franklin: There's only one thing missing that prevents it from being absolutely fabulous.</p> <p>Michael: And what's that?</p> <p>Franklin: The feminine touch of your lady love.</p> <p>Michael: Yeah, well, that's a touch I'm not gonna be receiving for quite a while. ☺</p> <p>Franklin: <u>Wanna talk about it? My shoulders may be small, but they're sturdy.</u> ☺</p>	<p>มีอยู่อย่างที่ทำให้มัน ขาดความเป็นสุดยอดไป</p> <p>อะไรเหวอ</p> <p>สัมผัสของสตรีจากภรรยาคุณไง</p> <p>ซึ่งฉันจะไม่ได้สัมผัสมันไปอีกนาน</p> <p>อยากระบายไหมอะ ไหล่ของผมอาจเล็ก แต่มันมันคง</p>	COT	yes
3	WK 55	<p>Franklin: <u>Women are emotional creatures, Mr. Kyle.</u></p> <p>Michael: Mm-hmm.</p> <p>Franklin: <u>And I'm sure that Mrs. Kyle feels threatened and insecure by that picture, which I'm assuming is a picture of an attractive young lady?</u> ☺</p> <p>Michael: What kinda kid are you? ☺</p>	<p>ผู้หญิงมักจะเจ้าอารมณ์อะ คุณไคล์</p> <p>ผมแน่ใจว่ารูปนั้นทำให้คุณนายไคล์ รู้สึกหวาดกลัวและขาดความมั่นใจ ซึ่งผมแน่ใจว่า เป็นรูปของสาวสวยรวยเสน่ห์</p> <p>ทำไมถึงแก่แดดยั้ง</p>	COT	yes

6.3 Unmasking / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	KQ 61	<p>Holly: <i>(noticing new items in cart)</i> What's all this? Where's all the stuff that I picked out for you?</p> <p>Carrie: <i>(covering)</i> Oh, I just replaced a few items. But this is still basically your vision.</p> <p>Holly: No, no. Nothing of mine is in here.</p> <p>Carrie: <i>(mock surprise)</i> Huh!</p> <p>Holly: <i>(realizing)</i> Wait, you didn't want me for my taste. You just wanted my van.</p> <p>Carrie: <u>It's a big van, Holly.</u> ☺</p>	<p>นี่มันอะไรกัน ของที่ฉันเลือกให้คุณอยู่ไหนหมดละ</p> <p>ฉันแค่เปลี่ยนไม่กี่ชิ้น แต่ยังเป็นไอเดียของเธออยู่</p> <p>ไม่ ๆ ไม่มีของฉันสักชิ้นในนี้</p> <p>เดี๋ยว คุณไม่ต้องการรถนิยมนฉัน คุณแค่ต้องการรถตู้</p> <p>มันคันใหญ่นะ ฮอลลี่</p>	COT	yes
2	OP 22	<p>Oliver: Are you gonna let me in?</p> <p>Benjamin: Actually, I...I wasn't expecting you here so early ...</p> <p>Oliver: You devil. You got a little sweet action going on in here, don't you?</p> <p>Benjamin: Yeah, so, if you don't mind.</p> <p>Ted: <u>Ben, get in here. Frodo and Gandalf are kicking some major Nosgoth ass.</u> ☺</p>	<p>นายจะให้ฉันเข้าไปไหม</p> <p>ฉันไม่นี่กว่านายจะมาเร็วขนาดนี้</p> <p>เจ้าวายร้าย นายมีที่เด็ดสะระตืออยู่ในนั้น ไช้ไหม</p> <p>ใช่ ถ้าไม่ว่าอะไร...</p> <p>เป็น เร็วเข้า โฟโดกับแกนดัลฟกำลังไล่เตะก้นนาซกูลยกใหญ่</p>	COT	yes

6.3 Unmasking / p.2

No	Ref. No	Source Text	Target Text	TM	PE
3	SS 69	<p>Bill: <i>(gasp)</i> And after all Judy and I have done for you. We welcome you to the neighborhood with a beautiful bottle of wine...</p> <p>Shelly: <i>(cutting Bill off)</i> <u>We found the basket in the bushes!</u> ☺</p> <p>Bill: Then this is thoroughly embarrassing. ☺ Good day! ☺</p>	<p>หลังจากทุกสิ่งที่ผมกับจูดี้ทำให้พวกคุณ เราต้อนรับพวกคุณ สู่ละแวกบ้าน ด้วยไวน์ราคาแพง</p> <p>เราเจอกระเช้าในพุ่มไม้</p> <p>ถ้าอย่างนั้นนี่ก็เป็นความอับอายสุด ๆ</p>	COT	yes
4	WK 40	<p>Janet: <i>(laughing)</i> A nurse, Michael?</p> <p>Michael: A nurse.</p> <p>Janet: <i>(laughing)</i> Like that time you made me dress up like a nurse!</p> <p>Michael: Yeah.</p> <p><i>(Janet hits Michael.)</i> ☺</p> <p>Michael: Ow!</p> <p>Janet: <u>Here I am thinking we playing doctor and nurse, when we're really playing Michael and Sharon? Now I realize why you was chasing me around with that thermometer.</u> ☺</p>	<p>พยาบาลหรือ ไมเคิล</p> <p>พยาบาล</p> <p>เหมือนตอนที่คุณให้ฉัน แต่งตัวเป็นพยาบาลหรือ</p> <p>นี่กว่าเราเล่นเป็นหมอกับพยาบาล ที่แท้เราก็เล่นเป็นไมเคิล กับชาร์อน ที่นี้ฉันรู้แล้วว่า ทำไมคุณถือปรอทไล่กวัดฉัน</p>	COT	yes

6.4 Wickedness / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	KQ 12	<p>Carrie: I'm going to Lowe's and I thought you might want to come along.</p> <p>Holly: <i>(caught off guard)</i> Me?</p> <p>Carrie: Ya!</p> <p>Holly: <i>(remembering)</i> Oh, actually I'm just gonna see my great grandmother at the nursing home.</p> <p>Carrie: Your great grandmother? <u>Just tell her you went, she won't remember.</u> ☺</p>	<p>ฉันจะไปห้างโลว์ คิดว่าเธออาจอยากไปด้วย</p> <p>ฉันหะรอ</p> <p>ใช่</p> <p>ที่จริงฉันจะไปเยี่ยมคุณย่าทวด ที่บ้านพักคนชรา</p> <p>คุณย่าทวดหะรอ <u>บอกท่านว่า เธอไปแล้วสิ ท่านจำไม่ได้</u> หะรอ</p>	COT	no
2	RB 40	<p>Cheyenne: Jake, have you seen the glue? Elizabeth broke mom's picture frame and she's so mad about the lamp, I know she's gonna freak.</p> <p>Jake: So tell her Henry broke it. That's what I did.</p> <p>Cheyenne: What?</p> <p>Jake: Yeah. <u>I broke the lamp. Henry took the fall. Sweet.</u> ☺</p>	<p>เจ็ค เธอเห็นกาวไหม อลิซาเบธทำกรอบรูปของแม่แตก แม่ยัวะมากเรื่องโคมไฟ ฉันรู้ว่าแม่จะต้องโวยวาย</p> <p>บอกแม่ว่าเฮนรี่ทำแตกสิ ฉันเองก็ทำยั้งั้น</p> <p>อะไรนะ</p> <p>ใช่ ฉันทำโคมไฟแตก เฮนรี่เป็นแพะรับบาป แจ๋ว</p>	COT	yes
3	wh1 67	<p>Dave: The next thing you know, he takes me to the Westbrook Country Club. Sweetie, I'm telling you it's the Promised Land. No waiting to tee off. Fresh lemonade at every hole. There's a snack bar where you don't even have to pay. It's all on the honor system. <u>Look. I stole you a chicken Caesar.</u> ☺</p>	<p>รู้ตัวอีกที เขาพาผมไปเวสต์บริดจ์คันทรีคลับ บอกได้เลย มัน เหมือนแดนในฝัน ไม่ต้องรอทีออฟ มีน้ำมะนาวสดๆ ทุกหลุม มีบาร์ของว่าง แกมไม่ต้องจ่ายด้วย มันใช้ระบบเชื่อใจ ทั้งหมด ดูสิ ผมจิ๊กสลัดไก่ซีซาร์มาให้คุณด้วย</p>	COT	yes

7.1 Human waste humor / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	RB 25	(BJ is wearing a glove puppet. Reba grabs BJ's wrist.) Reba: (to a puppet) <u>You smell like Brock's feet.</u> ☺	กลิ่นตัวเธอเหม็นเหมือนเท้าของบร็อค	COT	yes
2	RB 45	Brock: Hey, so you did the warm milk bath hah? How was that? Van: Oh man, it was terrific. Brock: Yeah. Van: <u>Hey, did you know if you pass gas in milk, the bubble takes like forever to reach the surface.</u> ☺	เธอแช่น้ำนมรีเปลา มันเป็นไงมั่งละ พับผ่าสิ มันยอดเยี่ยมมาก รู้ใหม่ว่าถ้าผายลมในน้ำนม ฟองใช้เวลาตั้งนาน กว่าจะลอยถึงผิวหน้า	mix	yes
3	TH 64	Charlie: <u>Alan, you ever hear the expression "don't crap where you eat"?</u> Well, you, my friend, are droppin' plunkies all over the dessert cart. ☺	เคยได้ยินสุภาษิตที่ว่า อย่าขี้รดบนหลังคาบ้านตัวเองไหม ตอนนี้ นายกำลังขี้รดไปทั่วเลย	COT	no
4	TH 89	Charlie: Wow. <u>You just crapped where you used to eat.</u> ☺	นายเพิ่งขี้รดบนหลังคาบ้านตัวเอง	COT	no

7.2 Obscene humor / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	OP 40	Regina: <i>(re: a girl in a photo)</i> Good God, how does she stand up with those things? Oliver: <u>Why does she need to?</u> ☺	ตายแล้ว เขายืนอยู่ไหวได้ไงกับสองเต้านั้น ทำไมเขาต้องยืนด้วย	COT	no
2	TH 107	<i>(Mandi, a beautiful redheaded woman, enters Charlie's place. Charlie covertly sizes her up.)</i> Charlie: <i>(to himself)</i> <i>(having dirty thoughts)</i> <u>Chimichanga.</u> ☺	ชิมิซังก้า	FAT	yes
3	wh1 26	Dave: Mike, um, have you been, uh, you know...? Mike: Uh, yes. <i>(embarrassed laugh)</i> Dave: Like a lot? Mike: Are you asking me if I'm chronic? Dave: No... are you? ☺ Chronic? Mike: <u>Yeah.</u> ☺	ไมค์ ลูกทำ...อย่างว่ามาหรือ ใช่ บ่อยด้วยหรือ พอกำลังถามผม ว่าเป็นกัจิตร์ไหมหรือ ไม่ใช่ไหม เป็นกัจิตร์นะ ใช่ฮะ	COT	yes
4	WK 29	Michael: I only kept it because Sharon's an old friend. Janet: Oh! Does this look like an old friend to you? <i>(Janet gives Dr. Mason the picture.)</i> Dr. Mason: <i>(re: picture)</i> <i>(saying with admiration)</i> <u>Oh, my. My, my, my.</u> ☺	ที่ผมเก็บไว้เพราะซารอนเป็นเพื่อนเก่า คุณว่านี่ดูเหมือนเพื่อนเก่าไหมละ แม่เจ้า แม่เจ้า แม่เจ้า แม่เจ้า	COT	yes

8.1 Auditory-verbal clash / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	KQ 50	<p>Arthur: What are we supposed to do? We must owe a thousand dollars!</p> <p>Barksdale: <u>I have a little cash in the car. I'll go get it.</u></p> <p>Arthur: Okay. Hurry.</p> <p><i>(Barksdale goes out the back door. After a beat, we hear a car start and drive quickly away.) ☺</i></p>	<p>จะทำยังไงดี เราติดหนี้เป็นพันเหรียญ</p> <p>ฉันมีเงินเหลือนิดหน่อยในรถ ฉันจะไปหยิบมา</p> <p>ตกลง เร็วหน่อยนะ</p>	COT	yes
2	RB 31	<p>Reba: No. No. There's a whole world full of out of control kids, because parents don't tell them no.</p> <p>BJ: <u>Well Henry is not out of control.</u></p> <p><i>(In the background we hear something fall and break.)</i></p> <p>Jake: <i>(off screen)</i> Henry did it. ☺</p>	<p>ไม่ มีโลกที่เต็มไปด้วยเด็ก ๆ ที่คุมไม่อยู่เพียบ เพราะพ่อแม่ไม่เคยขัดใจพวกเขา</p> <p>เฮนรี่เปล่าคุมไม่อยู่นะ</p> <p>ฝีมือเฮนรี่ครับ</p>	COT	yes

8.2 Auditory-verbal pun / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	WK 44	<p>Janet: Let me just... baby, can you just tell me what it was that made her so special. 'Cause all I need is some closure. That's it.</p> <p>Michael: That's all? You just need closure?</p> <p>Janet: Yeah. That's all this is about.</p> <p><i>(After Michael explains why Sharon is so memorable for him, Janet becomes even more upset. She throws a blanket at Michael, leaves the living room and runs upstairs.)</i></p> <p>Michael: <i>(calling out)</i> I thought you weren't gonna get mad. <u>What happened to closure?</u></p> <p><i>(A door is heard closing off screen.)</i></p> <p>Michael: <u>There it is.</u> ☺</p>	<p>ที่รัก บอกฉันที่ได้ไหมว่า อะไรทำให้เธอพิเศษนัก เพราะฉันอยากตัดใจได้ ก็เท่านั้น</p> <p>เท่านั้นหรือ คุณแค่อยากตัดใจหรือ</p> <p>ใช่ นั่นคือสิ่งที่ฉันต้องการ</p> <p>ไหนคุณว่าจะไม่ย่ะไง ไหนคุณว่าจะตัดใจ</p> <p>นั่นปะไร</p>	COT	no

8.3 Visual-verbal clash / p.1

No	Ref. No	Source Text	Target Text	TM	PE
1	SS 15	<p>Judy: Well, if we're gonna take a run at this, we only got one shot so <u>we gotta handle these people carefully. Not rush 'em, you know? We gotta give 'em a day or two to really...</u></p> <p><i>(Judy hears the door open. When she turns around, the front door is swinging open. Bill is gone.)</i></p> <p>Judy: <u>Bill?</u> ☺ <u>Bill?</u> ☺ I swear, when that man wants something, he moves like a panther! ☺</p>	<p>ถ้าเราจะลองดู เรามีโอกาสเพียงครั้งเดียว เราต้องค่อยๆ ใช้นิ้วนิ้วคนพวกนี้ ห้ามเร่งรัด ต้องให้เวลาเขารวันสองวันเพื่อ ...</p> <p>บิล ๆ ให้ตาย เวลาผู้ชายคนนี้ต้องการอะไร เขาไวยังกับลิง</p>	COT	yes
2	SS 49	<p>Judy: Well, why don't you wanna go out with him?</p> <p>Lauren: <i>(talking through a clenched teeth smile)</i> Well, he's in the Math Club, and the Rocket Club. <u>Please shake your head no.</u> ☺</p>	<p>ทำไมลูกไม่อยากออกไปกับเขาละ</p> <p>เพราะเขาอยู่ชมรมคณิตศาสตร์ และชมรมทำจรวด ฟอสไฟ หัวเลยสิ</p>	COT	yes
3	WK 51	<p>Michael: Jay, I'm glad you're in the kitchen cooking dinner, as you should woman. ☺ <u>See, 'cause I'm the king of this castle, and the king came home to lay down the law. Now you're gonna listen, and you're gonna listen good.</u></p> <p><i>(Janet reveals a butcher's knife and chops a sausage with great force. Michael appears startled.)</i> ☺</p>	<p>เจย์ ผมดีใจที่คุณทำมี้อค่ำอยู่ในครัว อย่างที่ควรจะทำ เพราะผมเป็นราชาของปราสาทนี้ และราชากลับมาบ้านเพื่อ เผด็จการ คุณจะต้องฟังผมและฟังให้ดีด้วย</p>	COT	yes

BIOGRAPHY

Miss Valaikorn Viriyanansiri was born in Bangkok on July 11th, 1979. She graduated with a B.A. in Mandarin Chinese (1st class honors) from Thammasat University in 2000. Two years later, she graduated with an M.A. in Language and Communication (honors) from National Institute of Development Administration (NIDA). During her study at NIDA, she received a scholarship from the Ministry of University Affairs to study for one semester at the Faculty of Education, University of Technology, Sydney (UTS). After graduating from NIDA, she became a part-time English teacher at Suan Sunandha Rajabhat University, Darunpittaya Campus for several months. Then she worked as a Human Resource officer at Mitr Phol Sugar Corp during 2003-2004.

In 2004, she started her Ph.D. study at the EIL program, Chulalongkorn University. In 2005, she joined an educational excursion trip to the University of Oklahoma (USA), which was organized by the EIL program. Later in 2007, she received a scholarship from King Mongkut's University of Technology North Bangkok (KMUTNB) supporting her seven-month study at the center for advanced research in English, University of Birmingham (UK).

With regards to the present dissertation, she presented her research at the Globe Conference, University of Warsaw (Poland) in 2008, and at the Applied Linguistics and Language Teaching (ALLT) conference, National Taiwan University of Science & Technology (NTUST), Taiwan in 2009. Currently, she works for King Mongkut's University of Technology North Bangkok as an English teacher.