

A Study of Translation Techniques Used in the Thai Subtitles of the American Movie “Deadpool”

การศึกษากลวิธีการแปลจากภาษาอังกฤษเป็นภาษาไทยในภาพยนตร์อเมริกัน เรื่อง “เดดพูล นักสู้พันธุ์เกรียน”

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Abstract

This research is an analysis of the English-to-Thai subtitle translation techniques used in the American movie “Deadpool”. The aims of the study are: 1) to investigate the translation problems which occur with the subtitles in the action, adventure, and comedy American film *Deadpool*, and 2) to examine the translation strategies based on Baker (2011), Newmark (1988), and Ngampradit (2012). Two hundred and twenty-two tokens were collected from the movie script written by Rhett Reese and Paul Wernick, translated by Thanatcha Saksiamkul. The scope of this study is to classify the types of words suggested by translation theories concerning language equivalence.

The results disclosed the examples categorized into 10 translation techniques. The highest frequently translation techniques to lowest were found as follows: 1) cultural substitution (31.08%), 2) a more intensely expressive word (11.26%), 3) a more neutral/less expressive word (10.81%), 4) omission (10.36%), and 5) a more general word or superordinate (8.1%). Moreover, the consequence of this research displayed translation of cross-cultural texts as a frequently found problem which could be solved by using more than one translation strategy.

Keywords: Movie, Subtitles, Non-equivalence, Translation techniques

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บทคัดย่อ

การศึกษานี้เป็นการศึกษาเกี่ยวกับกลวิธีการแปลที่ใช้ในการแปลภาพยนตร์อเมริกันเรื่อง *เดดพูล นักสู้พันธุ์เกรียน* (Deadpool) จุดประสงค์ในการทำงานวิจัยชิ้นนี้ (1) เพื่อศึกษาปัญหาที่เกิดขึ้นในการแปลคำบรรยายใต้ภาพในภาพยนตร์อเมริกัน ประเภทแอคชั่น ผจญภัย คอมเมดี้ เรื่อง *เดดพูล นักสู้พันธุ์เกรียน* (Deadpool) (2) เพื่อวิจัยกลวิธีการแปลที่ใช้ในการปรับบทแปลของ โมนา เบเกอร์ (2011), ปีเตอร์ นิวมาร์ค (1988), และ กฤตยา งามประดิษฐ์ (2012) ในภาพยนตร์เรื่อง *เดดพูล นักสู้พันธุ์เกรียน* (Deadpool) ผู้วิจัยคัดเลือกตัวอย่างคำบรรยายใต้ภาพที่ปรากฏทั้งหมด 222 ตัวอย่างจากบทภาพยนตร์ต้นฉบับซึ่งเขียนโดยเรทริส และพอล เวอร์นิค คำบรรยายใต้ภาพภาษาไทยแปลโดย ธนัชชา ศักดิ์สยามกุล ขอบเขตของงานวิจัยนี้คือ จำแนกประเภทคำภายใต้กลวิธีต่างๆที่ใช้ในการเทียบเคียงภาษา

ผลของงานวิจัยครั้งนี้พบว่า ตัวอย่างที่ถูกจัดกลุ่มประเภทการปรับบทแปลมีทั้งหมด 10 ประเภท กลวิธีที่ถูกใช้มากที่สุดคือ 1) กลวิธีการแปลโดยการแทนที่ด้วยสิ่งที่มีในวัฒนธรรมปลายทาง ร้อยละ 31.08 2) กลวิธีการแปลโดยใช้คำที่มีระดับความเข้มทางความหมายสูงกว่าต้นฉบับ ร้อยละ 11.26 3) กลวิธีการแปลโดยใช้คำที่มีความหมายเป็นกลาง ร้อยละ 10.81 4) กลวิธีการแปลโดยใช้การตัดคำที่ไม่สำคัญออกไป ร้อยละ 10.36 5) กลวิธีการแปลโดยใช้คำที่มีความหมายกว้างแทนแคบ ร้อยละ 8.1 นอกจากนี้ผลการศึกษายังแสดงให้เห็นถึงปัญหาที่พบมากสุดในการแปลคือปัญหาที่เกิดจากวัฒนธรรมซึ่งสามารถแก้ไขด้วยกลวิธีการแปลมากกว่าหนึ่งกลวิธี

คำสำคัญ ภาพยนตร์, บทบรรยายใต้ภาพ, อสมมูลภาพ, เทคนิคการปรับบทแปล

Introduction

Currently, in Thailand, subtitles are becoming more prominent because the current generation of moviegoers prefers to watch films with the original soundtrack to get more of a feel of the emotions portrayed in films. The translator's challenge is to convey the meaning of the dialogue in subtitles that are as similar in meaning to the target language as possible. Saibua (2553: 129) mentioned the following aims in rendering subtitles:

“Translators have to convey the meaning of the script as closely as possible to the original version so that the reader can understand what the original script meant to the audience. Furthermore, translators must render the subtitles to fit the space provided as well as translating the equivalent meanings. Subtitles are dialogues of text and should be translated using free translation rather than literal translation”.

Subtitles in movies are for audiences who enjoy watching films with the original soundtrack. Young people in Thailand want to hear the tone, accent, mood, and feelings that are relayed by the actors directly without listening to a soundtrack that is dubbed in the

target language. Subtitles are an important aid to comprehension because most members of the audience cannot fully understand the dialogue of movies without them. They must be as equal to the target language as possible because they play an important role in relaying the plot. A free translation method should be used because the rendering is from spoken language.

Translators must interpret the dialogue of each character. Pitpreecha (2541: 7-8) indicated that scripts containing sarcasm or irony could not be rendered by literal translation because they would not harmonize with the acting. If scripts were rendered literally, the translation could convey the wrong meaning. Saibua stated that because subtitles are dialogue, they should be translated using free transition rather than literal translation (2553: 129). Some movies include swearing and taboo language. Translators cannot make subtitles more impolite than the original version. The subtitles should be better mannered than the original language.

One of the problems translators face with subtitles is non-equivalence at the lexical level. This happens when the target language has no direct equivalent for a word which occurs in the source text (Baker, 2011: 18). This is due to cultural differences such as tradition, belief, and mindset that often make it difficult to express a precise meaning in a subtitle.

Subtitle translation is conveying a voice in the original spoken language into the spoken language, in written form, in the target language. This includes swearing and taboo language. Translators must use free translation because it is often difficult to find equivalent words in the target language. They cannot interpret using literal translation. However, they need to have translation strategies to deal with those words.

Subtitle translation is translating from spoken language in the source language to spoken language in the target language. Movie scripts contain dialogue that includes swearing, taboo words and sarcasm in the source language. Chantrakett stated that subtitle translation is not literal. Translators must try to render as closely as possible to the original script (2528: 203). They should select diction and styles to maintain the same feeling as the original. They can employ techniques that help to deal with the above problems based on Baker's theory (2011).

Researchers have suggested the following strategies to solve problems with subtitle translation:

Non-equivalence is causing lost in translation to convey the same expressive meaning between the source language to the target language. A translator has to explore the way that can deliver the message as parallel as possible by using the translation strategies from many scholars. Mona Baker (2011) and other linguists have presented the instrumentality to handle with a problem from the non-equivalence. The following strategies compiled from Mona Baker (2011), Peter Newmark (1988), and Krittaya Ngampradit (2012). This research synthesized the following ten concepts into a conceptual framework to analyze the subtitles taken from the movie: **1) Translation using a more general word (superordinate)**. This strategy often used when the target language lacks a specific word to compare with the source language, especially within the zone of propositional meaning. Since the several ranked structures of the lingual sector are not cover the conceptual language-particular. **2) Translation using a more neutral/less expressive word**. When the expressive meaning of the lexical between the source language and the target language is different, the way that can transfer the nearest purpose is using a more neutral or less expressive word to render into the shallow meaning. **3) Translation using culture substitution**. This strategy is used to replace a substitution word which is unknown but familiar in the target language. For instance, vodka in Russia may be rendered to เหล้าขาว, which is distilled liquor in Thai culture, and the color of the alcoholic drink is not different from vodka at all. **4) Translation using a loan word or loan word plus an explanation**. The translator may use the strategy when the target language has no expressive word to render an idea from the source language. However, the target language adopts words from another language such as the Internet, basketball, avocado, etc. These are the irreplaceable word commonly used among Thai people. **5) Translation by paraphrasing using a related word**. If the concept of the source language is lexicalized in the target item, the translator should choose a word that can transfer a message or associate meaning in a related word. By this approach, the core meaning can still be held. **6) Translation by paraphrasing using related words**. If the source language is completely not lexicalized to the target language. The translator should reword the item based on a superordinate name in the target environment. **7) Translation using omission**. The translator applies the strategy when the item cannot render the meaning and have no effect on the main idea. The expression can be cut off from the sentence. **8) Translation by metaphor**. This strategy is administered to portray one thing by alluding to another. For instance, Judas is a symbol of a betrayer in Christian religion or Narcissus, an origin of the word Narcissism, a hunter in Greek mythology,

who was self-obsession. **9) Translation by onomatopoeia.** It is used for conveying the associated meaning and sense via sound into written text such as oops (display recognition of a mistake), eww (feel disgusting), ow (express sudden pain), aha (express satisfaction or surprise) and etc. **10) Translation using a more intensive expressive meaning.** This strategy is used to make the target audience comprehend the relative meaning between the source language and the target language by applying the word higher expression to the central idea more clearly. Thus, ten theories proposed by Mona Baker (2011) and two linguists were employed in this paper to explore translation strategies.

Statement of Problems

Research on the translation of subtitles in superhero movies has been limited in Thailand and abroad. *Deadpool* was translated by Thanatchasak Siamkun, one of the most famous and recognized translators in Thailand. The movie is classified as R and features an Anti-hero¹. Some of the language used in the film is obscene, and it features American culture in the 1980s. The film parodied many popular movies known around the world and mentions many well-known people from the United States. It would have been challenging for the translator because there were many cultural references. Therefore, it is interesting to examine how the translator dealt with maintaining the cultural concepts that must be understood by the audience in the target language. It is also useful to discover the strategies that were employed by the translator to deal with the language used in a film, which was R rated

Literature review

The following three strategies can be used when translators face culture-bound items in the source language to solve the problem of non-equivalence when translating subtitles: 1) Cultural substitution. For example, 1) You need to seriously ease up on the **bedazzling** - แก่ต้องใส่เสื้อผ้า**แรด ฟรุ้งฟริ้ง**น้อยกว่านี้. The translator used a word from the target language, which was popular with teenagers and young adults, to illustrate something in the culture that had a very similar meaning to the target language. 2) Paraphrasing using

¹ The main character in a story, but one who does not have the qualities of a typical hero and is either more like an ordinary person or morally bad.

unrelated words. For instance, they're jeans, not a **chandelier** - ชุดยีนส์ ไม่ใช่โคมไฟระย้า. The translator used a word in the target language. That is close to the meaning of chandelier in the source language. 3) Loan word or loan word plus explanation. For example, **Taxi** - แท็กซี่! Taxi is a loan word borrowed from English.

When translators find that the source is lexicalized in a different form in the target language, they can employ paraphrasing using related words to describe the word in the source language: 1) It was pretty much **24/7** ball gags. Brownie mix and clown porn - ถูกใช้เป็นลูกหนังยัดปาก โดนอัดถั่วดำ**ทั้งวันทั้งคืน**. In Thai, this means all day and all night. 2) These **timelines** are so confusing - **ลำดับเวลา**สับสนซับซ้อน. The word timeline is translated as a sequence of events with a Thai word that means 24/7. 3) Is it **sexist** to hit you? Is it more sexist to not hit you? - **เหยียดเพศ**มัยที่อัดเธอหรือว่าเหยียดเพศที่ไม่อัดเธอ? The translator selected the word เหยียดเพศ, which means looking down on the female sex to illustrate the word in the source language.

When there are unequal expressive meanings in the source language and the target language emphasizing word meaning can be achieved using the following two translation techniques: 1) neutral/less expressive word e.g. 1) **Bullshit!** - **แย่ลี** in Thai means terrible. The translator is limited by censorship. Therefore, a word is selected which can convey the meaning in the same negative way as the original version. 1.1) **sexy** - so sexy in the source language. The translator could not translate the word 'sexy' into the target language (Ngampradit, 2012).

2) Intensely expressive word. For instance, You'd best **hope** we never see your name on a gold card - คุณจะ**ภาวนา**ไม่ให้เราเห็นชื่อคุณในบัตรทอง. The translator must render the meaning as more expressive than in the source language to show that the main character does not want something bad to happen to the heroine of the film.

Non-equivalent language can be interpreted using the following figurative language translation theory which is used to clarify and make a concept more visual: 1) Onomatopoeia. For example, **Boo!** - **แบร์...**, **Oops!** - **อึบส์!!**, Who doesn't love a happy ending, **huh?** ใครจะไม่ชอบตอนจบแบบแฮปปี้ **หา?** The translator rendered the word using this translation strategy to relate an emotion from the source language to the target language. 2) Metaphor. For example, I'd love a **Blow Job**. - ช่วย**เป่าปี่**ให้ทีสิ, Aren't you a **little strong for a lady?** - ผู้หญิงอะไร**แรง**ยิ่ง**กับ**วัวควาย, **เตี้ย** - **dwarf** (Ngampradit, 2012) The translator dealt with non-equivalence by translating a metaphor that is familiar in the target language culture.

In the source language, a repetition may occur. Omission is a technique that is used to avoid word repetition. 1) Omission. For example, **Well**, that's so bad guys can't see me bleed. - ๑ ไม่ให้คนร้ายเห็นฉันเลือดไหล; Hey, and I ain't taking any babysitting money, **all right?** เอ้ ฉันไม่เอาเงินที่เลี้ยงเด็ก ๒; ตัวเอง - ๑ the word 'ตัวเอง' means honey or baby (Ngampradit, 2012). The meaning of these sentences does not change if these words are not translated. The translator might find it hard to describe to the audience the sense of the word. The word is not necessary for the target language and omitting; it avoids repetition.

A word in the source language may be difficult to translate because the target language lacks a word that has the same meaning. Sometimes, a more general word may be used in the translation. For example, **ปัญญาควาย** - **buffalo brain** (Ngampradit, 2012), **ผีกระสือ** - **ghost** (Saibua, 2553), I'm a **monster** inside and out. I belong in a fucking circus - ฉันมัน**ปีศาจ** ทั้งกายและใจควรวอยู่คณะละครสัตว์. These words are difficult to interpret because the reader has not experienced the culture and environment of the source language. Ngampradit (2012) stated that the use of this strategy gives respect to the culture and belief of the source language.

Methodology

A. Samples

Two hundred and twenty-two tokens were collected from subtitles lasting from 0:03:02 minutes to 1:40:51 minutes and used as the raw data.

B. Research Instrument

Non-equivalent theories and translation techniques proposed by Baker (2011), Newmark (1988), and Ngampradit's (2012) research on *An Analysis of Translation Strategies Used in the English Subtitles of the Thai Movie 'Hello Stranger'* were applied to investigate the translation theories that were used to interpret non-equivalence at the lexical level.

C. Data collection

Data was collected from The DVD *Deadpool*. The movie subtitles were gathered from the DVD in English and Thai.

D. Data Analysis

Non-equivalent samples were primarily identified by the researcher and three raters who were native speakers of Thai. They were interpreted using translation strategies that were based on eleven categories found in Baker's main theoretical framework.

Results

The results are divided into the following two parts: 1) The Frequency of the Types of Translation Strategies Found in the English Subtitles in the American Movie 'Deadpool'. 2) Suggestions and Types of Non-equivalence Strategies Employed for Handling Specific Types of Problems.

Table 1: The Frequency of Types of Translation Strategies Found the English Subtitles of the American Movie "Deadpool".

Type of Translation Strategies	Frequency	Percentage
Translation using cultural substitution	69	31.08
Translation using a more intensely expressive word	25	11.26
Translation using a more neutral/less expressive word	24	10.81
Translation using omission	23	10.36
Translation using a more general word (Superordinate)	18	8.10
Translation by paraphrase using an unrelated word	17	7.65
Translation using a loan word or loan word plus an explanation	14	6.30
Translation by paraphrase using a related word	12	5.40
Translation using a metaphor	10	4.50
Translation using onomatopoeia	10	4.50
Total	222	100.00

Translation using cultural substitution was the most frequently used strategy with 69 tokens (31.08 percent). Second was translation using a more intensely expressive word with 25 tokens (11.26 percent). Third was translation using a more neutral/less expressive word with 24 tokens (10.81 percent). Fourth was translation by omission 23 tokens (10.36 percent). Last was translation using a more general word (Superordinate) with 18 tokens (8.1 percent). This research investigated ten translation strategies. Seven out of ten translation theories proposed by Baker (2011) were the core strategies used to translate the movie. The theoretical framework advocated by other translation scholars identified non-equivalence at the lexical level.

To sum up, the translator of the movie tended to compare the source language and the target language environments, norms, beliefs, and cultures to enable the audience to interpret the meaning in a way which was familiar.

Table 2 Suggestions and Types of Non-equivalence Strategies that Were Employed for Handling Specific Types of Problems.

No.	Types of non-equivalence	Strategies
1	Culture bound item.	- Cultural substitution. - Paraphrasing using unrelated words. - Using a loan word or loan word plus an explanation.
2	The source item is lexicalized but in a different form in the target language.	- Paraphrasing using related words.
3	Unequal expressive meanings between the source and the target language emphasizing word meaning.	- Using a more neutral/less expressive word. - Using a more intensely expressive word.
4	Clarifying and drawing more visuals to the conveying concept.	- Using onomatopoeia. - Using a metaphor.
5	Word repetition.	- Omission.
6	Lack of a specific word.	- Using a more general word.

According to Table 2, culture-bound items were interpreted using cultural substitution, paraphrasing using unrelated words, and a loan or loan word plus an explanation, as follows:

1. SL: Or else the whole world tastes like **Mama June** after hot yoga.

TL: ไม่งั้นโลกจะกลืนเหมือนกับ**ริดาซ่าง**เล่นโยคะร้อน

2. SL: hey're jeans, not a **chandelier**.

TL: ชุดยีนส์ ไม่ใช่**โคมไฟระย้า**

3. SL: Jesus Christ. It's like I made you in a **computer**.

TL: ได้ตั้งใจ เหมือนผมสร้างคุณจาก**คอมพิวเตอร์**เลย

The translator used cultural substitution by paraphrasing using unrelated words, and a loan or loan word plus an explanation to link to something in the target language which appears in that culture.

When the source item was lexicalized in a different form in the target language, it was interpreted by paraphrasing using related words, as follows:

1. SL: Think of us as really fucked up **tooth fairies**...
TL: คิดซะว่าเราเป็นนางฟ้าฟันน้ำนม
2. SL: If your left leg is **Thanksgiving**...
TL: ถ้าขาซ้ายคุณเป็นวันขอบคุณพระเจ้า
3. SL: **Seriously**, you actually have something in your teeth now.
TL: **พูดจริงจัง** แกมีอะไรติดฟันอยู่จริง ๆ ด้วย

The translator employed paraphrasing using related words to explain the meaning in the source language.

Unequal expressive meanings in the source language and the target language/emphasizing word meaning were interpreted using a more neutral/less expressive word and a more intensely expressive word, as follows:

1. SL: And also, there's about 116 kilos of cocaine **buried** somewhere in the **apartment**...
TL: และอีกอย่าง ผม**ขุด**โคเคน 116 กก. ไว้ใน**ห้อง**นี้
2. SL: If wearing superhero **tights**...
TL: ถ้าการใส่ชุดฮีโร่**รัดตัว**

The translator selected a more neutral/less expressive word and a more intensely expressive word to describe the expressive word in the source language while maintaining equivalence.

The translator applied figurative language to the subtitles to clarify and convey the concept using onomatopoeia and a metaphor, as follows:

1. SL: **Hey!**
TL: **เฮ้!**
2. SL: And he's gone. **Poof!**
TL: และมันหายไป...**พึบ!**
3. SL: I promise this gets worse for you, **big** boy!
TL: รับรองว่าแกต้องเจ็บหนักแน่ **ไอ้ยักษ์**
4. SL: See, here's the problem **with round-the-clock** torture...
TL: จุดอ่อนของการทรมาน**แบบมารารอน**ก็คือ...

The translator used figurative language to translate the sound in the script into the target language to enable the audience to understand the meaning.

The translator used omission because in the movie script the word was repeated, as follows:

1. SL: **Well**, that's so bad guys can't see me bleed.
TL: อย่าให้คนร้ายเห็นฉันเลือดไหล
2. SL: You bet on me to die. Wow, **Motherfucker**, you're the world's worst friend.
TL: แกพนันว่าฉันตาย ว้าว ๘ แกไอ้เพื่อนทรยศ
3. SL: **I mean**, the line gets real... blurry.
TL: ๘ เส้นกันบ้างๆ เบลอ งง ไปหมดแล้ว

The translator employed omission because something in the source language does not exist in the target language environment.

Lastly, when the target language lacked a specific word the translator needed to apply a more general word to deal with non-equivalence, as follows:

1. SL: I'd say that you sound like an infomercial, but not a good one, like **Slap Chop**.
TL: คุณพูดเหมือนโฆษณาทีวีไต่เร่ไม่ค่อยน่าซื้อเหมือน**เครื่องหันผัก**
2. SL: About the size of a KFC **spork**.
TL: ขนาดเท่า**ช้อนส้อม**ของเคเอฟซี
3. SL: So, I'mma give you a chance for y'all to lay down your **firearms**...
TL: ตั้งนั้นฉันจะให้โอกาสแกวาง**อาวุธ**ลง

The translator chose a general word to render the meaning to help the viewers understand the dialogue.

Discussion

Seven theories proposed by Baker and three techniques by other linguists were used in this research to investigate translation strategies. For example, translation using more intensely expressive words, translation using metaphors, and translation using onomatopoeia. This research did not find any examples of translation using illustration because motion and dialogue are displayed at the same time in a movie.

1. Translation Using Cultural Substitution

Table 2 shows that the most frequently used strategies were using a loan word plus explanation and paraphrasing using unrelated words. These were applied by the translator to interpret culture-bound specific items in the source language. Ngampradit (2012) stated that

Thai and English reflected remarkably distinctive cultural concepts; therefore, there were semantic gaps between the cultures that caused problems in translation. Translators must interpret using words that are equivalent in the source language and the target language that could be imagined by the audience to reduce the gap between the cultures. Ngampradit (2012) also noted that replacing a source culture-specific word with a similar cultural notion in the target language and rendering more conceptual familiarity undoubtedly assisted in making the target audience understand the communicating concept. These are some examples:

1) **Rich Corinthian leather** - **เบาะหนังลูกวัวตายในท้อง** in the target language is interpreted as something that is a very rare item.

2) **This guy's** - **หมอนี้**. In Thai culture, the word ‘หมอนี้’ is a person who is an evil genius in the second and third pronoun. The translator used this word to connect with a familiar idea in the target language.

3) **Fair** - **งานวัด**. The word for displaying something appears in the target language. This makes it easier for the reader to understand the meaning in a similar way to the source language.

4) **Bactin** - **เบตาดีน**. The word in the target language is a product that is more familiar and used similarly to the product in the source language.

2. Using a more intensely expressive word

When non-equivalence occurs, translators must find words which represent the meaning as closely as possible in the subtitle. The following examples demonstrate the use of more intensely expressive words:

1) **stupid** - **โง่จิบหาย**. In the movie, the main character used the word ‘stupid’ sarcastically. The translator used a more intensely expressive word to portray emotion similar to the source language.

2) **Hope** - **ภาวนา**. Before the word ‘hope’ the word ‘best’ was used. The translator used a word from the target language that had a more intensely expressive meaning than the source language.

3) **Tight** - **รัดตัว**. Is used to express the tightness of the dress.

3. Using a more neutral/less expressive word

Translation by a more neutral/less expressive word was the third most frequently used strategy. The following examples demonstrate the use of less intensely expressive words:

1) **Exotic** - แปลกๆ. This word means 'strange'. There is no comparable word in the target language.

2) **Cock** - เป๋้า. Swearing is censored in Thailand. The translator cannot use them. Instead, the word 'เป๋้า' is used which is more polite than the target language.

3) **Love** - ชอบ. In the target language, the word 'love' means to be fascinated with someone in a relationship. The word 'ชอบ' means interested in someone or favorite. The word 'love' is used differently in Thailand. Ngampradit (2012) stated that when a source word could not be equally transferred to the target language, translators could employ a lexical representative which might be more or lesser expressive or have another associative meaning.

4. Omission

Omission is applied to subtitles because they are limited by frame space. It is also used when something is unfamiliar to the culture of the audience.

1) **The drinks, Moose Knuckle**. But first - แต่ก่อนอื่น. The translator omitted 'The drinks, Moose Knuckle' because Moose Knuckle is an alcoholic beverage that is only available in the United States of America and Canada. This would be difficult to explain to the reader in a limited space. The translator chose not to include the words. However, the meaning of the scene in the movie was unaffected.

2) I swear ~~to God~~ - ผมสาบานได้เลย. The word 'God' is omitted in the target language because in Thailand there is no belief in God.

3) **Fucking** the meaning of the sentence does not change because this word was not translated. The word was omitted to avoid repetition. Baker (2011) mentioned that to avoid repetitively using the same words in rendering the same or nearly the same concept throughout the translation, translators might give significant attention to the use of synonyms or else omission. Borrowing other nearly equivalent terms or elimination was used in the translation when a wall of the same lexical usage was found.

5. Using a more general word

If a word in the source language refers to an unknown word in the culture of the target language, then translators must choose a general word that is close to the meaning in the source language. For example, **sweater** = เสื้อหนาว / **Shar-Pei** = หม่า / **Patrón** = เต็กีล่า / **Zamboni** = เครื่องขัดพื้นน้ำแข็ง. The target language may have a general word (superordinate) but no specific words (hyponyms) to head the semantic field.

Conclusion

This research investigated translation strategies found in the English subtitles of the American movie 'Deadpool'. The translator used a variety of translation techniques found in several theories proposed by researchers to give the audience an insight into American culture in the target language. This research studied rendering from English to Thai, whereas Ngampradit's (2012) paper studied translation from Thai to English. The analysis process is distinct from Ngampradit's (2012) paper due to different language characteristics and structures. Different strategies were employed to deal with the translation problems found in Table 2. The table shows that for culture-bound items the translator applied cultural substitution, paraphrasing using unrelated words, and using a loan word or loan word plus an explanation. For unequal expressive meanings in the source and the target language emphasizing word meaning, the translator used a more neutral/less expressive word or a more intensely expressive word. The table shows that one problem can be solved by more than one strategy. In this research, translation using cultural substitution was found because the movie refers to events in the 1980s.

The subtitle translation was limited by factors such as:

1. Target audience.
2. Censorship (the Film and Video Screening Office).
3. Judgment.
4. Social norms and culture.

Translators must be aware of these limitations, especially when dealing with offensive language. In this movie, swearing in the dialogue was used to convey the emotions of the characters. Some movies feature humor which consists of sarcasm or irony. This corresponds to Wangsomchok (2549: 89) who mentioned that sarcasm found in speech acts is used in comedy for many reasons such as bullying, expression of aggression, and expressing personal feelings. If there is a violation of expectations about something, humor

will arise from the violation (Morreall, 1987: 130). Sripo (2548) described types of vulgarity, as follows: 1) sexual activity 2) excretion, and 3) beliefs. These types of vulgarity may be difficult to translate.

Recommendations

1. This framework can be adapted to other movie genres such as romance or comedy.
2. Further research could investigate *Deadpool* using a different framework to study slang words or etymology.
3. Further research could examine different content such as literature or language in advertising slogans.

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