



Dubbing Wordplay in Children's Programmes from English into Thai

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Declaration

I, Anochao Phetcharat, do hereby confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.



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Abstract

This doctoral research aims to investigate the most prevalent translation techniques adopted by Thai dubbing translators when transferring English-language idioms found in animated films into a lesser-known language such as Thai. To achieve this purpose, the methodological approach combines a quantitative phase, which has the benefit of revealing certain tendencies, with a qualitative phase that investigates the data in greater depth.

Wordplay instances can be grouped into two main categories according to their presentation nature: media-based and rhetoric-based. In the case of the media-based category, the types of wordplay instances uncovered in the analysis are audio-verbal, audio-visual-verbal and visual-verbal, while, based in the rhetoric-based category, they are homonymy, homophony, paraphony, hahaphony and allusion types. In an attempt to render ST puns into the TT, the following seven dubbing techniques have been activated by Thai translators: loan, literal translation, explicitation, substitution, recreation, combination and non-translation. Close examination of the data reveals that, despite the translators' best effort to transfer the semantic ambiguity and humorous effect embedded in the English wordplay into the Thai dialogue, PUN>NON-PUN is the translation outcome with the highest occurrence. This results in the inevitable loss of semantic ambiguity and humour in the TT wordplay, as well as other pedagogical objectives intended by the film's producers such as a language learning facilitator for young viewers.

Impact statement

Audiovisual Translation (AVT) has been around since the invention of the cinema at the turn of the 20th Century. In a country like Thailand, people from all walks of life have long enjoyed watching films as one of their favourite leisure activities. Their avid consumption of foreign audiovisual productions has led to the importation of ever-increasing volumes of audiovisual materials that need to be translated, whether dubbed and/or subtitled, particularly since the launch of the new video-on-demand (VOD) platforms. Yet, despite this vigorous role of AVT in the industry and in society, the academic standing of this field in Thailand is still in its infancy and practices like dubbing and subtitling are yet to garner the scholarly attention and recognition they deserve. The situation is exacerbated when the target audience is children, aged 6-12 and whose linguistic literacy and encyclopaedic knowledge may not be sufficiently developed to comprehend a given audiovisual programme.

Against this backdrop, this research project has charted into a territory long overlooked by academic circles aiming to bridge the literature gap on the topic and initiate new stimulating discussions on the relationship between children's animation and its dubbing into Thai. One of the main contributions of this project regards the provision of new insights into Thailand's AVT industry, in an attempt to contextualise the study undertaken, as well as to understand the role of dubbing in Thailand and the conditions in which dubbing professionals undertake their work. The investigation of the translation techniques adopted by these professionals when dealing with the dubbing of English-language animated feature films into Thai especially with regard to the transfer of wordplay, is particularly relevant considering the lack of descriptive translation studies in this language combination. While knowledge of the translation techniques employed and their role in the quality of the ensuing target texts will enhance our understanding of the challenges involved in the translation of wordplay from English into Thai and how these can be solved, the taxonomy devised for the analysis of the dubbing of wordplay can be further adapted by other researchers interested in this field, in any other language combination. In addition, both the

results and the examples will be useful in an educational context, to train future translators, which is particularly relevant, since AVT training, and training on dubbing in particular, is in its infancy in Thailand.

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Chapter 1

Introduction

1.1 Background and rationale

Motion pictures hailing from Hollywood have held great appeal in Thailand since the 1930s (Boonyaketmala, 1992). The dominance of Hollywood has never since waned, although it might have at times been rivalled or eclipsed by “talking pictures” from other countries of origin such as China and the Soviet Union, particularly between 1955 and 1957 (*ibid.*) and, more recently, Japan in the early 1990s as well as South Korea from the turn of the twenty-first century onward (Siriyuvasak & Shin, 2007). When it comes to animated feature films, however, Hollywood has for decades had a near monopoly on global box office revenues thanks to Pixar Animation Studios’ superior animation technology. In Thailand, Hollywood films on the whole, and animated feature films from a variety of companies, such as Disney and Pixar, in particular, often far outperform domestic productions released during the same time period.

Given the high volume of filmic imports from other countries into Thailand each year, it is rather surprising that audiovisual translation (AVT) – an indispensable tool and process in the distribution of audiovisual productions – has not been given the level of attention it deserves, especially in Thai academic circles. Of further note is the fact that despite the long tradition of commercially successful Pixar children’s animated feature films released in Thailand, which has given rise to studies investigating, for instance, the role of Disney princesses in influencing the identity formation of Thai female youth (Sarika, 2022), and the influence of Pixar movies on the moral development of young Thai children aged between five and six (Atsawarachan, 2018), the role of AVT, or translation for that matter, has never been discussed as part and parcel of the perception and enjoyment of said audiovisual productions. This research project thus represents a conscious attempt to draw attention to the paramount role that AVT in general, and dubbing in particular, plays in the distribution and success of children’s animated feature

films in Thailand. To this end, and also to gain a better understanding of the main challenges encountered by dubbing professionals, it is essential to explore current practices in this field in the Thai audiovisual market.

Additionally, since the target audience of animated films is composed primarily – albeit not exclusively – of children, aged 6-12 and whose language skills are still in an early phase of development, it comes as no surprise that wordplay constitutes a frequently recurring element in animated films for children, not least perhaps because wordplay is known to serve two primary purposes: firstly, as a comic device and, secondly, as a language learning facilitator for children by helping build their vocabulary and developing their phonemic awareness (Held, 1977; Crystal, 1998; Lathey, 2006; Horobin, 2016). The challenge of translating wordplay in any form of presentation is difficult to begin with, but it is further compounded in the case of audiovisual productions aimed at children, due to the various technical constraints that characterise the practice of dubbing. This thesis thus places its specific focus on the dubbing – the main mode of AVT for children’s programmes in Thailand – of 18 children’s computer-animated feature films produced by Pixar Animation Studios and released between 1995 and 2017.

In English-speaking academia, the translation of wordplay in literary texts (Klitgård, 2005; Díaz Pérez, 2010, 2013; Marco, 2010; Kjerkegaard, 2011) and audiovisual productions (Gottlieb, 1997; Pisek, 1997; Schröter, 2005; Tortoriello, 2006; Korhonen, 2008; Verbruggen, 2010; Martínez-Tejerina, 2012; Schauffler, 2012; Wibisono, 2014; Scholtes, 2016; Williamson and De Pedro Ricoy, 2017; Aljuied, 2021; Satiawan, 2022) has been quite extensively explored. However, the majority of the latter scholarly works deal exclusively with the practice of interlingual subtitling, or comprise a comparative analysis of the dubbed and subtitled versions of the same films, while only three of the publications (Martínez-Tejerina, 2012; Aljuied, 2021; Satiawan, 2022) focusing their attention on the dubbing of wordplay.

The above-mentioned three publications focusing exclusively on the dubbing of wordplay consist of an investigation into the language transfer of humour through visual wordplay in the Marx Brothers’ complete filmography known for its comedic acts (Martínez-Tejerina, 2012), the dubbing into Egyptian Arabic and Modern

Standard Arabic of wordplay found in Disney animated feature films (Aljuied, 2021), and the interlingual transfer of wordplay into Bahasa Indonesia in *The SpongeBob SquarePants Movie*, directed by Stephen Hillenburg and Mark Osborne in 2004 (Satiawan, 2022). Save for Aljuied's (2021) thesis, the other two works make use of corpora that encompass wordplay aimed primarily at adults. Thus far, research into the dubbing of wordplay in audiovisual productions aimed specifically – though not exclusively – at children has been sparse, to say the least. Consequently, there exists an academic gap in the field of audiovisual translation studies that needs to be filled, especially when it comes to translation into a lesser-known language¹ such as Thai, which is the sole official language of the country and is used only in the Southeast Asian nation, though it is spoken and understood by a considerable proportion of its neighboring countries' populations. Given the lack of resources and academic research in dubbing in this language combination, findings on the translation techniques implemented by Thai dubbing professionals when dealing specifically with the transfer of wordplay will be particularly relevant for Thai scholars and lecturers interested in dubbing research and in training future translators in this field. In addition, it is hoped that the results and design of the research conducted in these pages will inform future studies in this field in other language combinations.

1.2 Research objectives

This PhD research project has, first of all, arisen from my interest to uncover the various translation techniques implemented by translators when dealing with the dubbing of children's programmes in Thailand, with special reference to the transfer of wordplay and puns. The study is aimed at exploring the current situation of AVT in Thailand, where its academic investigation and pedagogy are underexplored. Part of the emphasis in these pages is laid on the detailed mapping of the professional and linguistic processes that are followed when dubbing children's animated programmes from English into Thai, in the hope that the results yielded by this exploration would assist in promoting and increasing

¹ Central Thai, referred to in these pages as Thai, is Thailand's official language and the predominant dialect used in schools, television, and the media across the country. Although the language is spoken by 69 million people (bit.ly/426HrhW), Thai is referred to in this thesis as a lesser-known language as it is not widely known or spoken outside of Thailand.

the visibility of AVT in the country, in particular dubbing, both from a professional as well as a scholarly perspective.

This research will examine the dubbing workflows currently followed in the Thai media localisation ecosystem, paying special attention to all the relevant aspects that matter most in the industry, namely the human agents: translation commissioners, adapters/dialogue writers, dubbing directors, dubbing actors, proof-readers and reviewers, and the translators themselves. In addition to the linguistic dimension, emphasis will also be placed on the technical parameters that constrain the production of dubbing, in particular the three overriding synchronies that define it: lip-sync or lip synchrony, kinetic synchrony and isochrony (Chaume, 2004).

In doing this, I am also interested in looking into the translators' behaviour at work, i.e. ascertaining how these professionals deal with the transfer of wordplay from English into Thai, by exploring the various translation techniques that they activate and also by considering the ensuing translations and their impact in productions that are primarily aimed at children.

Given that Thailand is nowadays one of the fastest-growing Asian countries in terms of film production, importation and exportation, together with the fact that children make up a very significant group of the audience interested in this particular film genre of animation, it is important to investigate this field in a systematic manner in order to draw conclusions that can be of potential interest to the industry, particularly in what respects the assessment of the quality of the translated products. It is hoped that the results may also be instrumental in the training of future translators.

Having been frequently exposed to this type of films, and being familiar with the working practices in the Thai dubbing industry as a professional translator for many years, my initial hypothesis is that wordplay featuring in the original English productions is often not fully rendered in the Thai-dubbed versions, due to the challenging nature of this feature and the linguistic distance between the two languages at play. To shed light on the topic, the objectives of this study are to answer the following research questions:

1. What are the types of wordplay present in children's animated feature films produced by Pixar Animation Studios?
2. What are the major problems and challenges encountered by Thai translator(s) and the dubbing professionals when dealing with the dubbing of wordplay present in English audiovisual productions that are primarily targeted to children?
3. What are the main translation techniques employed by the translator(s) when dealing with the dubbing, from English into Thai, of wordplay present in children's audiovisual programmes?

As the discussion above has shown, in order to answer these research questions, a descriptive approach has been considered to be the most appropriate to elucidate a specific translation phenomenon and how it is dealt with in a very concrete socio-cultural context. Despite taking a descriptive approach, I also adopt an interpretivist epistemological position, especially when it comes to the qualitative analysis of the numerous examples under scrutiny and the interpretation of the final results, influenced by my experience in the Thai dubbing industry.

The following section details the main reasons behind the selection of the various Pixar animated films that constitute the corpus to be analysed, including a brief overview of the films' global appeal.

1.3 Corpus and methodology

The primary criterion for selecting the material for this research was the necessity to compile a corpus that is sufficiently large. As generally understood, it was determined that norms, trends, tendencies or regularities in translation could not be detected with sufficient clarity by analysing only one or a few films (Ranzato, 2015 :18). This study sets out to examine the dubbing, from English into Thai, of wordplay contained in audiovisual programmes targeted at a young viewership. A total of 18 Pixar animated feature films released between 1995 and 2017 have been chosen on the basis of their thematic homogeneity, and the prestige and

reputation of the production studio in the target culture (TC). To elaborate further, the films are all productions of Pixar Animation Studios with *Toy Story* being the first entirely computer-animated picture ever produced in the world and *Cars 3* being the latest to be released when I embarked on my PhD journey. Thematically, the most fundamental, recurring topic running across all of the chosen Pixar movies is the question of identity, explored through the various kinds of relationships portrayed therein (Myers, 2012). With children between the ages of 3 and 12 as primary target viewership in mind, the question of identity forms an integral part of the narrative as it helps shape their sense of self in the age range where their self-identity is still in flux. The thematic homogeneity might in turn help ensure, to an extent, the relevance of wordplay incorporated in the films to the self-growth of children – be it linguistically or existentially – and its general suitability for children.

In the meantime, due to the status of the production studio in the TC, it can be expected that some of the best possible resources were deployed for the translation and dubbing of the films into Thai. As a matter of fact, 15 out of the 18 selected films have been translated by Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล), one of the most famous audiovisual translators, if not the most famous, in Thailand, for her translational creativity and deftness as well as linguistic richness. Furthermore, the Walt Disney Company, currently the parent company of Pixar Animation Studios, has a tendency to hand-pick voice artists on a like-for-like basis. In other words, if an original Pixar film features a celebrity as the voice artist in the lead role, a celebrity of similar renown in the TC and a personality similar to that of the original character will be hand-picked for the role. Although this practice of like-for-like selection risks drawing the ire of local audiences, due to the previously poor reception in Thailand of foreign audiovisual productions dubbed by celebrities for the sheer sake of attracting celebrity fandoms, Pixar seems to have been one of the few studios to have successfully ensured quality voice acting despite it being delivered by celebrities instead of professional voice artists. This might be attributed to the fact that Thai dubbing studios commissioned by Disney are equipped with adequate time and resources to invest heavily in the localisation process. With these reasons combined, it is safe

to assume that the dubbing scripts of the various films in the corpus should be of high quality.

Both quantitative and qualitative research approaches will be adopted in this research in order to analyse the corpus, made up of films released by Walt Disney Pictures. The films were subsequently distributed in Thailand by M V D Company Limited and Pyramid Digital Company Limited. To conduct the analysis, digital versatile disk (DVD) copies of the films were secured. As the redubbing of films in Thailand is a rare occurrence, particularly with regard to Disney films, it can then be assumed that their dubbed versions are identical to the ones screened at cinemas, broadcast on television and, more recently, streamed on various Internet portals. The said films included in the corpus, consisting of 36 films with a total estimated running duration of 3,596 minutes, whose various necessary information such as storylines, characters, producers and themes will be discussed more comprehensively in Chapter 4, are listed in Table 1.1 below:

Table 1.1: Corpus of Disney Pixar animated feature films

No.	Film	Release date in the US	Original running time	Worldwide Box Office (As of 1 December 2022) ²
1	<i>Toy Story</i>	22 November 1995	81 minutes	\$394,436,586
2	<i>A Bug's Life</i>	25 November 1998	95 minutes	\$363,258,859
3	<i>Toy Story 2</i>	24 November 1999	95 minutes	\$487,059,677
4	<i>Monsters, Inc.</i>	2 November 2001	92 minutes	\$579,707,738
5	<i>Finding Nemo</i>	30 May 2003	100 minutes	\$940,352,645
6	<i>The Incredibles</i>	5 November 2004	115 minutes	\$631,607,053
7	<i>Cars</i>	9 June 2006	116 minutes	\$461,991,867
8	<i>Ratatouille</i>	9 June 2007	111 minutes	\$623,726,085
9	<i>WALL-E</i>	27 June 2008	98 minutes	\$521,311,890
10	<i>Up</i>	29 May 2009	96 minutes	\$735,099,102
11	<i>Toy Story 3</i>	18 June 2010	103 minutes	\$1,066,970,811
12	<i>Cars 2</i>	24 June 2011	106 minutes	\$559,852,396
13	<i>Brave</i>	22 June 2012	93 minutes	\$538,983,207
14	<i>Monsters University</i>	21 June 2013	104 minutes	\$743,559,645
15	<i>Inside Out</i>	19 June 2015	94 minutes	\$858,848,019

² This data was compiled from www.boxofficemojo.com, an American website that employs a systematic approach to track box-office revenue both domestically and internationally.

16	<i>The Good Dinosaur</i>	25 November 2015	93 minutes	\$332,207,671
17	<i>Finding Dory</i>	17 June 2016	97 minutes	\$1,028,570,942
18	<i>Cars 3</i>	16 June 2017	102 minutes	\$383,930,656

An analysis of all the potential translational challenges encountered in these films would be out of scope for a project of this nature and the decision has been taken to focus on a specific linguistic area, whose transfer into other languages is usually riddled with obstacles: the language of wordplay. Puns and play on words can be very cognitively satisfying and creative but, at the same time, they can be lost on a young audience, who may not have the necessary encyclopaedic knowledge to make full sense of them. One of the first objectives in this research is to investigate how wordplay is actually created in the original productions and presented to the source audience. After establishing their representation in the original works, a critical look is then taken into the ways in which translators, working in a pair of distant languages such as English and Thai, confront these acute challenges and come up with their solutions.

In order to investigate the translators' behaviour in this field, Toury's (1995) conceptualisation of initial, preliminary, and operational norms as well as Chesterman's (1997) theorising of expectancy and professional norms, which form the basis of Descriptive Translation Studies (DTS), will be elaborated upon and applied as a heuristic tool for the analysis of wordplay in the target text (TT). Both scholars' concepts of norms will be used to rationalise translation decisions in the target versions as well as to theorise the research findings. On the other hand, Ranzato's (2015) taxonomy of translation techniques – while developed particularly for the dubbing of culture specific references (CSRs) – is equally applicable as an operational concept to probe into the actual practice of wordplay translation in my corpus.

In this context, it is imperative to bear in mind that the translations were produced for an audiovisual production, which means that it will not suffice to consider only the dialogue exchanges found in the source and the target language versions if justice is to be done to the final product. Indeed, each example has to be seen in its filmic context, and, in the case of dubbing, factors such as camera angles,

types of shots, lighting, kinetic information or image composition have to be taken into account when formulating given solutions.

As for the methodological procedure followed in this research, some of the main steps are discussed in the following pages, while the complete procedures will be described in detail in Chapter 4. In order to collect as many examples of ST wordplay as possible, these processes were carefully followed while dealing with the numerous films comprising the corpus. Firstly, I started by watching the films in their original English soundtrack, with English subtitles, in attempt to spot examples of ST wordplay appearing both in the characters' dialogue exchanges and as written text in the film image. Secondly, I rewatched the films in their Thai-dubbed versions with English subtitles in order to match the original instances of wordplay identified in the first step with the translated solutions heard in the dubbed version, and to check for any wordplay that might have been added by the Thai translators and was not present in the original script. Lastly, I watched again the films in their original English soundtrack, with English subtitles, in order to corroborate all the ST instances of wordplay present, paying attention not only to the dialogue but also to the visual dimension. The linguistic content of the English versions and the dubbed dialogue excerpts in Thai were then transcribed onto a Word document using the subtitle files downloaded from free online sources. On the whole, these files contained accurately transcribed English dialogue, usually done by fans, but care was taken to make sure that the English source text used in the thesis is verbatim and truthful to the soundtrack rather than the English subs. To facilitate the discussion of the examples, a table has been designed to include all the relevant context and information for all collected instances (see Figure 4.28). The Thai-dubbed dialogue excerpts are then provided with a back translation in English so that readers who do not master Thai can still appreciate the nuances of the translations and follow my argumentation.

In the section that follows, the structure of the entire thesis will be laid out along with a short summary of each chapter.

1.4 Structure of the thesis

This thesis is divided into six chapters. Following this introduction, which provides an overview of the research, sets out the research questions, presents the material that forms the case study, discusses the importance of the study, and highlights the structure of the thesis, the subsequent chapters centre on literature review, methodology, empirical analysis, and its results as well as the overall conclusions reached.

Chapter two explores the main linguistic and technical aspects that characterise the practice of AVT. Following the work of previous scholars, the chapter sets out to explore the most significant features of dubbing, including the various types of synchronisations, in order to provide a context in which the restrictions and challenges that operate in this field can be better understood. Then, a brief history of AVT in Thailand as well as AVT terminology employed throughout the industry are then discussed. Next, the professional practice of dubbing is explored, with special emphasis on the impact that the upsurge of over-the-top (OTT) platforms in Thailand is having on this activity. Finally, this chapter can also be seen as the starting point for the theoretical foundation of this thesis. Mainly drawing on Toury's (1995) and Chesterman's (1997) conceptual works, it focuses on the DTS framework and the concept of translational norms, understood as the regular patterns that govern the translation activity in different sociocultural contexts and at given historical periods.

Chapter three starts off by providing definitions of fundamental terms including "child" and "children". Relevant concepts coined in academia, such as children's literature, children's films, and family films are introduced and discussed to delineate the distinctive features of texts aimed at children, which in turn illustrates the necessity of separate scholarly investigations into translation for children. The chapter also includes a discussion of the linguistic and technical considerations that need to be borne in mind when dubbing children's programmes. Lastly, the for-children sector of the dubbing industry in Thailand, including the distribution of dubbed children's programmes and dubbing voice artists, is detailed in an attempt to provide greater insights into the dubbing mechanism in the country. The chapter also includes a thorough discussion of

the concept of wordplay before arriving at the working definition that has been adopted in the current thesis. It then moves on to discuss various theories regarding the concept of wordplay as well as its translation, thus providing a detailed explanation of the different dimensions that contribute to the production and reception of wordplay. Special emphasis is placed on the intricacies and complexities of linguistic humour and, more particularly, on wordplay as the prime focus of the study. In these pages, wordplay is divided into two umbrella categories based on their form of presentation, namely, rhetoric-based wordplay and media-based wordplay. A typology of wordplay drawn from Delabastita's (1996b), Dienhart's (1998), and Leppihalme's (1996) wordplay classifications makes up rhetoric-based wordplay. As for the media-based category, a typology of wordplay derived from Zabalbeascoa's (2008) conceptualisation of the semiotic nature of the audiovisual text is presented and discussed. The chapter also examines some of the most complete classifications of translation techniques recommended by authors such as Vinay and Darbelnet (1958/2000), Díaz Cintas and Remael (2007, 2021), Pedersen (2011) and Ranzato (2015), and proposes its own taxonomy of translation techniques to be used in the present study.

Chapter four presents the methodological approach adopted in this study and the criteria for the selection of the audiovisual productions. From an operational point of view, the research can be defined as a corpus-driven descriptive study based on a mixed methods approach. The compilation of the films makes up a bilingual parallel corpus, as typologised by Laviosa (2002), that contains a total of 18 Pixar computer-animated films released between 1995 and 2017 that have never been redubbed and whose original language is English. In the corpus, instances of English wordplay are juxtaposed with their Thai (non)manifestations depending on the translation technique adopted in the target versions. US and Thai content ratings for the films on both DVD and Disney+ as well as the translation of their titles are tabulated alongside annotations to contextualise their importation into Thailand. The various methodological steps taken for the analysis of the corpus are detailed, including first watching the films in their original English language with English subtitles, then watching the dubbed versions in Thai with English subtitles, and finally rewatching them in their original

English language with intralingual English subtitles to confirm and finalise the total number of wordplay cases that are then scrutinised in the next chapter.

Chapter five discusses the findings of the data analysis and provides some answers to the research questions. With the help of numerous examples extracted from the corpus, it investigates the various translation techniques used by Thai dubbing translators when handling the transfer of wordplay from English into Thai.

Chapter six concludes the whole thesis by highlighting the relevance of the main findings, including a discussion of the analysis of the dubbing phenomenon of wordplay from English into Thai. The chapter also takes into consideration the limitations of this research project and provides some suggestions and recommendations for further research in the field of AVT.

The thesis also includes a list of bibliographical references, followed by an appendix that can be found in electronic form, and contains the transcription of all the examples of wordplay found in the corpus.

Given that very little research has been conducted on the dubbing of children's animated programmes in Thailand, it is hoped that this investigation will contribute to raise social awareness about this specific audiovisual genre and audience group, as well as to shed light on the way in which the transfer of wordplay is dealt with in the case of dubbed audiovisual productions aimed specifically at Thai children. This is done adopting a descriptivist and corpus-based approach, in order to investigate the techniques applied by those involved in the dubbing from English into Thai of the films under study as far as wordplay is concerned.

The following chapter focuses on the topic of AVT in general, and, more specifically, on dubbing, with the purpose of further contextualising this area of knowledge. Special attention is paid to the dubbing of audiovisual products in some of the media platforms operating in Thailand, both in the past and in the present, in order to offer as detailed a picture as possible of the object of study in

this research project. It is then followed by a presentation and discussion of translational norms, which serve as the theoretical framework for this thesis.

Chapter 2

Audiovisual Translation and Translational Norms

2.1 Introduction

Audiovisual translation, as a relatively new academic discipline, has known a very rapid expansion in recent decades. According to Remael (2010: 12), “[a]lthough regarded as a relative newcomer within the field of Translation Studies (TS), AVT has moved from the field’s periphery to its centre over the past two decades”. As posited by Díaz Cintas (2008: 1), it is “one of the fastest growing areas in the field of TS, which in itself is experiencing an unprecedented surge in interest”.

The relative youth of the discipline has meant that the terminology used to refer to it has been rather unstable, with many different terms being used by scholars and professionals working in the field. Among them all, the concept of Audiovisual Translation, abbreviated as AVT, seems to be the preferred one in academic as well as professional circles. As confirmed by Chaume (2012: 2-3):

it is the term clearly accepted, at least in academic circles, after years of tentative provisional terms such as cinematographic translation, film translation, translation for TV, screen translation, subordinated translation, media translation, or multimedia translation, before they were later joined by the related professional practices namely advertising translation, comic translation and videogame localization.

The seemingly ever-changing nature of translation, particularly in the case of AVT, and the difficulty of coping with the rapid developments, has resulted in a certain amount of indecision regarding the use of terminology (Díaz Cintas, 2009). The author states that the first studies in the field tended to resort to terms like *cinema translation* and *film translation* but as the field expanded to include additional televised productions and those released on video tapes and DVD, the term *audiovisual translation*, abbreviated as *AVT*, was then introduced. He goes on to say that “[a]nother term that has been enjoying a certain currency in the field is *screen translation*, designed to embrace all those programmes that are

distributed via a screen, be it a television, cinema, computer or mobile screen” (ibid.: 6).

In this sense, AVT is concerned with the transfer of multimodal and multimedial texts from one language and culture into another language and culture and it is used to refer to the translation of programmes in which the verbal dimension is only one of the many shaping the communication process (Díaz Cintas, 2010: 344).

Since 1927, when the first sound film ever produced reached an international audience, two modes of AVT have been dominant: subtitling and dubbing (Gottlieb, 2001: 244). Though the situation has evolved over the years and many other practices have come to fruition, they are still the most popular in the profession and the best known by audiences (Díaz Cintas, 2008: 7) as well as the most widespread forms of AVT (Baker and Hochel, 2001: 74).

As discussed by Chaume (2013a: 108), modes of AVT are understood to be all types of transfer of audiovisual texts between two languages and cultures (interlingual) or within the same language and culture (intralingual). In the view of Díaz Cintas and Orero (2010: 441), audiovisual texts are translated by using written text on screen to account for the original dialogue exchanges, a process known as subtitling, or by replacing the original soundtrack with a new one in the TL, an approach generally known as revoicing. According to the scholars (ibid.), when a translation is presented orally in a TL, in a way in which it can be heard simultaneously over the SL voice, the case is referred to as voiceover; whereas when the original soundtrack is completely replaced, the approach is known as dubbing, which is the focus of this PhD research and the AVT mode that will be explored in detail in the ensuing section.

2.2 Dubbing

Dubbing is a translation activity also referred to as lip sync by scholars like Baker and Hochel (2001: 75), Pérez González (2009: 16) and Díaz Cintas and Orero (2010: 441); as post-synchronization by Gottlieb (2001: 244); and as lip-sync dubbing by Luyken et al. (1991: 71). As already mentioned, it is one of the most

popular and oldest modes of AVT carried out all over the world. Díaz Cintas (2003: 195) defines dubbing as follows:

Dubbing involves replacing the original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized.

In a different work, Díaz Cintas and Orero (2010: 442) further highlight that the ultimate purpose of dubbing is to ensure that the soundtrack in the TL and the lip movements produced by the onscreen actors are so well synchronised that the target viewers are led to believe that the actors are actually uttering their domestic language.

As regards the process, Chaume (2013a: 109) states that after the translation and dialogue writing, or lip-syncing of the script, the target dialogue is then performed by dubbing actors or voice talents under the supervision of a dubbing director and, where available, with advice from a linguistic consultant or dubbing assistant. This complex process is not only linguistic and cultural, but also technical and artistic, where teamwork plays a vital role in order to achieve a high quality end product. Díaz Cintas and Orero (2010: 442-443) further assert that due to its high costs and complex process, in which many professionals are involved – e.g. translators, adaptors/dialogue writers, dubbing directors and actors, sound technicians –, dubbing is usually confined to the translation of movies, TV series and sitcoms, children's programmes, and some TV commercials, depending on factors such as traditional habits, viewers age and audience preferences, among others. The chain of events in the dubbing process is described as follows by Díaz Cintas and Orero (ibid.: 443):

though countries and studios differ in the way they carry out dubbing, standard practice in the industry has it that a rough translation is carried out by a translator who knows the source language (SL) and then passes it on to the adaptor or dubbing director, responsible for synchronising the translation with the audio and visual cues of the original.

However, as further detailed in section 2.4.1, this way of operating is not the standard industrial practice in Thailand, where, due to cost and time efficiency purposes, the entire dubbing translation is handled solely by the translator, who

is also responsible for best synchronising the target text to the onscreen mouth flaps, as well as adding the pertinent dubbing symbols to the translated script. This dubbing practice followed by Thai AVT professionals is also in line with Chaume's (2004: 37) understanding of dubbing, who, when discussing lip-synching, asserts that:

To my mind, this type of changes should be carried out by the translator, who should even be working towards eliminating any need for changes from the very outset, and consequently, I consider it essential that translators be given training in this skill. The translator is the sole link in the dubbing chain that is able to make such changes and at the same time take into account both the source and target texts, as he or she, unlike the dialogue writer or the director, is the only person who is familiar with both languages at stake.

This practice is not only Chaume's understanding of dubbing but also a reality in various countries around the world, such as Brazil, Mexico and Türkiye to name but a few. In the case of Thailand, even though most, if not all, proficient and renowned Thai dubbing translators, particularly those from older generations, were not given any kind of proper academic training in dialogue writing, they still seem to have succeeded in producing acceptable and, in some cases, high-quality dubbed translation products in Thailand's AVT industry, thanks to their accumulated years of skills and experience.

2.2.1 Synchronisation in dubbing

Synchronisation is one of the most important factors in dubbing as it is essential in the creation of the illusion that the onscreen characters are speaking the language of the target audience. In this regard, Chaume (2004a: 36) states that:

From the professional point of view, the objective of 'good' synchronization may be said to have been achieved if what the viewer hears on the screen does not sound like a translation, but rather that the utterances in the target language appear to have been spoken by the very actors they are watching.

However, according to the scholar's comment above, establishing what the viewer hears on-screen that does not sound like a translation requires not just synchronisation, but also the use of natural language. This is in line with

Whitman-Linsen's (1992: 54) assertion that "researchers and professional dubbers alike lend the greatest priority to a believable, convincing dialogue".

When it comes to the characteristics of synchrony in dubbing, Chaume (2004a) proposes a taxonomy of synchrony which includes three types as follow: phonetic or lip synchrony, kinetic synchrony, and isochrony.

The first type of synchrony is known as phonetic or lip synchrony, the term initially coined by Fodor (1976), one of the first scholars to discuss dubbing from an academic point of view. This type of synchrony adapts the translation to the articulatory or lip movements of the characters on screen, particularly when it comes to certain vowels and consonants, namely the labials (/p/, /m/ and /b/) or labio-dentals (/v/ and /f/), that can be clearly noticeable by viewers during articulation.

The second type of synchrony is known as kinetic synchrony. This body movement synchrony requires a translation that agrees with the movements and gestures of the characters that can be seen on screen. According to Díaz Cintas and Orero (2010: 443), the aim of this type of synchrony is to guarantee that the dialogue goes in harmony with the image and that, for instance, the shaking of a head is accompanied by a negative statement.

The third and last type of synchrony observed in dubbing is known as isochrony or synchrony between utterances and pauses, adapts the length of the translated text to the length of the original text or dialogue uttered by the actors. That is to say, the translated dialogue must fit exactly in the time between the instant the screen actors open and close their mouth, otherwise the critics as well as the public may easily notice the fault and the entire film production may be negatively received.

As regards the importance of synchronisation and the different types of synchrony in dubbing, Chaume (2004a: 36) highlights that:

The professional dubbing world prioritizes synchronization above all else, and the quality of a translation is judged in terms of whether or not "it matches the lips", in other words, whether the translation corresponds both to the screen

characters' movements of the lips (lip synchrony), and particularly to the duration of the screen character's utterance, from the instant his or her mouth opens to speak to the instant it shuts (isochrony).

In this regard, Baños and Díaz Cintas (2017: 14) beg to differ, arguing the fact that "the specificities of dubbed texts and the dubbing process do not solely rely on synchronisation" but, as mentioned above, they also rest on the use of natural language.

Divided into two broader categories, Whitman-Linsen (1992: 19) also points to the following types of synchrony:

- (i) visual/optical synchrony, which takes into account lip synchrony, syllable articulation synchrony, length of utterance synchrony (also called gap synchrony or isochrony) and gestual and facial expression synchrony (also called kinetic synchrony);
- (ii) audio or acoustic synchrony, which includes parameters such as the use of idiosyncratic vocal types, paralinguistic elements such as tone, timbre and pitch of voice, prosody (that is, intonation, melody and tempo), cultural variations, accents and dialects;
- (iii) content synchrony, or the semantic relation that gets established between the translation and what happens on screen (images and music).

Whereas the former type of synchrony outlined above lies within the scope of dialogue writers, or sometimes dubbing directors or even translators in certain countries, the latter type is mainly related to the selection and performance of dubbing actors and falls outside the remit of the professional translator. All in all, Whitman-Linsen (1992: 55) concludes that as far as priorities are concerned "what matters is the impression, the credibility of the artistic work viewed as an integral whole".

2.3 Audiovisual Translation in Thailand

After having explored the dubbing practice in the previous section, the attention of this section will turn to the situation of AVT in Thailand, particularly its brief history and the terminology that is being employed in the nation.

2.3.1 A brief history of audiovisual translation in Thailand

In Thailand, the first public projection of motion pictures, which was a play called “Parisian Cinematograph”, took place in June 1897, only eighteen months after the opening of the world’s first paying cinematographic show in Paris by Auguste and Louis Lumière (Sukwong and Suwannapak 2001, in Bumrungsalee 2013: 29-30). Thai people from all walks of life who lived in Bangkok, from working class to members of the royal family, became the first group of audience to be attracted to this new and exotic experience (Barmé 1999, in Bumrungsalee 2013: 30).

In the early days, prior to making the decision to see the film, Thai audiences were offered a chance to read the storyline provided in a film advertisement leaflet, that was either handed out to them or inserted in newspapers (Bumrungsalee, 2013: 32-33). Brief and uncomplicated, the synopsis of each film on the give-away leaflets, also accompanied by details of the weekly programme, was written in Thai and sometimes also in English and Chinese (Sukwong and Suwannapak, 2001; in Bumrungsalee, 2013: 33). According to Bunnak (2017), during the silent film period, Thai cinemagoers were provided with information about the film by a film explainer, a sort of master of ceremonies, who was hired to translate the description of the film live on the spot, using a megaphone, while the movie was being shown on screen.

In 1927, sound films, also known as talkies, started to be produced in Hollywood and made their way into Thailand in the following year. On the one hand, they brought thrills and excitement to Thai movie fans, while, on the other, they caused a great deal of change to the silent film industry. Bumrungsalee (2013) points out that as the new talkies were heavily dependent on English dialogue to convey their message, movie theatres felt the need to find a solution for the language barrier and, as a result, the method of simultaneous interpreting was invented.

Considered as the first professional film simultaneous narrator in Thailand (ibid.), Sin Sribunruang [สิน ศรีบุญเรือง], also known as Tid Khiaw [ทิดเขียว], was the pioneer of one of the most interesting simultaneous interpreting methods to be implemented in the Thai silver screen industry. Standing by the screen and using a megaphone as a labour-saving device, Tid Khiaw gave voices to all the characters appearing in the film being projected, by narrating it live himself. Occasionally, his performance was accompanied by a band of ปี่พาทย์ [(pee pat), a Thai orchestra consisting of five groups of wood and percussion instruments] or, at times, by string instruments that would help to create a situation-suiting special ambience as well as to lighten the task of narrating an entire film. Later, megaphones were replaced with microphones and voice amplifiers.

In addition to offering a translation of the dialogue, by means of a live narration approach, voice performers at the time were also responsible for the production of sound effects. Apart from using their physical attributes such as feet, hands, mouth and tongue, they were equipped with a respectably diverse range of creative items meant for producing different sounds in order to provide the audience with additional sounds, such as forks, for swords clanking; green beans and a metal tray, for the sound of rain; a punched matchbox, for the sound of gunfire (produced by blowing air through a hole); and paper rolls, for the sound of punching (Bunnak, 2017; Bumrungsalee, 2013).³ As claimed by Bumrungsalee (ibid.: 35), this simple, yet incredibly effective method made dubbing in Thailand at that time nearly as creative and entertaining as the film itself. As a result, Tid Khiaw, became “the voice” and the “great teacher” of dubbing foreign films in Thailand, partly thanks to his lively personality, creativity and hands-on experience. In the following years, a narrating technique called ‘group-narrating’, an approach in which many voice actors gather to narrate the film scripts, as opposed to a single individual carrying out the entire process, took place and started to gain popularity throughout the country (ibid.: 36).

³ The more contemporary short film *The Secret World of Foley*, directed by Daniel Jewel in 2014 <[imdb.to/3RLU9Nu](https://www.imdb.to/3RLU9Nu)>, illustrates how artists bring films to life with their perfectly-timed sound-effects.

When it comes to the audience's preferred translation mode in Thailand, Chiaro (2013: 3) erroneously claims that it is subtitling, when in fact dubbing has traditionally been the privileged language transfer activity in the AVT industry. However, the reality is rather different nowadays since, from a professional perspective, both AVT modes seem to coexist rather successfully in our digital society. In regard to this notion, Bumrungsalee (2013: 39) also elucidates that:

Although Thailand is traditionally a dubbed country, nowadays subtitling and dubbing co-exist in their own right and claim their place in different viewer markets. Subtitling tends to win more favour among urban inhabitants, university graduates and art film aficionados.

A similar overview is presented by Chaume (2012: 8), who claims that “[i]n Thailand, nowadays, cable TV stations broadcast foreign films with subtitles. Cinemas tend to offer both the subtitled version and the dubbed version of English-language movies”. According to this scholar, in Bangkok – the capital and the most densely populated city of the country – most foreign films are only subtitled into Thai for their theatrical release whereas domestic Thai feature films are sometimes subtitled into English for the enjoyment of the international audience (*ibid.*). Yet, the real situation is somewhat different since Thailand rather privileges dubbing as the major AVT mode for films and TV programmes, broadly speaking. Having said that, subtitling is also present on Thai small and big screens and the choice of one translation mode over the other depends generally on the target audience and the occasion. This goes in accordance with Bumrungsalee's (2013: 41) statement that “the decision whether an audiovisual program will be subtitled or dubbed ultimately lies in the hands of film distributors or TV broadcasters, in many circumstances”.

In the specific case of children's programmes, Thailand tends to make use of dubbing as the only translation mode for this audiovisual genre, especially when it is broadcast on TV platforms which reach a wider audience, due to younger children's inability to read. Having said that, some children's productions may also come with subtitles in Thai, particularly in the case of films presented in cinema theatres that have the potential of attracting adult nationals as well as some foreigners residing or visiting the country, and hence of having a positive impact on the box office earnings. This approach to deal with the translation of

children's audiovisual programmes seems to be a universal one as confirmed by Díaz Cintas and Orero (2010: 444), who state that dubbing presents itself as an ideal solution when confronted with the difficult task of overcoming linguistic barriers for children and illiterate audiences. Regarding this matter, Chaume (2012: 6) also highlights that “cartoons – especially those for younger children – are dubbed all over the world, even in subtitling countries”.

2.3.2 Audiovisual translation terminology in Thailand

Although the practices of translating films, through both dubbing and subtitling, have long been prevalent in Thailand since foreign films were introduced to the country, there is as yet no standard, all-encompassing term for AVT that is regularly used in the film translation industry or academic circles, particularly one that is officially defined by Royal Thai Institute. This is primarily due to the fact that AVT is a relatively new field of scholarly study in the country and so far it has received little attention from the society. When talking about translating audiovisual material, Thai people would tend to simply refer to or assume it as การแปลหนัง (karn plae nang), a term which literally means *film translation* and encompasses all varieties of screen translation and audiovisual genres.

The long-coined and commonly accepted term *audiovisual translation* in English – known by some in Thai as การแปลสื่อโสตทัศน์ [(karn plae sue sot tad), audiovisual media translation] – has also been acknowledged in one of Thailand's most renowned educational institutions, Chulalongkorn University, where the subject of AVT has been taught as an elective as part of a master's programme in translation since 1999. In addition, two slightly similar modules are offered, also at master's level: one is titled *Movie Script Translation* and available as an elective at King Mongkut's University of Technology North Bangkok, and the other is a *Translation of Audio-Visual Media Materials* module taught at one of Thailand's most nationally recognised open universities, Ramkhamhaeng University. Interestingly, such a module is not provided at the nationally renowned Thammasat University where translation is taught in a master's degree. Furthermore, at bachelor's level, a comparable module dubbed *Movies and Television Scripts Translation* is offered as one of the elective modules at

Ramkamhaeng University, as well as *Translation of Film Scripts and Plays*, an elective module taught at University of the Thai Chamber of Commerce. From the above-mentioned information on various translation modules offered in the country, an interesting point of view can be made as follows. The entrance competition of these higher education institutions is known to be relatively high. All of them are also situated in Bangkok Metropolitan Region, where the living cost is fairly expensive, thus, not all of those who are interested in the field of AVT and are keen to enrol can do so, making AVT accessible only for a specific group of people in a specific geographical area, instead of the general population. Moreover, although various translation courses are also available on the topic, they mainly focus on the translation of film, and particularly from the practitioner's aspect rather than an academic one. In sum, although the Thai population has long enjoyed watching foreign films and other audiovisual productions with the availability of various translation courses, the little visibility of AVT at academic level as well as the lack of AVT practitioners and scholars in Thailand firmly indicate that there is a great deal of room for the field of AVT to be explored, developed and made known to the general public and the academic community, both nationally and internationally.

Interestingly, in the PhD thesis by Bumrungsalee (2013), the term *screenplay translation* is also mentioned when the practice of film or screen translation is discussed in the context of Thailand. Bumrungsalee (ibid.: 43) points out that it is a legacy from the old days when translators did not usually have access to the original audiovisual material and had to rely only on the movie script printouts to carry out the translation. According to this scholar, the use of such a term may be also indicative of the little awareness that exists in the country, both at professional as well as academic levels, of the internationally accepted terminology used in this domain, i.e. AVT. In her own words:

[I]n some countries outside Europe, such as Thailand, film translation is more commonly known as "screenplay translation", from the fact that in the past translators worked mainly with the movie script. This term does no longer depict the process of present day screen translation, which has progressed considerably from pen and paper days, and it also ignores the significance of the audiovisual aspect of the film text. Additionally, it can be confused with the translation of screenplays in the film's pre-production phase for the purpose of

attracting interests from overseas producers and production companies (ibid.: 12-13).

When it comes to the terminology employed to refer to the professionals involved in any of the AVT activities, Thais have always favoured the use of the hypernym นักแปล [(nak plae), translator] for all fields of translation. One of the reasons behind this bias is that people across the country are neither generally aware of nor can distinguish between the different translational modes available or the various professionals who are involved in the process. The more concrete, though still widely broad term นักแปลหนัง [(nak plae nang), film translator], was coined not so long ago and is in widespread use in Thailand today. As for the more specific term นักแปลซับ [(nak plae sub), subtitle translator], this is commonly only used by subtitled-film lovers. The term คนทำซับ [(kon tum sub), subtitler/subtitle editor] is restricted to refer to a person who handles subtitling translation using relatively complicated (and expensive professional) subtitling software and who, apart from tackling the interlingual translation, may also be asked to do the transcribing and the spotting of the original dialogue.⁴ The latter process, as Díaz Cintas and Remael (2007: 88) explain, is also known as timing, cueing or originating, and consists of determining the in and out times of the subtitles, i.e. the exact moment when a subtitle should appear on screen and when it should disappear, according to a series of certain spatial and temporal parameters. The reverse of the coin is that of Thai subtitle translators whose solely responsibility is the translation of the dialogue by using rather simple software programmes such as Microsoft Word or Microsoft Excel. In this respect, it is safe to claim that not all subtitling translators in Thailand are able to operate subtitling software programmes, let alone harness the complex processes of timing and text transcription, which in practical terms means that most of them work from templates, documents that contained the original dialogue already divided into subtitles with fixed timings (Georgakopoulou, 2012; Nikolić, 2015). As a result, the term *subtitle translator* instead of *subtitler* will be extensively used in this research to refer to a person who translates subtitles in Thailand.

⁴ Key responsibilities of a subtitle editor required by one of Thailand's streaming service firms called iflix can be consulted at bit.ly/3RKjirP.

In the case of dubbing, the terms นักแปลพากย์ [(nak plae pak), dubbing translator] and นักแปลบทพากย์ [(nak plae bot pak), dubbing script translator] are occasionally accredited. The term นักพากย์ [(nak pak), dubber] mainly designates a dubbing actor or voice talent, that is, the person responsible for providing a voice or voices in the target language to represent a character. Like in other contexts, *voice actors* or *voice talents* do not normally deal with the translation of a film script for dubbing. In the case of this research, the term *dubbing translator* – as opposed to the term *dubber* used by Pisek (1997) and O’Connell (2003a) - refers to the person who translates film scripts for dubbing in Thailand.

2.4 Dubbing in Thailand

Dubbing has traditionally been the preferred mode to translate foreign fictional productions in Thailand. Having dominated the market ever since the advent of sound in cinema, dubbing is most popular among the lower-end and provincial markets (Bumrungsalee, 2013: 40). Although dubbed and subtitled films are enjoyed throughout the country, the main AVT companies and major dubbing studios are headquartered in Bangkok, the nation’s capital and the city with the greatest concentration of cinema theatres. In addition, new tools and technologies are more readily available in the capital, which is also the place where the vast majority of the industry’s professionals reside. These AVT-focused companies tend to be both of a national (such as G2D, which was established following the demise of Technicolor Thailand, Kantana Sound Studio, Gecco Studio Complex, Chaormakok Studio) or multinational (such as SDI Media) nature. In addition, various other international translation firms with a wider translation portfolio, such as EQHO, are also able to offer AVT and localisation services in Thai.

A trend originated by voice actors since the age of simultaneous interpretation, one of the traditional dubbing translation styles favoured in Thailand seems to be very free and somewhat detached from the original. That is to say, whenever dubbing actors consider it fit, and, most crucially, when the lips of the actors on the screen are not visible, they will creatively add a new word, phrase, or even an entire sentence that was not present in the original scene. This one-of-a-kind

technique of domestication and voice actors' colourful improvisation are often present in the Thai dubbed versions of action and comedy films, particularly those imported from Hong Kong and Taiwan (Bumrungsalee, 2013: 40). Hamilton (1994: 144) is of the same opinion when she claims that the dubbed versions may indeed have little to do with the original film scripts. The voice actors will instead insert new lexical items such as cultural references, jokes, and allusions to current events derived from the narrative, which are in consonance with the interpretive traditions of the audience. Although the voice actor's interference with the original dialogue may be deemed inappropriate and irritating, some members of the audience seem to opine that the humorous additions have their advantages as they can help to soften the movie's intense and violent tone (Bumrungsalee, 2013: 40), which in turn can also make the programme more suitable for a broader audience. Until now, *Pantamit* [พันธุ์มิตร], one of Thailand's most eminent freelance dubbing teams, has been long regarded to have successfully made use of this free dubbing method. Paripun Watcharanon [ปริทัศน์ วัชรานนท์], commonly known as Toh [โตะ], the founder of *Pantamit* as well as one of the team's most celebrated voice talents, remarked that his team is frequently requested to adopt this approach by some content distributors. They hope that it would help make their movies more amusing and attract the audience's attention. Watcharanon also commented that even though widely presumed to be relaxing by general people, this technique is rather stressful and time-consuming since creating spontaneous jokes and humorous dialogue exchanges is not an easy task (personal communication, March 23, 2016).⁵

Chaume's (2012: 29-30) and Martínez's (2004: 3-7) comprehensive explanation of Western European dubbing workflows, as well as Ledesma and López (2003, in Matamala 2010: 102), whose extensive work focuses exclusively on the dubbing process in Catalonia, have served as the basis for the elaboration of an overview of the industrial process of dubbing in Thailand. In doing so, insider information has also been gained from speaking with various stakeholders in the Thai dubbing industry, such as a dubbing director, who is also a professional

⁵ The following link contains an interview, in Thai, with Watcharanon in which he discusses the reasoning of a consistent implementation of a free dubbing technique: bit.ly/3U9751C. In the interview, several scenes containing free dubbings can be discerned.

dubbing artist, various professional translators from the subtitling and the dubbing sectors as well as a manager from one of the leading dubbing studios in Bangkok. My many years of experience as a professional audiovisual translator have also fed into this narrative. The dubbing process followed by the majority of companies operating in Thailand can be described as follows:

1. A **distributor** makes a decision to broadcast a foreign audiovisual programme in Thai.
2. A **dubbing company** is commissioned to dub the programme into Thai. In most cases, it is often asked to produce Thai subtitles for the same content as well. During this phase, the **project manager**, otherwise referred to by some companies as the **sound producer**, finds a translator and organises the whole production process.
3. The **translator** alone begins his/her tasks by producing a dubbing translation, making sure that the dialogue exchanges sound natural and synchronising the target text to the onscreen characters' mouths, as well as adding dubbing symbols to the translation. In the case of song lyrics, the dubbing translation is normally handled by a different person, a professional lyrics dubbing translator, while a subtitle translator also produces another version to be shown with subtitles in cinemas.
4. After the translation in a Word file is obtained, the assigned person, or even the project manager or the sound producer in smaller companies or smaller productions, is responsible for managing miscellaneous tasks such as editing the Word file format by adding page numbers, adjusting the font style and size as well as the spacing (in order to use paper effectively). Meanwhile, s/he contacts and makes appointments with professional voice talents chosen previously either by him/herself or by the dubbing director. Then each voice talent and the **sound engineer**, otherwise known in Thai context as the **sound controller**, are handed out the printed scripts with which they will work once they arrive in the studio.
5. Once in the studio, the **dubbing director** briefs the voice talents on the programme, and directs them in order to bring out their most appropriate

and accurate performances. As a general practice, most skilled and frequently-used dubbing directors in Thailand are dubbing studio owners who also work as freelancers. In smaller dubbing companies where the dubbing director is absent, the in-house project manager/sound producer is in charge of the above tasks.

6. The **voice talents** read the synchronised translation aloud, supervised by the dubbing director and with the help of the sound engineer. Their responsibility is to speak each sentence and fit it as closely as possible to the mouth of the actors and actresses that appear in the original film. In Thailand, generally, one talent may represent more than just one character in the film/series due to their remarkable multi-voicing skills. Figure 2.1 shows how the same dubbing actress, Sophita Rangsiyothai [โสภิตา รังสิโยทัย], is in charge of revoicing two different characters in *Spider-Man: Homecoming* (Jon Watts, 2017).

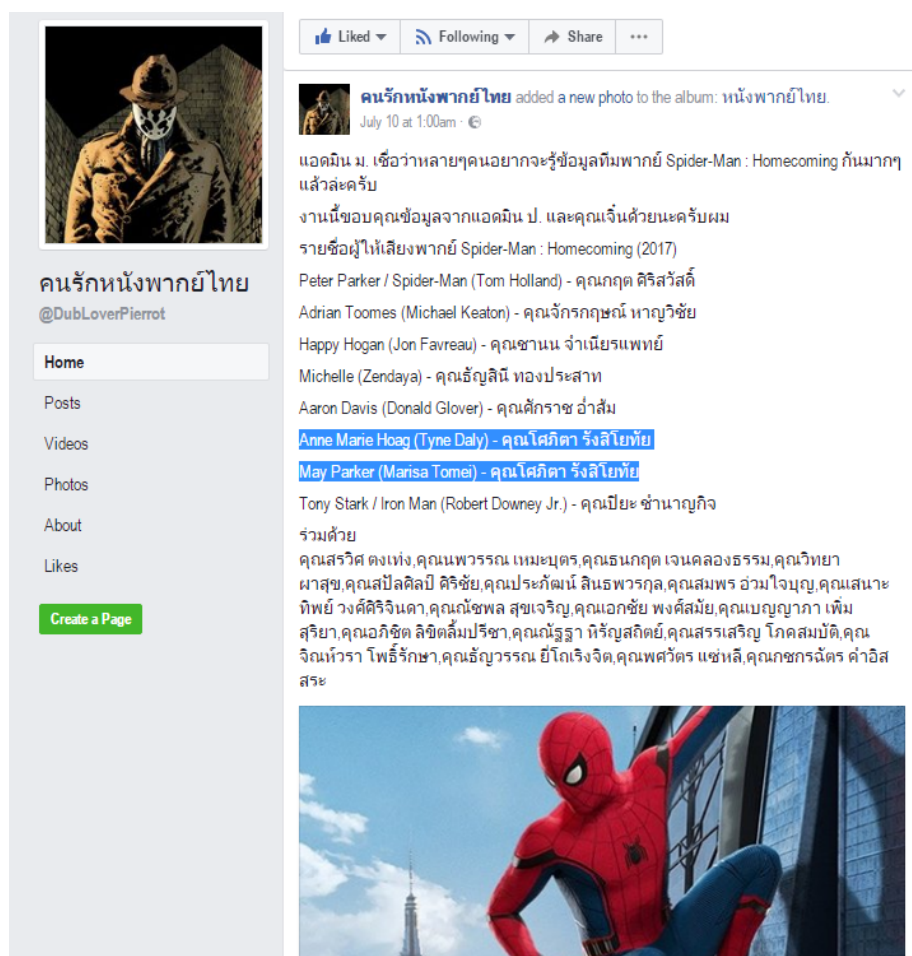


Figure 2.1: Multiple characters revoiced by a single voice talent in *Spider-Man: Homecoming* (www.facebook.com/DubLoverPierrot)

7. The **sound controller** then records the target dialogues on a blank track of the original copy of the film, which will be ultimately mixed with the original tracks, by a **mixing/mix engineer**, so that the film can then be shown and heard in the target language. Once the entire process is done, the programme is sent back to the client with a new dubbing track on which dialogues are recorded in the target language. However, in the case of feature films, which require closer attention and slightly higher overall quality, the client will request to check the recordings before they are mixed with the original tracks. Moreover, if any faults in the final product are detected, either by the client, the project manager, or, sometimes, even the translators themselves, a series of the same sophisticated tasks may take place all over again. That is to say, the translator may be asked to amend the translation, the voice talent(s) may be required to return to the studio to reenact the translation again (most likely without the presence of the dubbing director this time), and the sound controller may have to rerecord the dialogues, followed by the efforts of the mixing engineer in sound edition.

From the point of view of the dubbing translator, and also following the stages detailed by Chaume (2012: 38-39), the step-by-step process in professional practice in Thailand consists of the following phases:

1. The dubbing company or studio contacts the translator with a request for a translation to be delivered in a set period of time: usually approximately a week or two for big-screen movies, three days for a one-hour episode of TV series, and two days for a 30-minute episode of other audiovisual content.
2. The translator accepts the commission and usually provides an estimate for the cost of the translation as previously explained. In the case of the programme's title, the practice may vary for not all companies require their translators to provide the translation of the title in Thai.
3. Once the estimate is accepted, and despite some film distributors' anxiety about the potential leak of content of the audiovisual production, translators

are commonly provided with the following essential materials so that they can carry out their translation in an appropriate manner:

- a. A copy of the film, either in the form of DVD(s) – a method employed in the past years – or digital downloads via online portals such as File Transfer Protocol (FTP) sites.
 - b. A dialogue list, either in the form of printed materials (which is an outdated, extremely rare case these days), or Word/PDF files, that are sent to the translator usually via e-mail.
4. Once the above-mentioned materials are received, professional translators will begin their tasks by producing a dubbing translation, based on well-crafted dialogue and including lip-sync as well as dubbing symbols. They will also compile a list of all characters' names – mostly grouped into male and female – on the first page, as shown in Figure 2.2, for the further use of voice talents selection and assignment.

The Flash (2014) S.1

EP01 City of Heroes

ตัวละครฝ่ายชาย

แบร์รี อัลเลน	เอ็ดดี้	ซีสโก้	ดร. แฮร์ริสัน เวลส์	โจ เวสต์
เฮ็นรี อัลเลน (พ่อ)	โอดิเวอร์	ผู้กองซิงห์	เฟร็ด	เจ้าหน้าที่#1 (ช.)
มาร์ดอน	วูล์ฟ	หมอ#1 (ช.)	หมอ#2 (ช.)	พยาน#1 (ช.)
คนร้ายชียา	จันท.ชาย	ลูกค้า#1 (ช.)	แบร์รี (เด็ก)	

ตัวละครฝ่ายหญิง

ไอริส เวสต์	เคธลิน สโนว์	เทรซี่	โนรา อัลเลน (แม่)	ลินดา พาร์ค
เจ้าหน้าที่#2 (ญ.)	พณ.ธนาคาร	จันท.หญิง	ลูกค้า#2 (ญ.)	

แบร์รี (ส.บรรยาย) เพื่อให้เข้าใจสิ่งที่ผมกำลังจะพูดว่าผมต้องทำอะไรบางอย่างก่อน ผมต้องเชื่อในสิ่งที่ผมไป
ไม่ได้ ทำได้มั๊ยครับ? ดี เห็นจุดสีแดงนั่นมั๊ย นั่นผมเอง นั่นด้วย นั่นก็ผมอีก ผมชื่อ
แบร์รี อัลเลน ผมคือมนุษย์ที่เร็วที่สุด เรื่องของผมมันค่อนข้างธรรมดา
(ตัวหนังสือ 14 ปีก่อน)

Figure 2.2: Translated dubbing script with a detailed list of characters' names

- When the actual translation process is completed, the finalised dubbing script is emailed back to the dubbing company and is then passed on to other responsible departments.

Bumrungsalee (2013: 42) offers a detailed overview of the situation of subtitling in the country, though given the dynamism of the industry much has recently changed in terms of distribution platforms, notably with the arrival of video-on-demand (VOD) streaming services, and the increased variety of audiovisual programmes on offer. Inspired by her empirical study of the subtitling situation in the country, I would like to further investigate and discuss Thailand's current

position as far as dubbing is concerned, with the main aim of shedding light on this professional environment. The subsequent subsections provide a detailed insight into the way in which the professional practice of dubbing is commonly conducted in Thailand.

2.4.1 Dubbing for cinema

For a very long time, watching movies has been one of the most popular, leisure activities embraced by Thai people. Cinema theatres across the country have become a favourite venue of entertainment and relaxation for people from all walks of life, and they have mushroomed either as independent establishments or as part of department store complexes. In 2022, Major Cineplex (www.majorcineplex.com), the largest operator of movie theatres in both Thailand and its neighbouring nation Laos, combined with its subsidiary, EGV Entertainment, owns 490 screens spread throughout the country (bit.ly/3wAtYRI), whereas SF Cinema City (www.sfcinemacity.com), the second-largest chain, owns more than 379 screens in 63 locations countrywide (bit.ly/3ASPtPN). Having been long established as major players and competitors in the film industry, these two cinema enterprises, together with other smaller companies also operating in the Thai market, compete to win the heart of film aficionados by offering multiple promotions with price offers ranging from as low as THB80 (around £1.85), on Tuesday, which is the Student Day, to as high as THB3,500 (around £81) per couple at certain luxury cinemas (bit.ly/3cxfJ8Z).

Although Thailand has been traditionally a dubbing country (see section 2.3.1), as already mentioned, foreign films are shown nationally both dubbed and subtitled. Nonetheless, three different scenarios can be detected according to the demographic geography, a parameter which takes into due consideration people's education levels and film preferences. In bigger cities, particularly Bangkok, movies are normally shown dubbed and subtitled in cinema theatres. The purpose of this approach is to cater for as many customers as possible, from a wide range of cultural and educational backgrounds, and irrespective of their translation preferences. In the capital, as well as a relatively big northern city of Chiang Mai, dubbed and subtitled films receive roughly an equal number of showtime slots. However, in smaller cities, especially in the outskirts of Bangkok

and in major provincial cities of the regions across the country, such as Nakhon Ratchasima, Udon Thani, Khon Kaen, Surat Thani, and Had Yai, dubbed movies are generally exhibited in a much higher number of cinemas and for a longer period of time, whereas the subtitled ones tend to be shown in fewer cinemas and for a shorter period of time due to their lesser popularity and, thus, lesser profitability. Finally, in small towns throughout the country, and even though there may be a significant number of movie-goers who prefer to enjoy the films in their original version with subtitles, all international blockbusters are screened solely in dubbed versions as the subtitled ones are deemed to be financially inviable.

With the aim of attracting a larger market by tapping into an international viewership, some Thai films are screened in theatres with English subtitles in the hope of attracting tourists and foreigners living in Thailand (Bumrungsalee, 2013: 39). In the case of local films distribution, the low-budget-high-grossing horror and comedy genres have long been the absolute favourite of the population throughout the country, with high a number of cinemas showcasing these Thai films.

Normally, dubbed movies are considered to require less effort and attention on the audience's part, which is one of the reasons why they are more widely accepted by general Thai audiences. Viewers' preference not to focus on reading the onscreen, intermittent text and instead to concentrate on the oral dialogue exchanges and the moving images makes dubbing a prevailing mode of translation in most cities in Thailand. In this respect, Bumrungsalee (2013: 40) observes that "[f]or not everyone has the same reading speed, elderly and child audiences might encounter difficulty in keeping up with the subtitles, especially in fast-speaking films with lengthy dialogues, when reading subtitles for long at a time hours (sic) can prove to be an exhausting experience". However, subtitling is gradually becoming the preferred AVT mode for spectators who possess a reasonably good linguistic level, both in Thai, in order to read the Thai subtitles, and in the foreign language, in order to comprehend (some of) the exchanges being uttered by the characters. This contingent of the audience tends to favour the production's originality and to be keen to practice and enhance their knowledge of foreign languages through the ludic activity of watching foreign films.

As far as the translation process is concerned, some ten years ago, it was rather common for the translation of scripts for dubbing and subtitling not to be undertaken by the same translator owing to the fact that, technically speaking, these two translation tasks were perceived as being completely different. Subtitling success lies primarily in good condensation skills so that viewers can read comfortably the written texts that are superimposed onto the images and that appear and disappear at short intervals (Díaz Cintas & Remael, 2007). On the other hand, the success of dubbing greatly relies on lip synchronisation and on the isochrony that is required between the exchanges recorded by the voice talents in the target language and those uttered by the actors on screen (Chaume, 2012). Yet, in the case of Thailand, it seems the success of dubbing also relies partly on humorous and naturalised dialogue. On the basis of these sharp differences, it could be argued that not all subtitle translators could perform the translation of a dubbing script and vice versa. It has only been recently, after most translators have acquired enough experience and skills in both activities, that film distributors have begun to employ only one professional to perform both translation tasks. In doing so, the distribution companies usually benefit from saving time and budget. From a qualitative perspective, unless it is done to save time and money, this new approach to translation also has the potential to strengthen consistency and, thus, contribute to the enhancement of greater quality levels in the final translated programmes.

When it comes to remuneration, the commission rate for the translation task is negotiated and agreed upon between the commissioner and the translator at the very beginning of the process. Indeed, the payment rate varies depending upon the translators' reputation and their skills and experience. However, most, if not all, trusted AVT professionals in the business usually have their own remuneration rates and will be paid the same amount per commission without further negotiations. The length of time given for each translation assignment is discussed, which, more often than not, is flexible and negotiable. The payment method for their time and workmanship may vary and some translators – usually the ones working in-house – are paid on a monthly basis while some others – normally freelancers – receive payment after delivering their translation to the client. Irrespective of their status, all professional audiovisual translators in Thailand fall under the same state's regulation to settle 3% withholding tax of their

total monthly income. Given certain advantages such as flexible working hours, flexibility to work alone, and the capacity to carry out the translations anywhere, it is perhaps not wrong to claim that the majority of AVT translators in the country at present largely enjoy the status as freelancers. This approach also benefits the localisation companies, who only need to hire a translator when necessary.

Another aspect typical of the AVT industry in Thailand worth mentioning, as in many other countries, is the fairly invisible status of the professionals. As a long occurring norm, the names of the translators are often absent on most audiovisual products. However, in the last 30 years they have begun to be present on the screen of the majority of the subtitled films broadcast in cinema theatres. On the upside, this approach has brought about a professional reputation and success for various subtitling translators in the Thai industry, which has in turn resulted in an increase of work offered to them. Unfortunately, on the downside, sometimes, the amount of work given is greater than they alone can handle and complete in due time. As a result, some of them will opt to hire other translators, whose name is later ignored, to tackle the translation task on their behalf. These subservient professionals are referred to by some authors as “ghost translators” (Poonlarp, 2013). This situation is investigated in a study based on the case of the publishing industry in Thailand, in which Poonlarp (ibid.: 141) offers the following definition of the term:

While ‘ghost’ implies non-existence or invisibility, the term ‘ghost translator’ is generally understood to refer to a translator who is not recognized for his/her work. [...] ‘ghost translators’ refer to translators who are not given due credit for their work in the area where visibility is the norm, such as the publishing business.

Known in Thai as นักแปลผี (nak plae phae), ghost translators in Thailand also exist in the AVT industry. The three main reasons for this state of affairs are the lack of recognition of this profession in the industry as well as in society, the fact that there are not many professional audiovisual translators trusted by the film distributors, and the extensive amount of foreign film productions imported into the country each year that leads to some translators to outsource their commissions to less professional translators and provide only the final revision. Though this fairly unprofessional practice has actually long been recognised in the business, it was not until one online incident made the headlines that the

public was alerted to this malpractice in the translation and film markets. The controversial incident took place in October 2015, when one reputable Facebook personality, well-known for his exceptional Thai language skills, updated his Facebook status after having seen the Hollywood film entitled *The Martian* (Ridley Scott, 2015), criticising the subtitle translator of the film (bit.ly/3PVyL6N). Using a rather blunt and strong register, his Facebook status expressed his disappointment after the recent film-watching experience, caused mainly by the poor and unpleasant quality of the subtitles in numerous aspects. Soon after his post, his status attracted many responses from friends and general moviegoers who shared a similar experience. To everyone's surprise, it also included the translator herself who delivered even blunter and stronger counterattacks, turning the private post into the talk-of-the-town online battle. Throughout the argument, she claimed to be the only one responsible for the translation of the subtitles, against the opinion of many of her fans who argued that they could tell the difference in quality between these particular subtitles and her subtitles of previous works and accused her of having employed a ghost translator instead. Various ethical issues derived from this exchange of accusations. Had the translator indeed commissioned a ghost translator to translate the subtitles of this Hollywood blockbuster on her behalf without her even providing a proofread or a final quality check? Is this the tip of the iceberg of a practice that may have become routine for well-respected subtitling professionals who command relatively higher rates than the average market rate, while remunerating the actual translator of the programme with a fraction of the amount? And, last but not least, has the time come to establish more stringent, ethical standards in the film translation industry in Thailand?

In this regard, Bumrungsalee (2013: 42) further stresses that “[b]ecause of the highly competitive nature of film business, most large film distributing companies prefer to commission only experienced and respectable translators to do the subtitles and dubbing scripts as this work requires translators who can work effectively within restricted time frame”, which implies that there is little room, if not none, for the newcomers who wish to enter this somewhat monopolised line of work, unless, of course, they do so as ghost translators.

The country's linguistic plurality also plays a key role in the dubbing practice. Thailand is a pluralistic, ethnically diverse nation (Rappa and Wee, 2006; Smalley, 1994), where over 70 different languages and regional dialects are spoken throughout the country (Premsrirat, 2006). Despite being regarded as a dialect of Central Thai, the North-Eastern dialect, a linguistic variant closely related to Lao, also known as Isan, for instance, has its distinct lexical and phonological properties (ibid.). Because of these linguistic differences, this widely-spoken dialect is very different from Central Thai and cannot be easily understood by people from other regions. Interestingly, in spite of Bumrungsalee's (2013: 38) claim that "[i]n order to decrease their budget, film distributors make only one dubbed version in standardised Thai to be shown in all cinemas, which works to ensure that the audiences in every part of the country receive the same quality of translation", recent developments have seen two international motion pictures – namely *Now You See Me 2* (Jon M. Chu, 2016, see Figure 2.3) and *Guardians* (Sarik Andreasyan, 2017, see Figure 2.4) – specifically dubbed into the Isan dialect, in addition to Central Thai. Figure 2.3 (www.majorcineplex.com/news/Nysm-esan) offers the showtimes of the film *Now You See Me 2* in one of Thailand's North-East region cinemas. The text in the top red box reads "Isan Sound", in the middle red box "Soundtrack", meaning that the film is subtitled and the original soundtrack can be heard, and in the bottom red box "(Central) Thai Sound":

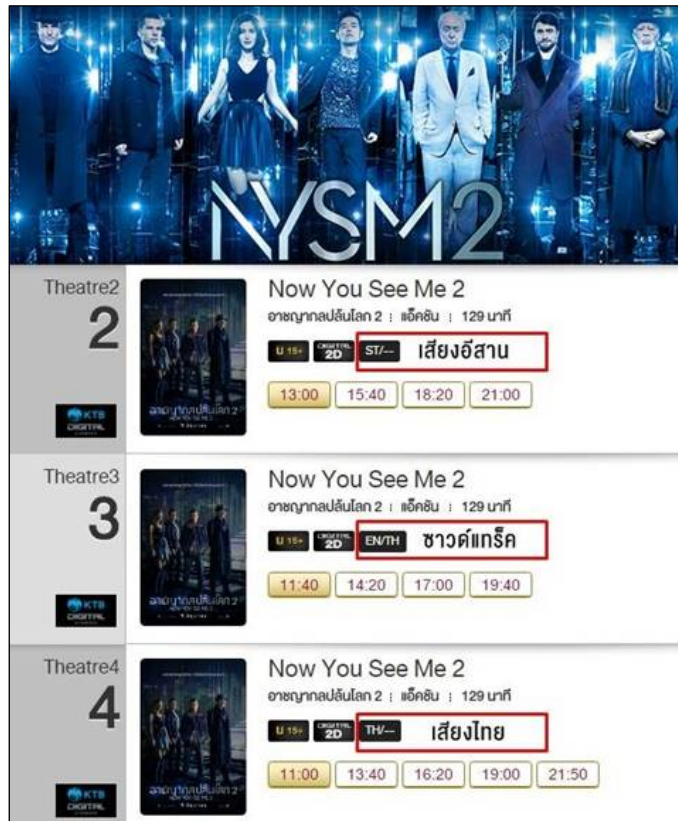


Figure 2.3: Multiple Thai versions of *Now You See Me 2* in one of Thailand's North-East region cinemas

Figure 2.4 (bit.ly/3Dimy9z), on the other hand, indicates the showtimes of the blockbuster *Guardians* in one of Thailand's North-East region cinemas. The two texts with red contour read “Time”, whilst the text in the top green small box means “Isan Dubbed”, and in the bottom one “(Central) Thai Dubbed”:



Figure 2.4: Multiple Thai versions of *Guardians* in one of Thailand's North-East region cinemas

This translation practice acknowledges the existence of various regional dialects throughout the country and is offered as a linguistic option for local spectators, who can thus choose to watch the film dubbed in Central Thai or Isan. The largest region in Thailand, the North-East, comprises 20 provinces and in 2016 had a population of nearly 22 million inhabitants (bit.ly/3Q0DAeR), out of the nearly 70 million citizens that live in Thailand. This is a truly pioneering and challenging strategy carried out by the distribution house Major Cineplex Group Thailand in the hope of best catering for this niche group of regional spectators as well as of expanding their audience base (bit.ly/3ToSPBc). As pointed out by Sungsi (2004, in Bumrungsalee 2013: 36), this is not such a new development as a similar practice was also undertaken in the past by ‘simultaneous interpretation’ performers during the exhibition of the films: “[i]n the area outside of Bangkok, dubbing performers sometimes made use of regional dialects to reduce the distance between Western films and local audience”.

2.4.2 Dubbing for television

The ASEAN⁶ Ministers Responsible for Information (AMRI) agreed in 2009 that all ASEAN nations must begin transmitting terrestrial digital TV and must discontinue telecasting in the analogue system by the end of 2020. Thailand therefore needs to push forward the advent of digital TV technology in order to ameliorate the country’s TV broadcasting mediascape. Accordingly, since 2014, 42 additional free-to-air digital TV channels have been launched and they broadcast in parallel with the existing six free-to-air analogue ones. The latter were gradually phased out and completely discontinued in 2018 (bit.ly/3AqeCjv). As one of the results of this rapid expansion, all TV stations must produce as well as import more audiovisual programmes to guarantee the survival and success of their business. Apart from the prevalence of these free-to-air channels, Thailand’s current TV broadcasting configuration also includes an abundance of pay-per-view TV stations which transmit via both cable and satellite modes having gained popularity nationwide for the great variety of audiovisual content they offer. The range of channels broadcast a wide range of programmes ranging from, for instance, foreign films of various countries of origin, documentaries,

⁶ An abbreviation for Association of Southeast Asian Nations: an organisation of countries in Southeast Asia formed to promote cultural, economic and political development in the region.

international TV series, to talk shows and game shows, all of which require different methods of translation.

As in the case of cinemas, dubbing is also the preferred method to translate foreign language programmes for TV (Bumrungsalee, 2013: 38). Nonetheless, differing in size and having unequal budgets to cover their translation costs, most TV stations in Thailand nowadays resort to different translation methods for their audiovisual programmes, depending on the ratings that they generate. Broadly speaking, foreign films and TV series are normally dubbed into Thai, although, at times, Thai subtitles are also provided even for the Thai-dubbed feature films. Documentary is the only genre on TV that has traditionally been voiced-over; however, recently, some of these programmes are also broadcast dubbed. Lastly, talk shows and game shows are offered either dubbed or subtitled.

When audiovisual programmes are both dubbed and subtitled, Thai subtitles may be present on the screen as hard subtitles, known in Thai as ซັบฝັง (sub fung, [embedded subtitle]), which means that the subtitles are usually burnt onto the image and the viewers are unable to switch them off. This type of subtitles are also known as 'open subtitles', an umbrella term used to refer to intralingual as well as interlingual subtitles that are broadcast as an integral part of the TV picture (Gottlieb, 2001: 247). Most commonly, these subtitles are adapted from the translated dubbing script produced for the same programme, an approach that, as foregrounded by Bumrungsalee (2013: 43), can lead to some visual and cognitive disruption:

[I]n reality it forms an unanticipated problem; for viewers who watch these programmes in dubbed version, seeing the subtitles appear across the screen seems redundant and rather distracting, which frequently ends up in an accidental comparison of the two translations, especially when the audible sound and the subtitles do not match.

In order to avoid the potential visual disturbance caused by the Thai subtitles appearing in conjunction with the dubbed dialogue exchanges, the option left available to viewers is to choose to watch the programme in its original soundtrack. Of course, a good command of the Thai language is required to be able to read the subtitles in the little time that they appear on screen and, when

viewers also have (some) knowledge of the original language, they may be perplexed at some of the solutions rendered in the subtitles, as a method employed by various dubbing studios, the latter have been polished from the dubbed version and blatant discrepancies as well as creative departures from the original tend to be a common occurrence.

With the offer of these hard intralingual subtitles, the TV stations can, at a rather modest cost, cater to both groups of audiences, whether they prefer dubbing or subtitling, as they can activate their favourite translation mode with only a click on their TV remote control. These open intralingual subtitles can also be of great benefit for a specific sector of the audience, i.e. the hearing impaired, who can use them as an excellent tool to enjoy the films. Though they are not specifically tailored to their needs and cannot be said to be proper subtitles for the deaf and the heard-of-hearing (SDH), they can nonetheless help these viewers to access the audiovisual programmes in a manner that they could not if the productions were only dubbed.

Longstanding and nationally-known stations like Channel 3, TV5, CH7, Channel 9 MCOT HD and Thai PBS are known to have their own in-house dubbing teams and studios, whereas the rest of companies tend to outsource to external dubbing service vendors who, in turn, outsource the work to freelance dubbing translators. As a result of high competition, all TV stations or outsourced dubbing studios are somewhat compelled to deliver comparatively high quality productions to the audience. The more popular the programme is, or is expected to become, the more attention is also paid to the translation process. Geographically speaking, it is perhaps not wrong to assume that films broadcast on national and free-to-air TVs tend to draw less viewers than those distributed in cinemas, due to a number of factors. Firstly, films available via cinema screens tend to be brand new, with Western and Hollywood blockbusters as the main genres, and have more promotions via various media channels in order to reach and attract the audience across the nation, whereas those offered on TVs and other platforms are older ones (as opposed to recent releases) and receive limited promotions, usually only on TVs. Secondly, nowadays, cinema films can be consumed much more conveniently than they used to since there are more theatres available across the country, nearly in every province, and offering more affordable ticket

prices with numerous sales promotions. Lastly, while films screened on cinemas and distributed via online platforms offer a great deal of show time flexibility, the show times of TV movies are rather fixed and limited, not allowing viewers who missed a particular film the chance to watch it afterwards, or to watch it again. For these reasons, Thai TV programmes, though covering a substantially larger number of genres, tend to receive less budget allocation for translation than the cinema films. Similarly to what happens in other countries around the globe, dubbing translators involved in the process are usually also different to the professionals working in the cinema; they are less visible in the whole system and receive much less compensation for their work, regardless of the skills and experience they may have. As discussed in the case of cinema, it is not uncommon for translators to rely on ghost translators in order to meet stringent deadlines and to be able to deal with high volumes of work, limiting their participation in any final proofreading and revision of the translation to ensure that the output is consistent and ready to be used by dubbing voice talents.

A common occurrence in the industry is for dubbing translators working on TV programmes, in particular those translating smaller productions such as TV series, documentaries, talk shows, cartoons, etc., not to receive a dialogue list, or to be provided with one that is incomplete or arrives too late. As a result, translators may be forced to find the dialogue lists online or, if this is not possible, to obtain a subtitling script from online resources, such as the platforms <www.tvsubtitles.net> or <www.subscene.com>, that can be used as a reference. Aside from the legal status of these documents, the downside is that they do not contain any explanatory notes, do not specify the names of the characters before each dialogue line, and are full of timecodes that are unnecessary for dubbing translation and may confuse inexperienced translators. As for obtaining copies of the actual audiovisual material, most of the time, Thai dubbing translators are given access to the files via online download as explained in section 2.4.1. However, on many occasions, when the TV station or the dubbing studio are unable to secure the actual material beforehand and the dubbing process looms ahead, they may ask the translators to try and obtain the audiovisual material via torrent download instead so that the process can be finished in time, which, of course, raises serious concerns about the ethics of such an approach. It goes without saying that these hiccups can cause further

problems and delays to the translators, resulting in the need of more time to complete their work as well as risking a final translation of debatable quality.

Lastly, factors like the film copyright and the reproduction sales contract between film distributors and TV stations also play a vital role in the dubbing process. In other words, as part of the rebroadcasting agreement, some film distributors do not permit TV stations to reproduce the Thai translation of (some of) their programmes – e.g. Walt Disney’s animated films –, as they are keen to maintain their exceptional quality for their own channels. As a result, the station tends to broadcast the programme using the original dubbed audio in Thai or the Thai subtitles once produced for the cinema, only if available. On other occasions, however, the film distributor may not allow the TV station to use any of the translations previously used for its distribution in movie theatres. When this happens, and despite the high cost of reproduction, the TV broadcaster is forced to retranslated and redub the audiovisual programme, working with their own in-house team or resorting to an external dubbing studio.

In the case of AVT mode used with foreign movie trailers and TV spots, only the official Thai-dubbed versions are broadcast on free-to-air TV channels, whereas Thai-subtitled versions are more often spotted on the Internet. This can be assumed that local distribution companies deem that the majority of Thai audiences out there prefer Thai-dubbed foreign productions and those with Internet access and English literacy prefer subtitled audiovisual productions. All in all, it is perhaps due to this reason that, for many years, there have been huge gaps for the Thai netizens to enjoy the creation and broadcasting of the Thai fandubbed and fundubbed movie trailers on online platforms (see section 2.4.4).

2.4.3 Dubbing for home entertainment media

Advances in digital audiovisual technology have allowed for the inclusion, in the same product, of various modes of AVT for the same media production (Chaume, 2013: 119). The advent of digital optical disc data storage, known globally as DVDs and Blu-rays, has provided Thailand with an opportunity to better enjoy affordable home entertainment media for those who neither want to bother commuting to a film theatre nor have a preferred translation mode at the theatre

in the area they live in. Taking advantage of the new technical advances and acknowledging the consumers' change of preferences, today's large home entertainment companies in Thailand manufacture primarily three formats of home entertainment products; namely, DVDs, Blu-rays, and so-called Vanilla DVDs. Depending on the popularity of the audiovisual programme and the different sales promotions and premiums that the companies want to exploit, the audiovisual productions, mostly feature films, can be packaged under different guises. For instance, the children's animated feature film *The Secret Life of Pets 2* (Chris Renaud, 2019) has been commercialised in Thailand in a variety of options. As shown in Figure 2.5, these include 4K Ultra HD + Blu-ray Steelbook, 4K Ultra HD + Blu-ray, Blu-ray 3D + Blu-ray, Blu-ray, DVD SE and DVD เสียงไทย [(siang Thai), Thai audio], with prices ranging from THB189 to THB1,790 (£4.5. to £42).

PRE-ORDER NOW!

4K
เสียงไทย - ซับไทย

ILLUMINATION PRESENTS
THE SECRET LIFE OF
PETS 2

INCLUDES 2 MINI MOVIES
with the Minions & Gidget

Steelbook
4K Ultra HD + Blu-ray
1,790.-

4K Ultra HD + Blu-ray
1,550.-

Blu-ray 3D + Blu-ray
1,190.-

Blu-ray
849.-

DVD SE
299.-

DVD เสียงไทย
189.-

Boomerang

สั่งซื้อได้แล้ววันนี้ ที่บูมเมอแรงทุกสาขา

Figure 2.5: *The Secret Life of Pets 2* home entertainment options in Thailand

Interestingly, available in English and Thai audio soundtracks as default, most DVDs and Blu-rays marketed in the country offer many more languages other

than those spoken by local customers, presumably in an effort to attract foreign customers. These languages include, for examples, Brazilian Portuguese, Cantonese, Catalan, Danish, Czech, French, German, Hebrew, Hindi, Hungarian, Japanese, Korean, Latin American Spanish, Mandarin, Polish, Portuguese, Russian, Spanish, Taiwanese Mandarin, Tamil, Telugu, Turkish, and Ukrainian. Figure 2.6 (bit.ly/3AQrBMG) shows an example of a back DVD cover of *The Secret Life of Pets* (Chris Renaud, 2016) which the featured soundtracks include English, Cantonese, Korean, Mandarin and Thai, all of which come in Dolby Digital 5.1:



Figure 2.6 *The Secret Life of Pets* back DVD cover

Extra supporting evidence of the fact that Thailand favours dubbing as a translation method is the availability, as mentioned before, of one of the most

curious formats of home entertainment media: the Vanilla DVD. A widely known fact for locals and visitors alike, Thailand is a place where counterfeit and pirated goods can be easily obtained, particularly in the case of movie DVDs and Blu-rays, whether locally manufactured or internationally imported from neighbouring countries such as China, Myanmar, or Laos. At one point, the situation was so acute that the country was put at the top of the list of the world's worst violators of intellectual property by the US Trade Representative, for seven consecutive years (Fernquest, 2013a). Although these commercial discs were originally introduced and made available in the country as a strategy to counteract the unlawful production and distribution of pirated digital products – widely known in Thai as แผ่นผี [(pan pee), ghost disc] – in local markets, Vanilla DVDs have become nowadays extremely popular with numerous film lovers and movie DVD collectors. Offering almost identical image resolution and sound quality as the regular DVDs, some of the other upsides of Vanilla DVDs are its relatively low price, ranging from THB69 to THB189 (£1.6 to £4.4), and the fact that they are released in the market a few months earlier than commercial DVDs and Blu-rays, usually through convenience stores dotted around the country. On the linguistic downside, however, Vanilla discs contain only a Thai-dubbed audio track while any other features such as subtitles, cast and crew commentaries, production notes, or photo galleries are absent. The format was first launched in 2008 for the distribution of the USA blockbuster film *Aliens vs. Predator: Requiem* (Brothers Strause, 2007). With the release of another Hollywood megahit, *Avatar* (James Cameron, 2009), the sales of this format reached the 350,000 units in Thailand in 2010 (bit.ly/3eM2vpU), guaranteeing the commercial success of the Vanilla DVD in the Land of Smiles.

Since, as Bumrungsalee (2013: 44) argues, “[a]s the agreement of film content reproduction between the distributor and VCD/DVD company often does not include the rights in subtitles and dubbing, VCDs and DVDs that are available in the market normally use a different version of translation from the ones shown in theatres”, the situation in the country has evolved in various respects. First, in present-day Thailand, most film distributors have granted home entertainment distributors the rights to reproduce their home entertainment media with the inclusion of the subtitles and the dubbing track used for the cinema release.

Second, with the entrenchment of DVDs in the market and the various advantages of Vanilla DVDs, as explained above, movie VCDs in Thailand have now disappeared. This is due to the fact that all of VCDs' functions can be superseded by DVDs, both original and counterfeited, (viewers can choose their preferred soundtracks and subtitles along with the benefit of special features) and Vanilla DVDs (customers can possess them at a lower price for a similar overall quality).

Normally, home entertainment products in Thailand are remanufactured and put on sale, in all disk formats, only a few months after the end of their theatrical run. This is partly due to the high demand from local consumers who wish to re-watch or collect their favourite movies and from those who missed the opportunity to watch them in theatres in the first place. As a result, the home entertainment distributors promptly satisfy these needs in an attempt to avoid consumers turning to cheaper pirated products instead. These companies in Thailand mostly outsource their translation work, made up of productions other than feature films, to local dubbing companies which own their fully-equipped dubbing studios and employ a team of qualified technicians. The studio then hires freelance professionals to translate the subtitles as well as the dubbing scripts and appoints a team of professional freelance voice talents to come in to the studio and "speak each [translated and synchronised] sentence and fit it to the mouth of the film's original source actors and actresses", as described by Chaume (2012: 30). Because the home entertainment companies have some time to plan for their manufacturing, they normally can obtain proper movie scripts from the film distributors, which can then be supplied to the translators for using in the production of their dubbing translations. In the case of moderately older feature films, the studio's project manager will first inquire with their freelance translators as to whether or not they have performed such a translation before, perhaps with another dubbing company. If so, the studio would then try to secure a copy of the already translated file and the translator would be remunerated for the same payment rate, as this fashion of doing business will help save a great deal of time and effort for both parties in the process.

With regard to 'fake' home entertainment dubbed products in Thailand, Bumrungsalee (2013: 43) classifies the pirated DVDs into three types: the first

type is the 'zoom' version, referring to the illegal recording of a film with a handheld camera in the cinema; the second is the cloned 'copy' of the official DVD; and the third is the 'downloaded' movie or TV series. In the case of Blu-rays, the quality of these counterfeited items has been enormously improved thanks to technological advancement. Knowing that they did not sell well, these days most illegal producers no longer manufacture the disks using 'zoomed' or blurred video resolution with poor dubbing sound quality. Instead, they are willing to wait until the genuine disks are released in the market and then take them as archetypes for duplication, making full use of all the original contents therein enclosed such as special features, various soundtracks and subtitles in different languages. Therefore, the more sophisticated piracy methods ensure that the cloned, illegal DVDs and Blu-rays contain the same dubbed audio and subtitles as the originals and are of the same quality as the authentic ones.

In Thailand, ซับนรก [(sub narok), subtitles from hell] is a widely known term recently coined to refer to very poor quality subtitles (ibid.: 45). The term is particularly used when referring to subtitles that have been automatically generated by machine translation and are then used for the distribution of pirated home entertainment products. In the case of dubbing, Thai has also coined a new term, พากย์นรก [(pak narok), dubbing from hell, a hell dub], as it is commonly nicknamed, to refer to poorly dubbed audiovisual programmes, usually done by amateurs.

2.4.4 (Fan)Dubbing on the Internet

The extensive technological developments that have taken place in recent decades have had highly significant consequences for the world of AVT (Díaz Cintas & Remael, 2007: 26; Díaz Cintas, 2015) and turned amateur dubbing and subtitling into a daily occurrence (Chaume, 2012: 4). Alongside fansubbing, sometimes also referred to as subbing, a form of Internet subtitling 'by fans for fans' (Díaz Cintas & Muñoz Sánchez, 2006: 51), the practice of fandubbing is also gaining ground in Thailand. Fansubbing and fandubbing are forms of User-Generated Translation (UGT) in which Internet users freely subtitle and dub their favourite audiovisual productions, thereby challenging commercial production

channels (Nornes, 2007). As Díaz Cintas and Orero (2010: 444) assert, “little attention has been devoted to the collaborative practice of fandubbing, which consists in the free distribution over the Internet of audiovisual programs, most commonly Japanese anime, which have been dubbed by fans for fans”. Fandubbing is defined by Chaume (2012, 2013) as domestic dubbings of trailers, cartoons and episodes of TV series that have not yet reached the fans’ country. According to the scholar (ibid.), *fundubbing* is a comparable activity to fandubbing, particularly when the dubbing is done for humoristic purposes. Chaume (2012: 4) further explains the definition and process of fandubbing as follows;

In spite of the illegal status of this activity, fans download clips and use computer dubbing programs [...] (many of which are freely available on the Internet) to erase the original soundtrack and record their alternative soundtrack using their own voices and a microphone. They translate the dialogues and record them, matching the translation with the screen actors’ mouths. The results are far from professional, since just one person interprets all the characters and voices, and the soundtrack is lost altogether (special effects and songs), but they are not intended to be professional. Fandubs are made by fans for fans – and, sometimes, for fun with comical effects – in an attempt to overcome the linguistic barriers of the original texts and to popularize products with a limited distribution in the target language.

In Thailand, the fandubbing phenomenon has taken off thanks to free online portals, such as YouTube, and Facebook fanpages of fandubbers, where their work is continuously released for fans and the wider public to enjoy. Popular fandubbed footage is normally of short duration and encompasses a wide range of genres, including movie trailers, cartoons, scenes from movies, documentaries, pop music concerts, TV shows, TV advertisements, educational pieces, beauty contests, Thai soap operas and music videos of both Thai and international origin, among others. These versions dubbed by amateurs are usually produced, for instances, for educational, comedic, and parodic purposes.

In the case of the official *Walt Disney Thailand* YouTube channel, three different Thai-subtitled trailers of Disney Pixar’s 3D computer-animated film *Finding Dory* (Andrew Stanton, 2016) were released on 11 November 2015 (bit.ly/3BAwVnW), 2 March 2016 (bit.ly/3DqNDaz), and 26 May 2016 (bit.ly/3S3kTsH). As of 1 December 2022, all three together have received a total of 212,468 views,

whereas, surprisingly, the same trailer in Thai-fandubbed version, released also on YouTube on 31 December 2015, alone has generated a total of 632,648 views. This version, released by a non-expert user that goes by the name *LoserStudio* (bit.ly/3BCxAFe), has netted nearly 420,000 more views than the three commercial ones combined, suggesting that netizens prefer dubbing to subtitling in this type of programme.

In contrast to Chaume's (ibid.: 4) observation about fandubbing that "[t]he results are far from professional since just one person interprets all the characters, and the soundtrack is lost altogether (special effects and songs)", the situation in Thailand today seems to differ. Many YouTube fandubbing accounts comprise a team of more than one member, usually made up of both male and female participants, which allow them to cast voices for the different characters that appear in the video clips that they fandub. For instance, *LoserStudio*, a YouTube fandubbing account with more than 89,500 subscribers (as of 1 December 2022), features up to four different amateur voice talents in the previously mentioned Thai-fandubbed trailer of *Finding Dory*, as seen in Figure 2.7:

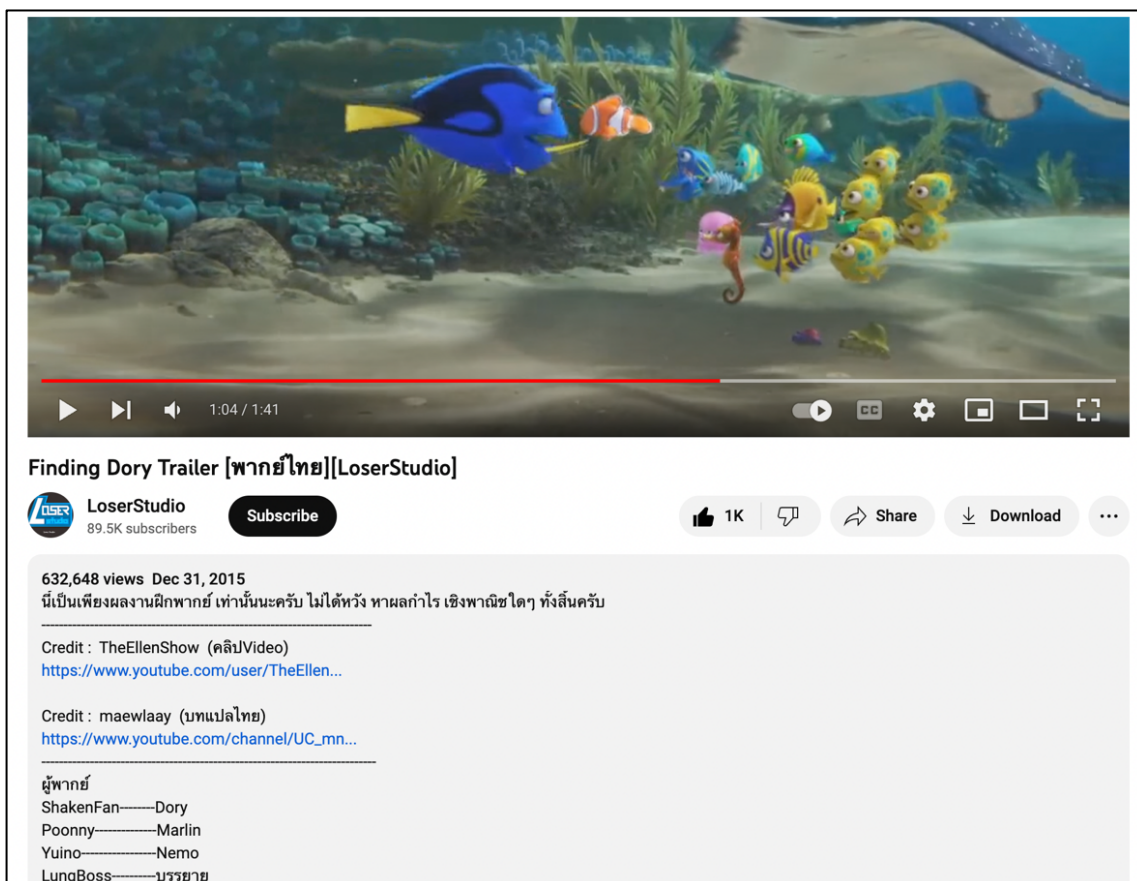


Figure 2.7: List of voice talents in the Thai-fandubbed trailer of *Finding Dory*

This YouTube fandubbing channel is also quite successful at maintaining a respectable level of quality when it comes to the international soundtrack containing the special effects and the songs, yet again calling into question Chaume's (ibid.: 4) previous claim. When it comes to sourcing the translated Thai scripts for fandubbing, some Thai YouTube fandubbers obtain them from other YouTube fansubbers who have previously produced Thai fansubs for the same video. As also seen in Figure 2.7, the fandubbing channel *LoserStudio* borrowed the fansubbing script from the fansubber *maewlaay*, whose script was then slightly modified to be used as the dubbing script. The text บทแปลไทย (bot plae Thai) within brackets literally means Thai-translated script.

In the case of the online dubbing community in Thailand, there are some prevalent Facebook pages like *Thai Dub*, *คนรักหนังพากย์ไทย* [(kon rak nung pak thai), Thai-dubbed film lovers], *สัมภาษณ์นักพากย์ไทย* [(sum pad nak pak thai), interviewing the Thai dubbers], or *นักพากย์เรนเจอร์ by เอ-อภินันท์* [(nak pak ranger by a-apinan), Dubber ranger by A-Apinun], to name but a few.

All in all, the phenomenon of fandubbing seems to be continually growing in number of followers and visibility in a country like Thailand. The practice of translation by fans and non-experts is now developing fast and widely spreading across the nation. The technological know-how and artistic approach of the fandubbers is also a lot more 'professional' than what has been argued by some authors who have written about the topic in other countries.

2.4.5 Dubbing on video-on-demand platforms

In recent years, thanks to the constant evolution of the Internet, which has opened doors to a greater choice for consuming digital contents, Thailand has fully embraced one of the most predominant, Internet-based broadcasting platform systems known as VOD or Subscription Video on Demand (SVOD). These streaming services allow users to consume audiovisual productions anywhere and anytime, instead of having to wait for a specific broadcast time, both via high-speed fixed line or 4G (fourth generation) mobile broadband. This innovative

approach requires users to have high speed Internet connection and grants them easy access to their favourite programmes on a variety of supported devices like smartphones, tablets, personal computers, digital media players, video game consoles, and smart TVs. Presently, Thai movie fans can enjoy this digital service, via subscription, from a great range of trusted local, as well as international, providers including iflix, PrimeTime, HOOQ, DOONEE, MONOMAXXX, Hollywood HD and TrueVisions Anywhere (see Figure 2.8, bit.ly/3xkZNOq), with Netflix and Amazon Prime Video being the most recent international streaming titans to join the list, with Netflix having significantly more subscribers as the first to enter the Thai market.



Figure 2.8: Different SVOD providers currently available in Thailand

On the translation front, all of the aforementioned multimedia content providers cater to different groups of viewers and offer programmes in different AVT modes. For instances, some resort to Thai subtitles only, whereas others offer viewers the choice of watching the programmes dubbed in Thai with the option of adding Thai subtitles too. Although some platforms may begin their business with more subtitled contents than the dubbed ones, as it is a commonly known fact that they are quicker and more cost effective to produce, they must ultimately have most, if not all, of their contents dubbed in order to attract Thai users.

To ensure the translation quality, some companies outsource directly to large translation service agencies such as SDI Media and G2D (e.g. Netflix and MONOMAXXX); some possess an in-house translation unit of their own (iflix, TrueVisions Anywhere); some, like PrimeTime and Netflix, legally reuse the translation outputs from genuine DVDs (AKIN, 2015); whereas some make a deal with smaller firms, who then hire other translation companies or dubbing studios (including some of the aforementioned ones).

The local provider MONOMAXXX, who offers Thai-dubbed programmes, is an interesting case worth exploring. Originated in 2011 under the name Doonung.com, it rebranded itself as MONOMAXXX in 2016 in a bid to maintain its leading role in the Thai industry (www.monomaxxx.com). One of the very first pioneers in the video streaming business in Thailand, MONOMAXXX expected its subscribers to double to 2 million in 2016 (Suchiva, 2016) and become the country's number one copyrighted online movie service provider for a monthly usage fee as low as THB129 (around £3). The company currently holds the rights to more than 10,000 programmes (or a total of 12,000 hours), categorising its content into Thai and other Asian movies, which account for half the total offerings, the other half being made up of Western programmes (ibid.). Their offer includes movie blockbusters of all genres, TV series of various sources (Chinese, Korean, international, Thai), cartoons, juvenile series, sports, game shows, music videos, and even (Thai) karaoke. Each programme is offered in its original audio track with Thai subtitles and/or dubbed into Thai with or without Thai subtitles. Figure 2.9⁷ shows examples of some programmes with their respective available AVT modes: the black texts in orange boxes, พากย์ไทย and บรรยายไทย, mean 'Thai-dubbed' and 'Thai-subtitled' respectively.

⁷ This figure was last accessed online on 14 September 2022; however, it is no longer retrievable because its source has been permanently deleted.

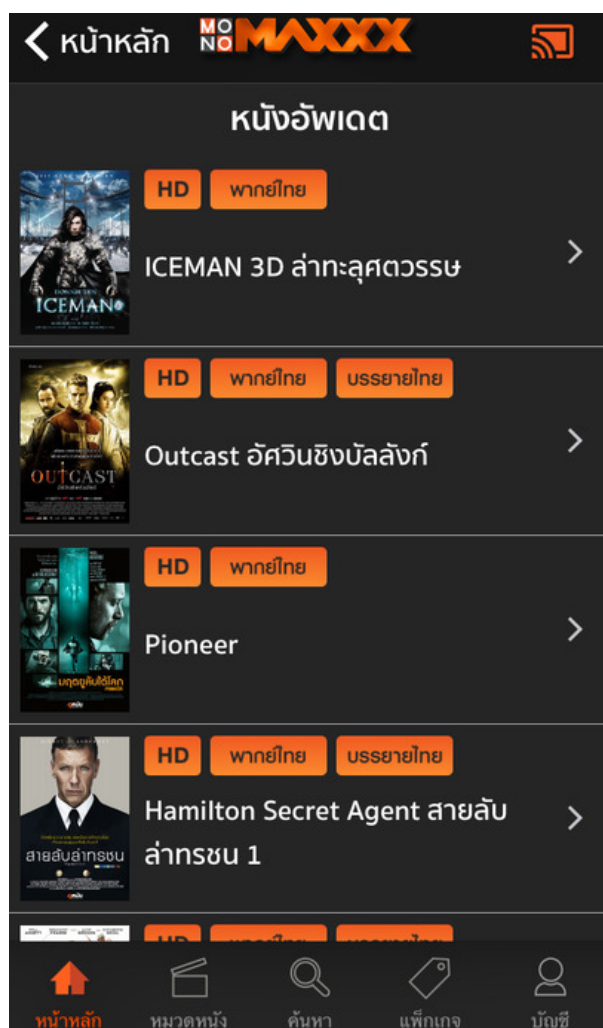


Figure 2.9: MONOMAXXX's application page

MONOMAXXX is owned by MONO Film, a subsidiary of MONO Group, a giant Thai-owned media and content provider that also owns MONO29, a Thai digital terrestrial television channel. MONO29 was launched in April 2014 as a 24-hour channel, one of the 42 additional free-to-air digital TV channels (see section 2.4.2), offering a wide selection of foreign TV series and films from various international studios. MONOMAXXX, as well as MONO29, obtain the translations for their programmes – Thai dubs and Thai subtitles – through two common methods: they outsource to more than ten different external translation companies and reuse the translations found on genuine DVDs.

Another notable example of a VOD content provider offering programmes dubbed in Thai is Netflix, one of the latest competitors to enter the Thai market in this type of business. First introduced in Thailand in early 2016, Netflix did not garner much attention or response from Thai moviegoers in the first months. This sorry state

of affairs can be blamed on the fact that they did not conduct any advertising and did not offer many programmes with Thai translation, not even with subtitles. Indeed, it was not until April 2018 that Netflix decided to launch a Thai service with subtitles on overseas productions (Pornwasin, 2017). Moreover, during the initial period, Netflix also did not provide Thai viewers with a Thai menu and interface, making it difficult, if not impossible, for them to access their portals. In an attempt to bolster the number of subscribers, Netflix has seen rapid and constant developments during 2017, conducting numerous promotional campaigns, launching commercial ads, producing more translations, both dubs and subtitles, in Thai for its contents, as well as partnering with Advanced Info Service, Thailand's largest mobile carrier (Srimaneekulroj, 2017). Apart from broadcasting general copyrighted programmes like other competitors in the market, Netflix also produces a wide range of self-produced original productions of its own, known as Netflix Originals, all of which have been either subtitled only, or both dubbed and subtitled, as shown in Figure 2.10 (bit.ly/3eJDCek):

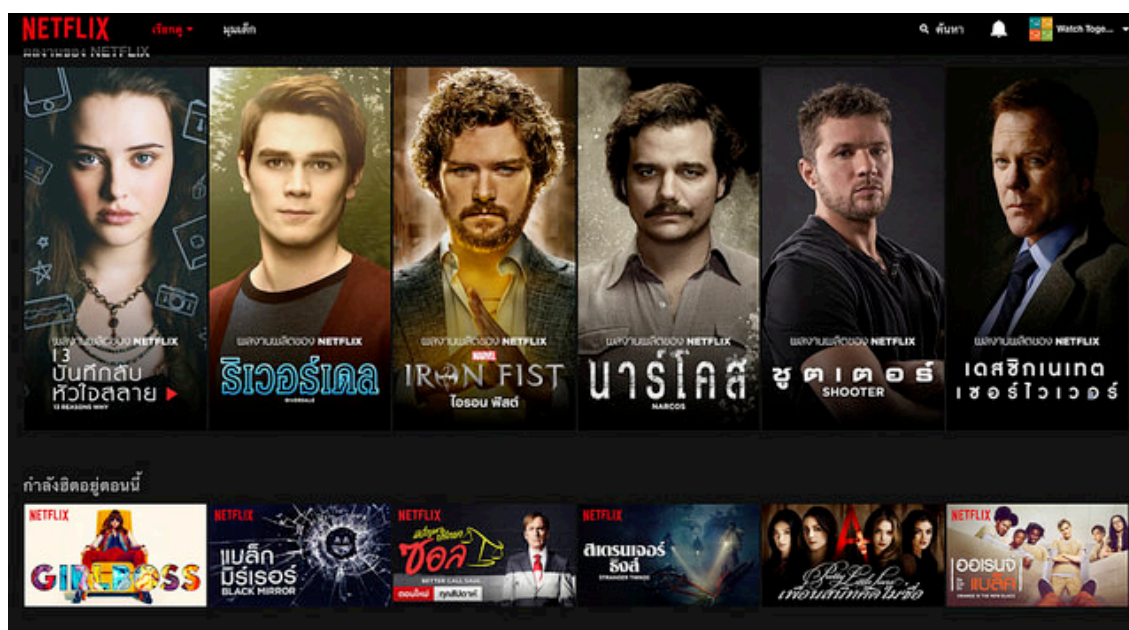


Figure 2.10: Examples of Netflix Thai interface with Netflix Original series dubbed and subtitled into Thai

Netflix employs different methods to source the subtitled and dubbed versions for their local customers. Most typically, as is common practice among many content providers, they outsource these laborious tasks to other translation firms such as SDI Media, Kantana, BTI Studios, and Deluxe to mention but a few. Some of

these companies may be responsible for producing only one version (subtitled or dubbed) whereas some others will be in charge of creating both. For example, BTI Studios was commissioned to produce both Thai dubs and subtitles for various Netflix Original series such as *The Crown* (season 1-2) and *The Good Wife* (season 1-7), while SDI Media was hired to handle the same tasks with *Glitch* (season 1) and *Riverdale* (season 1-3), and Kantana with Korean series *Kingdom* (season 1). Worth mentioning is the fact that Netflix provides end credits, in Thai, listing the professionals involved in the Thai-dubbed version of the programme, such as the dubbing director, translator, adaptor, and voice director, as illustrated in Figure 2.11:



Figure 2.11: End credits of *The Good Wife* (season 6, episode 22) aired on Netflix Thailand

Netflix's other way of increasing their offer of programmes with Thai translations is by re-using the dubbed and subtitled assets found in other media, like free TV channels and genuine DVDs. For example, the very same Thai-dubbed and Thai-subtitled versions of American TV series *iZombie* (season 1), produced by G2D studio and formerly aired on Mono29 channel, can be enjoyed on Netflix portal. Last but not least, Netflix has also built its own in-house team of subtitling translators to work on some of their productions, like the talk show *Chelsea* (Roettgers, 2016), and in March 2017 launched *Hermes* (<https://tinyurl.com/7bwedy8p>), their own online system to assess subtitling translators from around the world, including Thailand.

To sum up, it is evident that the popularity of VOD streaming services has been on the rise among Thai viewers, despite the fact that a large number of Thais still prefer free-to-watch copyright-infringing movie websites or pirated DVDs. As a result, the fierce competition among local and international service providers is likely to continue in the foreseeable future. More importantly, the increase in domestic competition may also act as a catalyst for the creation of more job opportunities for the professionals involved in this commercial activity and bestow a chance for the new generations to step into the field of AVT, particularly dubbing, since the majority of Thai people prefer Thai-dubbed programmes to the Thai-subtitled ones.

2.4.6 Dubbing for video games

Due to the ever increasing popularity and great media exposure that interactive software have gained over the past decades, the generic term 'game' is nowadays often used within the entertainment software industry and the press to refer specifically to 'video games' (Bernal Merino, 2006: 25). To be internationally accepted and successful in the global markets, video games are another type of digital production that requires the application of multiple modes of AVT, such as dubbing and subtitling. Video gaming has now become a global phenomenon capable of producing as much revenue and anticipation as the film industry (ibid.: 23). For Chandler (2005, in Bernal Merino, 2006: 32), game localisation is "the process of translating the game into other languages", which involves a myriad of activities apart from the translation of the written text, the audio tracks and the video files. In this respect, it is "the process of producing video game content for a specific region, and doing it so well that it looks like it was made for that region originally" (Gorry, 2021).

In Thailand, according to the Software Industry Promotion Agency (SIPA) (in Wongkittithon, 2016: 53), video games are considered an attractive 'digital-content industry' and they tend to be categorised according to the device utilised to play the games. In this sense, the following six types can be discerned: (1) online games, (2) mobile games, (3) console games, (4) hand-held games, (5) PC games, and (6) arcade games. In the case of Thailand, video games are becoming increasingly popular, so much so that, in 2013, 2.7 million young Thais

were reported to be addicted to video games and online activities (Fernquest, 2013b) and, in 2014, Thailand was ranked first among Asian nations in its youth addiction to online games (pimchanok, 2014). However, despite the high popularity that gameplaying may have gained in the nation, research on the topic, particularly game translation, is still lagging behind. As highlighted by Wongkittithon (2016: 53), “video game localisation is limited only in business sections and has not yet become a widely researched subject compared with screen translation, especially in Thailand where it could be concluded that an initial action has not been taken” (my translation).

Historically speaking, video gameplaying activities have been embraced by Thai players for over two decades. Starting off mainly with console games, gameplaying has gained immense popularity across the country despite the relatively high price of game consoles and cartridges, although nowadays most games are downloadable, even on console. During the early days, the majority of playing devices were imported from Japan, one of the world’s leading nations in gaming development, from world class manufacturers such as *Casio*, *Sega*, or *Nintendo*. Dated back to some 30 years ago, foreign video games were initially made available in Thailand exclusively in their native language, without any translation option. Most Thai game players, thus, employed different methods in an attempt to understand the game contents and play foreign video games successfully and enjoyably, particularly the non-English ones. Thus, when they encountered linguistic issues during gameplay, some would simply solve them by trial and error and randomly guessed their way through the game, even if that involved repeated losses and start-overs. Also, while some would gain support by asking playmates or family members who could understand the language, others would make use of a dictionary to seek the meaning of unfamiliar vocabulary, making the gaming experience a didactic way of acquiring new language skills. More interestingly, as shown in Figure 2.12 (bit.ly/3dhQaZX), some would resort to using brief guides, known in Thai as บทสรุป [(bot sa roop), (game) summary], with information in Thai about how to play the game:



Figure 2.12: Examples of Thai game summary booklets known in Thai as บทสรุป

Serving as step-by-step game instruction guidelines and providing exclusive game information, these distinctive game summaries are written in Thai by local expert game players and published nationally by several publishing companies. Although they can still be found in the market and are cherished by Thailand's gaming community, their popularity has experienced a sharp decline since more and more Thai players have enhanced their gameplay experience and are more familiar with foreign languages. In addition, the increase in the number of commercial, translated games and the free provision of game summaries that can be easily found online (<http://xn--o3cfe5a8azf.com>), though they are deemed not as attractive and user-friendly as the actual booklets, have also contributed to the demise of the printed booklets.

From a translation perspective, Thailand does not seem to follow standard practice when it comes to video game localisation. Broadly speaking, although there is a growing number of Thai gamers who enjoy playing imported games in

English (and in other languages like Japanese, Korean, or Chinese), I would argue that efficient translations of these games have the potential of attracting larger numbers of Thai players of all genders and ages throughout the country. Be it as it may, it was not until the launch in the country in 2003 of one of the first online games, *Ragnarok Online: RO* (แร็กนาร์อ็อกออนไลน์, see Figure 2.13, bit.ly/2KPsqeM), that the Thai-localised online games began to gain firm ground among the Thai gamers.



Figure 2.13: Commercial logo and characters of the video game *Ragnarok Online: RO*

Ragnarok Online: RO, a Korean massive multiplayer online role-playing game (MMORPG), created by GRAVITY Co., was among the first online games to be almost entirely localised into Thai. However, since the game does not contain any dialogue (except for some fighting grunts and groans), only the game-describing texts that appeared on the screen were translated into Thai, making the game simpler to play and easier to apprehend for the local players. Figure 2.14 (bit.ly/3daE595) below shows such an instance in which the ‘Fish in Mouth’ item in *Ragnarok: RO*, known in Thai as ปลาคาบ (pla kab), is explained to the Thai players in their own language:

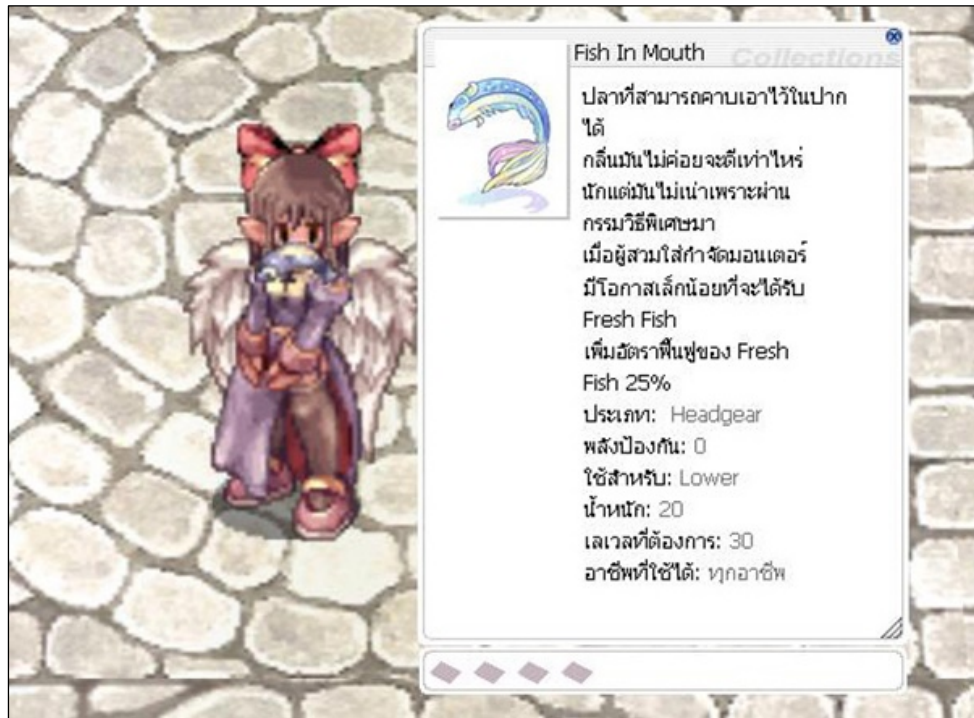


Figure 2.14: Screenshot from *Ragnarok: RO*

The game industry has progressed so much in recent years that even the game dialogue on a variety of games commercialised on various platforms have been dubbed into Thai. Prime examples of games in which characters' dialogue has been revoiced into Thai are *Pangya* (ปังย่า, see Figure 2.15, bit.ly/3BAqVdN) and *Counter-Strike* (เคาน์เตอร์-สไตรก์, see Figure 2.16, bit.ly/3QlZAQE). The latter is also known as *Half-Life: Counter-Strike* and *Counter-Strike 1.6* on other versions. The Thai-dubbed audio of this video game can be found at (bit.ly/3QH1Wuv):



Figure 2.15: *Pangya* video game



Figure 2.16: *Counter Strike* video game

Among the many online video games that can be played in Thailand, เกมเศรษฐี [(game sate thee), Millionaire Game], known in English as *LINE Let's Get Rich*, has become one of the most popular among Thai players of all ages. The game,

developed by *netmarble N2* and *CJ-NETMARBLE* and distributed by *LINE Corporation*, runs on all iOS and Android devices and counts with approximately 50-100 million installations worldwide (bit.ly/3PTK1AE). Figure 2.17 (bit.ly/30qEad7) below shows the Korean-style Thai text at the top, ‘Millionaire Game’, whilst the text in the box below reads ‘Downloading resource files. Download only once for new files’:



Figure 2.17: *LINE Let's Get Rich* video game

One of the reasons for its massive success is that it has followed a unique localisation approach into Thai, as it makes use of the voice of a celebrity for most of the dubbed scenes. The voice talent chosen to dub the leading female character in this multiplayer game is Suphanni Jongjintanakarn [สุพรรณิ จงจินตนาการ], one of Thailand's best-known multilingual actresses, master of ceremonies, and DJs, whose voice was also cast for the female leading role in Walt Disney's *Mulan* (Barry Cook and Tony Bancroft, 1998), (see section 3.6).⁸ In addition to being dubbed and localised into Thai (see Figure 2.18, bit.ly/2MzKKKP), the game also offers an extra feature that has been tailored for its Thai players, i.e. the incorporation in the narrative of the game of numerous well-known tourist attractions in Thailand (see Figure 2.19, bit.ly/2TVuMLX):

⁸ The following video offers an interview, in Thai, of Jongjintanakarn as well as examples of her actual dubs: bit.ly/2ZhwtZn.



Figure 2.18: Screenshot from *LINE Let's Get Rich*

As shown in Figure 2.18, the text in the speech bubble on the top translates to 'Just roll the dice! Get Rich is as fun as it is easy to play!', whilst the one at the bottom says 'Roll a double and you get to roll again!'



Figure 2.19: An incorporation in the game of Thailand's well-known tourist attraction

The Thai text in Figure 2.19 above reads 'Suvarnabhumi Airport: Suvarnabhumi airport was designed by Helmut Jahn. It features the world's second tallest control tower as well as the world's third largest single-building passenger terminal'.

Information on the translation process of this video game and on the stakeholders involved in it is, as well as of most video games available in the country, to the best of my knowledge, unavailable, foregrounding the shroud of secrecy that characterises this industry. Further research in this field may definitely help uncover the intricacies that singularise this professional practice so that future translators can be trained adequately.

In conclusion, despite the fact that the localisation of video games in Thailand appears to be on the upswing, it will be some time before all imported foreign games are completely adapted into the domestic language. This is due to the fact that most developers appear to prioritise only those titles they believe will be well received by players and financially successful in the country.

After having provided a detailed analysis of the dubbing practice and having offered a comprehensive overview of the current situation of AVT in Thailand, in particular in the case of dubbing, the following subsection will focus on the translational norms that serve as the theoretical framework for this thesis.

2.5 Translational norms

The subsection that follows offers an overview of the field of Descriptive Translation Studies (DTS), followed by a discussion of the translation norms postulated by translation scholars such as Toury (1995) and Chesterman (1997) as well as of the benefits of using the concept of translation norms as a heuristic tool in the AVT arena.

2.5.1 Descriptive Translation Studies

The term Translation Studies (TS) was first introduced by Holmes (1972/2000), who presented a scientific paradigm for the field in the 1970s. In his discussion, he conceptualises TS as a discipline having two main objectives: “(1) to describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience, and (2) to establish general principles by means of which these phenomena can be explained and predicted” (ibid.: 176). Adhering

to this conception, the scholar divided TS into two major branches: ‘pure’ and ‘applied’, as shown in Figure 2.20.

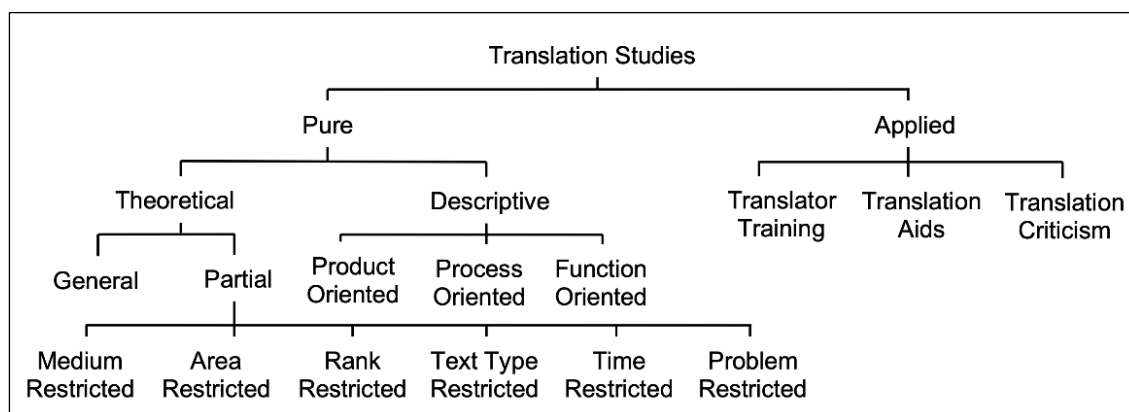


Figure 2.20: Holmes’s map of the Translation Studies discipline (Baker and Saldanha, 2009: 278)

The Applied Translation Studies (ATS) covers areas such as teaching of translation, translator training, translation aids and translation criticism, whereas the pure translation branch incorporates Theoretical Translation Studies (ThTS) and Descriptive Translation Studies (DTS). Here, ThTS is concerned with general theories, i.e., those that could account for every type of translation, as well as partial theories, which are limited to translations restricted to certain types, such as medium (manual vs. machine translations), area (specific languages, groups or communities), text type, time and problem (discussions of equivalence, translation universals, etc.). On the other hand, the focus of DTS is more empirically driven and guides researchers to concentrate on several areas of interest, namely product-oriented, process-oriented and function-oriented. As proposed by Holmes (ibid.), DTS has three possible foci, which are *the examination*, *the product* and *the function* of translations. The various branches within TS, as illustrated in Figure 2.20 above, have been further elaborated by scholars such as Bassnett (1980/2002), Toury (1978/2000, 1980, 1995), Hermans (1985), Lefevere (1992), Chesterman (1997) and, more recently, Munday (2012).

2.5.2 Translation norms

Toury (1978/2000, 1980, 1995) is credited with having been the first scholar to apply norm theory to the realm of translation studies. According to Chesterman

(1997: 63), Toury's initial framework of norms was established based on his original interest in literary translation which dated back to the late 1970s. In an article that builds bridges between DTS and AVT, Díaz Cintas (2004: 25) discusses the notion of norms, in which he draws from Toury's (1978/2000, 1995) premises, and understands it "as a central element in the translation process [that] account[s] for the relationships that exist between the rules of the abstract and modelling society and the idiosyncrasies of each translator". As postulated by Chesterman (1997: 63), these norms govern the mechanism through which communication can occur and are inextricably related to the sociocultural and historical moment in which the exchanges take place. In Díaz Cintas's (2004: 26) view, the investigation of norms provides assistance to translation researchers and scholars in their efforts to determine the policy that governs the whole translation endeavour. From this perspective, norms can be understood as a heuristic tool that lends a concrete aim to the research and guides the translation scholar to what needs to be researched and analysed. As already mentioned, the two renowned scholars who have theorised around the notion of norms in the field of translation studies are Toury (1995) and Chesterman (1997), whose works will be incorporated in this thesis for data analysis in Chapter 5.

2.5.2.1 Toury's translation norms

According to Toury (1995), norms are an essential part of translation and the translation process as they refer to the translational decisions which are taken by the translator, and other potential stakeholders, at every stage of the translation. For the scholar, translation can be seen as a socialisation process, in which norms are bound to govern translational behaviour to some extent. In this regard, the scholar goes on to argue that all translations are governed by a set of norms that may stem from either the source culture (SC) or the target culture (TC), and one of his main arguments is that all translations are part of a sociocultural system, carried out at a given time in history, and cannot be dismissed as mere target language (TL) reproductions of a text published in a different source language (SL). For Munday (2012: 181), Toury's concept of norms is fruitful in academic research because it is primarily concerned with their role as a descriptive category for finding the translators' behavioural patterns that have shaped the practice of translation.

In Toury's (1995) view, three different kinds of norms, which operate at different stages of the translation process, are to be discerned: (1) the initial norm, (2) preliminary norms and (3) operational norms. A synoptic representation of Toury's (1995) translation norms, as described by Munday (2012: 174), is displayed in Figure 2.21 below:

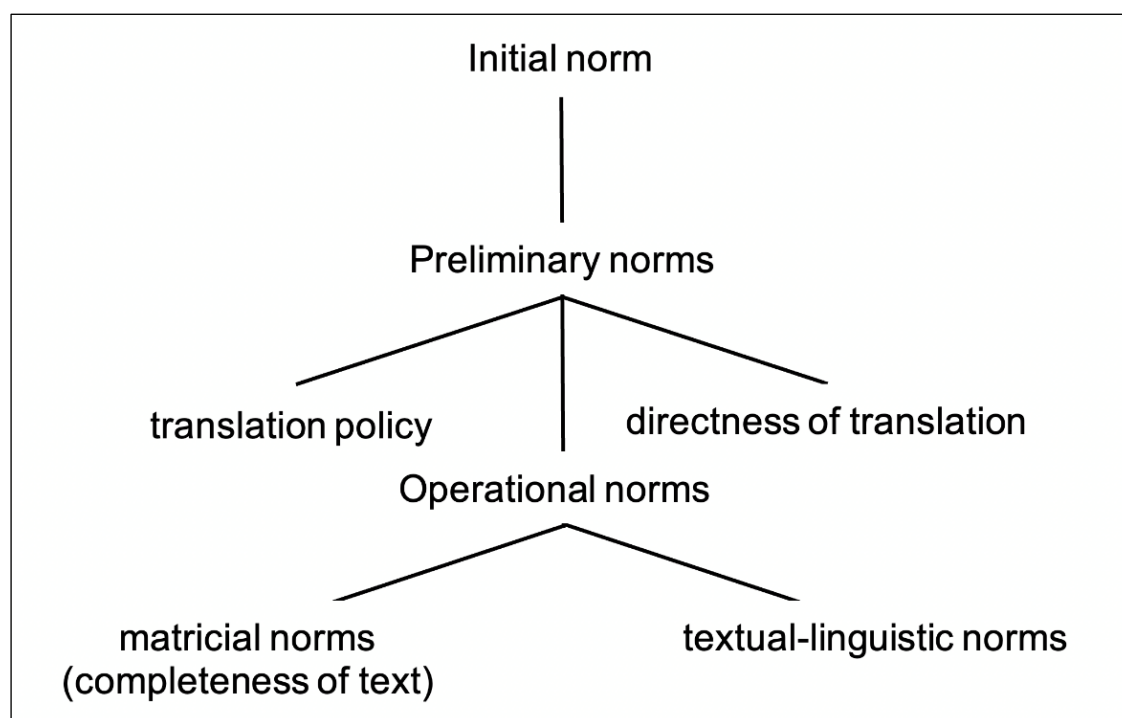


Figure 2.21: Toury's classification of norms (Munday, 2012: 74)

Firstly, the *initial norm*, Toury's answer to the traditional debate between literal and free translations, can be understood as an all-encompassing notion in the sense that it refers to the general choice made by translators, consciously or unconsciously, which determines whether they will steer their translational solutions towards the norms that are characteristic of the SC or, rather, towards the ones that regulate the TC. That is to say, if the translators prefer to give priority to elements of the source language and culture and allow them to come through their translation, the final product is then considered to have adopted an approach that leads to an 'adequate translation'. On the contrary, if the norms of the target language and culture are emphasised on the ST, in detriment of any specific idiosyncrasies of the ST, then the final product will become an 'acceptable translation'.

A clear representation of the initial norm, as proposed by Munday (2012: 173), is presented in Figure 2.22 below:

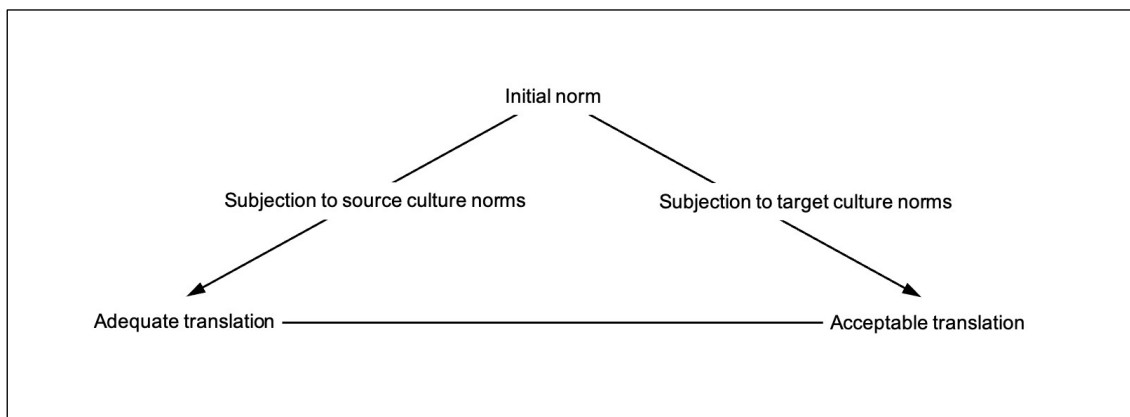


Figure 2.22: Toury's initial norm and the continuum of adequate and acceptable translation (Munday, 2012: 173)

When a translation is labelled as adequate, such a translation is considered to align closely with the ST, thus allowing for some of the ST defining characteristics to come through in the TT, although certain alterations such as grammatical and semantic shifts will occur when transferring the message from the ST to the TT since they are obligatory. On the other hand, an acceptable translation will be one in which the target culture norms prevail, leading to a TT that tends to hide the fact that it is the result of a translational process.

Secondly, the *preliminary norms* are the lower order norms which, in Toury's (1995: 58) view, govern decisions concerning the overarching translation policy and the directness of translation in a given culture at a certain period of time. The translation policy refers to the factors that regulate the selection of texts to be translated into the TL for TL consumers in a specific language, culture and time. When investigating these norms, scholars should focus on the role played by the many stakeholders involved in the process of deciding which foreign works should be translated and which ones will not make it to the target culture. This exploration should consider the balance of power among the various agents as well as the existence of any rules and regulations that make impact on these decisions, such as potential limitations to the import of foreign films or to the number of productions that should be dubbed and/or subtitled by governmental appointed language services providers (Díaz Cintas, 2004). The directness of

translation concerns the languages of the texts to be translated, such as whether or not these texts can be translated through an intermediate, pivot language, for instance, the subtitling into Thai of an audiovisual production shot originally in Chinese via English, or whether the use of intermediate languages is accepted as a valid step in the translation process, or disapproved in the TC. The implications of such translational approach, including the potential interferences of the pivot language in the ensuing target text, are also a fertile ground for research.

Thirdly, *operational norms* are those that guide the translator's work and "direct actual decisions made during the translation process" (Toury, 1995: 54). In this sense, they are the ones governing, directly or indirectly, the textual relationships that finally get established between the target and the source texts. Operational norms can be further divided into two sub-categories: *matricial* and *textual-linguistic*. The former relates to aspects of translations such as completeness of the TT and distribution of the textual material. Phenomena including, for example, omissions, additions and adaptations of passages or footnotes fall under the exploratory remit of this category. Textual linguistic norms, on the other hand, pertain to the way in which the translation is carried out with regard to the transfer of ST linguistic material into the TT, and focus on decisions taken when dealing with the transposition of lexical items, phrases and stylistic features (Munday, 2012: 174). Furthermore, according to Toury (1995: 59), textual-linguistic norms "may either be *general*, and hence apply to translation qua translation, or *particular*, in which case they would pertain to a particular text-type and/or mode of translation only", an aspect that is particularly salient in the case of professional practices such as dubbing and subtitling, which are particularly idiosyncratic because of the various spatial and temporal limitations that impinge on them.

2.5.2.2 *Chesterman's translation norms*

Building on the theoretical work propelled by Toury (1980, 1995), Chesterman (1997) takes a revisionist approach to propose a complementary set of translational norms that enhance the classification proposed by Toury, particularly in the area of the initial and the operational norms. Adding to the

debate about norms, Chesterman (1997) proposes two new types, namely, expectancy norms and process or professional norms. The following figure offers a visual representation of the various norms put forward by Chesterman (1993, 1997) and discussed in the next paragraphs:

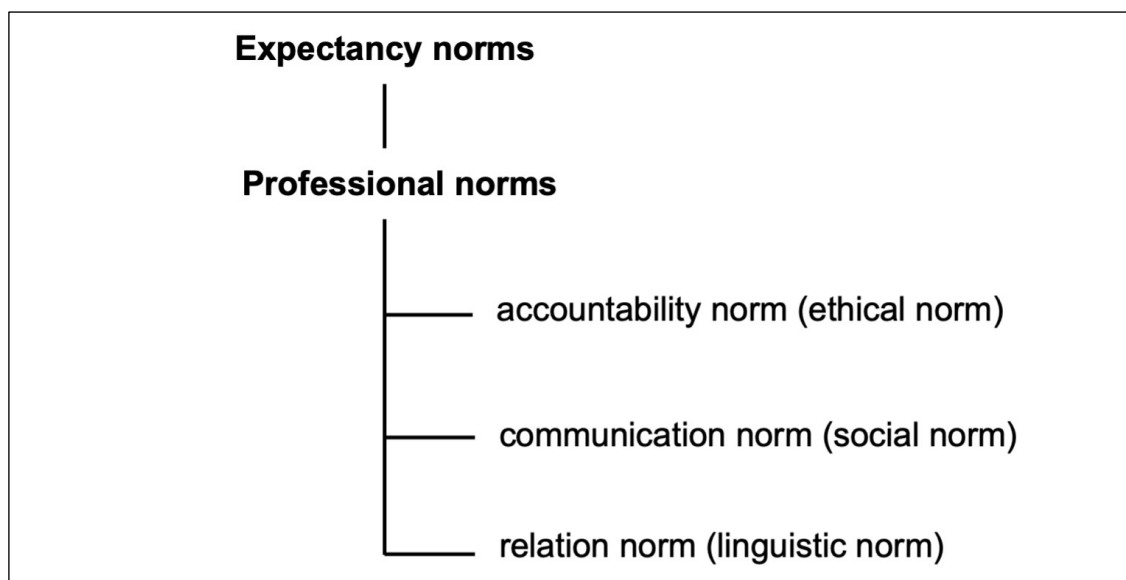


Figure 2.23: Chesterman's classification of norms (Chesterman: 1993, 1997)

Expectancy norms, also referred to by Munday (2012: 181) as 'product norms', are determined by target users' expectations of what a translation (of a certain sort) should look like. Various factors that govern these types of norms are, for instance, the need to align with a preponderant translation tradition that may exist in the TC or the need to mimic or adhere to the translation conventions that may have been followed in the transfer of similar, pre-existing text-types in the TL. In this respect, these norms take account of the readers' potential requirements for translation, that relate to aspects such as text-type and discourse conventions, style and the like. These expectations allow readers and translation critics to make evaluative judgments about the final product as they have preconceived notions and assumptions about what, in their opinion, constitutes a 'suitable' or 'acceptable' translation of a given genre and will approve of a translator whose works satisfies these expectations. For Chesterman (1997: 64), these expectations can also be influenced by the economic and ideological considerations that relate directly to the power relations that operate within and between cultural communities. When faced with expectancy norms, translators have two main choices: to obey them or to break them. Given the pressures of complying with

societal rules and conventions, any violation of norms risks leading to the rejection of the translation by the target audience, with the output being considered “inappropriate”. For this reason, if the translators want their translation work to be acceptable, they tend to choose to obey the norms.

Another key argument put forward by Chesterman (1997: 65-66), as regards expectancy norms, is the fact that they are validated primarily on the merit that they exist as general patterns in the target language community. In some cases, they are validated by some sort of a norm-authority that can be, for instance, a teacher, an examiner or a translation critic. These so-called ‘norm-authorities’ promote translation solutions and procedures that adhere to certain standards and become part of a “translation tradition”. For example, a translation may be expected to fulfil certain given TL criteria for readability and fluency. A literary critic, on the other hand, may critique a translation that deviates from the norm, and, as a result, this criticism may harm the reception of a book or an audiovisual production among the general target readers and viewers. However, as Chesterman (ibid.) points out, there are instances in which the norms sanctioned by these norm-authorities and the norms recognised by society in general may be in direct opposition to one another.

For a better understanding of the dynamics behind this conceptualisation, it is also important to build on a systematic and hierarchical taxonomy for expectation norms that includes both language-specific and language-independent norms, with a particular emphasis on pragmatic norms.

Operating at a lower level than expectancy norms, *professional norms* regulate the translation process itself, including the implementation of some accepted methods and strategies (ibid.: 67). They are determined by the expectancy norms and, as a result, are subordinate to them. To put it another way, translation processes tend to be dictated by the nature of the end-product expected by the target consumers. Chesterman (ibid.) proposes the following three types of professional norms:

- (a) The *accountability norm* is an ethical norm relating to professional standards of integrity and thoroughness. Under this perspective,

translators are expected to act in such a way that the demands of loyalty are met with regard to the producer of the original text, the commissioner of the translation, and the prospective readership.

- (b) The *communication norm* is a social norm in which the translator, whose role is understood as being that of a communication expert, strives for optimal communication among all parties concerned in the translation process, including the original writer and/or commissioner and the prospective readership.
- (c) The *relation norm* is a linguistic norm overseeing that the translator establishes and maintains an appropriate relation of relevant similarity between the ST and the TT. Translational equivalence between texts being a rather narrow and debatable notion, it rests on the translator's own decision to judge the appropriateness of such a relationship in any given case according to the nature of the text-type, the wishes of the commissioner, the intentions of the original writer, and the assumed needs of the prospective readers.

Chesterman (ibid.: 70) further highlights that, similarly to what happens in the case of the expectancy norms, the professional norms are partly validated by norm authorities such as other professionals and professional bodies, who are recognised as having norm-giving competence. Furthermore, the professional norms also govern the way in which a (competent) translator understands the niceties of a given ST, which, in turn, will be influenced by their own expectancy norms.

With regards to the potential advantages that the application of a theory of norms can have in the TS domain, Chesterman (1993) posits that norms can be applied in the real world on both practical and theoretical levels. On the practical front, the particular two types of translation norms discussed above – the professional and expectancy norms – carry clear pedagogical importance, a point that is further reinforced by Bartsch (1987: 178), when she forefronts the fact that “an important property of norms is that they have to be learned”. In this regard, Chesterman (1993: 18) postulates that if these norms are presented in an amenable manner, they can, for instance, be explicitly taught to translator

trainees. In this way, they can become a part of the trainees' knowledge base and thereby aid in determining the most appropriate translational action as well as in promoting and perpetuating certain practices. These trainees are either taught explicitly, as authority-given norms, or implicitly, as existence-validated norms, via observation of certain behavioural patterns that are considered to be exemplary.

On the theoretical front, an exploratory approach of this nature, based on the value of norms, has the potential to create an organising structure which would provide coherence to the vast array of fragmented information we presently possess regarding translation practice. Additionally, in Chesterman's (1997) view, norms are also a significant tool in the process of assessing translation quality, which requires the drafting of a clear statement of the relevant norms against which quality can be judged.

When it comes to the application of translational norms in the specific field of AVT, Díaz Cintas (2004) elaborates further on the concept of norms, along with those of polysystem and patronage, and proposes a theoretical framework that permits AVT to be approached from an intercultural rather than purely linguistic standpoint. As a result, this approach assists AVT scholars in avoiding the risk of being too prescriptive in their investigations, by advocating greater academic attention to the audiences and to the role of the TT in the TC. As already mentioned, the success of the concept of norms in AVT academic circles has been duly discussed by Díaz Cintas (2004: 26), who highlights the heuristic power of such notion by stating that:

At a macro-structural level, these norms allow us to determine which are the distinctive characteristics that regulate the delivery of the dubbed or subtitled discourse, bearing in mind the many different constraints imposed by the medium. At a micro-structural level, they help us to observe the translator's behaviour in the linguistic mediation.

In contrast to literary translations, it is commonly acknowledged that the localisation of an audiovisual production from a SL into a TL generally undergoes various stages and involves more agents before reaching the TL audience's screens. As a result, translation norms can be detected throughout the whole

process, not only at the level of the individual translators but also of the various other agents and professionals who also partake in this team effort – adaptors, dubbing directors, voice talents, technicians, linguistic advisers – and represent the interests of the laboratories, studios, production and distribution companies, television (TV) stations and, more recently, OTT providers.

After having provided a detailed analysis of the dubbing practice, in general, and the current situation of dubbing in Thailand, in particular, and having presented the theoretical framework underpinning this research, the following chapter focuses on the translation done for children, as well as on the nature of wordplay and the challenges it presents when it has to be dubbed from English into Thai.

Chapter 3

Translating for Children and Dubbing Wordplay

3.1 Introduction

This chapter helps to shed light on translation for children and discusses some of the most prominent research conducted in this particular field. Little research has been done on translating for children to date and even less has been published in the particular area of the translation of audiovisual texts specifically aimed at young audiences. Before reviewing the most seminal works that have been written on translating for children, it is first of all worth discussing what is generally understood by terms like *child* and *childhood*. In this respect, Oittinen (2000: 4) states that “there is little consensus on the definition of childhood”, and, according to O’Connell (2003a: 226), the term *children* “is so general as to make it somewhat difficult to talk in any great detail about texts for children without qualifying the term in some way”. In a later work, O’Connell (2010: 268) argues that:

Researchers into children’s literature have shown that what we understand by *children*, is influenced to a considerable extent on a range of variables such as age, education, nationality, ethnicity, class and gender. Just as the notions of children and childhood may be fluid across geographical and cultural borders, they have been shown also to shift over time.

She goes on to explain that “in Ireland, we generally consider those between 0-12 to be children” (ibid.: 269) and, given the need to take an operational decision, she opts to use this age bracket as the basis for her designation of children. As regards the definition of *childhood* in the UK, Lathey (2006: 5) highlights the constantly changing age brackets employed to delineate such a term, illustrating how the age permissible to purchase cigarettes, alcohol or engage in sexual activity in the UK has been revised a number of times in the second half of the 20th century. She then adds that the childhood of British children is officially ended when they reach the age of 18 rather than 21, as was

the case in the past. The author then further discusses the various stages into which childhood has been subdivided for marketing purposes:

Childhood, since it was first designated as a discrete phase of life, has always been a flexible period that is adjusted to meet economic necessity. In the global market of the early 21st century, concepts of childhood depend increasingly on the initiatives of the fashion, games and toy industries, and marketing strategies divide childhood into phases: the 'pre-schooler', the 'pre-teen', the 'adolescent', the 'young adult' and so on. (ibid.)

In the context of Thailand, several operational definitions can be found of the terms *child* and *childhood*. The 2011 edition of the Royal Institute Dictionary (Royal Institute of Thailand, 2013, my translation) offers a rather broad and vague definition of the term *child* as: "a person of a young age". In the view of Chamnian Chuangchote (1986), one of Thailand's most renowned scholars of children's psychology, childhood can be categorised into two main stages: early childhood, referring to children aged between 3 and 5 years; and late childhood, covering children who are aged between 6 and 12 years. For the purpose of mutual understanding, the age range of early and late childhood proposed by Chuangchote is combined to form the definition of the term in this thesis, meaning *child* is used hereafter to refer specifically to children aged 3 to 12 years.

In the widely explored field of literary studies, O'Connell (2010) highlights the fact that the encompassing term *children's literature* covers a variety of genres such as nursery rhymes, songs, poems, nonsense verse, riddles, fairy tales, folktales, picture books, cartoon and comic strips. In today's society, according to O'Connell (1999: 214), even highly literate children with extensive access to books, comics and magazines seem to rely much more on oral/aural communication than the previous generations, due partly to the great impact that major technological advances in the field of audiovisual communication are having on the role of the printed word in the education and development of young people. A similar conceptualisation is shared by a Swedish author and translator of several children's books, Lennart Hellsing, who sees children's literature as a very broad field that has increasingly come to encompass everything a child reads or listens to (in Oittinen, 1993: 37).

As for children's films, understood as a text type different from children's literature, its definition is equally complex and slippery. According to Bazalgette and Staples (1995: 94-95), the term *children's film* is considered to be a European expression whilst *family film* is the preferred nomenclature in the USA. These two terms can mean simply the screening of films for a general audience consisting of some children or the production of films dedicated mainly to young viewership, and, by *children*, the authors refer to young people whose age is under twelve (ibid.: 92). Booker (2010: xvi), meanwhile, highlights, in a rather vague fashion, that: "for me, children's films are largely defined simply as the films that have interested me primarily as potential viewing matter for my sons". Wojcik-Andrews (2000: 1) is another scholar who underlines the difficulty of offering a clear-cut definition of this concept, when he affirms, from a rather idiosyncratic viewpoint, that "my own understanding of children's films grew out of various personal experiences" and "[n]ot all children's films are just about children and not all films children see are just children's films. Defining a children's film, and thus the child viewer said films presuppose, is something of an impossibility" (ibid.: 7). According to the author, children's films can be defined in various ways as, for instance, "films aimed at children, films about childhood, and films children see regardless of whether or not they are children's films" (ibid.: 19). Lyden (2003: 191) also adds to the debate on the heterogeneous nature of the term *children's film* and its audience by stating that children's films are mainly created around the expectations by children, although they are "clearly made for children, as well as for the parents who take them to the movies". For the purposes of this research, children's films are taken to mean children-oriented films primarily produced for children as the main target audience, whether for the sheer purpose of entertainment or education and irrespective of whether they may also be enjoyed by an adult audience.

To refer to the consumer of the many texts intended for children, Oittinen (1993: 10) suggests the use of the more suitable general term *receptor* rather than *reader*. When it comes to the education and entertainment for young people, O'Connell (2003a: 226) is of the opinion that video games, radio and television programmes as well as numerous other kinds of audiovisual material have become just as important as books in today's society. Puurtinen (1998: 525-526), another scholar whose works focus mainly on children's literature and translation,

notes four clear purposes which adults expect children's texts to fulfil: (1) entertainment, (2) development of linguistic skills, (3) socialisation and (4) the acquisition of world knowledge. Despite Puurtinen (ibid.) exclusively addressing literary texts, I would like to argue that the aforementioned four objectives are equally applicable to films and programmes targeted particularly at children. Some of these functions can, of course, be found in texts written for adults, but it is their concurrent presence in the same work that clearly stresses that texts written and produced for children are eminently different from those intended for adults.

Furthermore, O'Connell (2010: 273) summarises the distinctive features which characterise texts produced for children as follows:

- a) they must have a *dual* appeal, i.e. they must be of interest to both adults and children (Puurtinen, 1995). To be successful and accepted, first, they must appeal to the tastes and expectations of adult readers if they are to reach their intended child audience, as it is the adults who will most likely buy or procure them;
- b) they are often *ambivalent* texts (Shavit, 1986), in the sense that they can be read and comprehended on two distinct levels, for children and adults;
- c) their authors, as also pointed out by Reiss (1982), Briggs (1989) and O'Sullivan (2000, 2005), are not members of the target audience; and
- d) they have a *multi-functional* dimension as they are not only produced to entertain but also to develop language and socialisation skills as well as to contribute to the acquisition of world and encyclopedic knowledge, as discussed by Puurtinen (1995).

From a translational perspective, Lathey (2006: 3) observes that "when viewed through the finely ground lens of the act of translation, the transposition of a children's text from one language and culture to another reflects differing expectations and interpretations of childhood". The general challenges posed by the translation of children's literature are thought to be broadly the same as that of adults' and the main difference seems to be in the way in which the range of

available translation strategies is employed by the translators at work. For instance, due to the ambiguity of some of children's source texts, translators may feel compelled to implement techniques such as adaptation, omission or simplification in order to arrive at a more univocal translation that will be easier to comprehend by the young audience in the target language and culture. In defence of such latitude in the manipulation of source texts, Shavit (1986: 171-172) explains that:

The translator of children's literature can permit himself great liberties regarding the text because of the peripheral position children's literature occupies in the polysystem. He is allowed to manipulate the text in various ways, as long as he considers the following principles on which translation of children is usually based:






- Adjusting the text in order to make it more appropriate and useful to the child, in accordance with what society thinks is good for the child.
- Adjusting plot, characterization and language to the child's level of comprehension and his reading abilities.

The scholar further states that due to the peripheral position of children's literature in the literary polysystem of most cultures, the activities of writing or translating for children are subject to specific social constraints and it is precisely this marginal position that enables the translators "to manipulate the text in various ways by changing, enlarging, or abridging it, or by deleting or adding to it" (ibid.: 112), the practices of which are less common in texts translated for an adult readership, which more frequently occupies the central position in the literary polysystem.


In Thailand, the age range proposed by Chamnian Chuangchote (1986) to define childhood, i.e. from 3 to 12, is also employed as a criterion for the content rating of television programmes by the National Broadcasting and Telecommunications Commission (NBTC), which was first promulgated on 15 October 2007. As seen in Table 3.1 below, of the six proposed classifications, the first two, labelled in green, cover TV programmes targeted at young audiences: ๑๓+ refers to content tailored to preschool children aged between three and five and ๑๖+ refers to content tailored to children aged between six and twelve.

makes reference to content deemed suitable for children between the ages of six and 12.⁹ The remaining classifications are aimed at adults:

Table 3.1: Thailand's television content rating system

Rating symbol	Description	Airing period
	Content suitable for preschool children aged 3-5 years old.	No restriction.
	Content suitable for children aged 6-12 years old.	No restriction.
	Content suitable for general audience.	No restriction.
	Content suitable for audiences over the age of 13. Younger audiences should receive parental guidance.	Between 8:30 pm and 5:00 am.
	Content suitable for audiences over the age of 18. Younger audiences should receive parental guidance.	Between 10:00 pm and 5:00 am.



⁹ ป in ป ๓+ is an abbreviation for ปฐมวัย [(pha thom ma wai), referring to preschool children] and ด, in ด ๖+, is also an abbreviation for เด็ก [(dek), kid or child]. As for ๓ and ๖, they are Thai numerals for 3 and 6, respectively.

	Adult content, unsuitable for children and youngsters.	Between 12:00 am and 5:00 am.
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The Thai Juvenile and Family Court and Juvenile and Family Case Procedure Act B.E. 2553 [2010] defines a child as a person not over 15 years of age (Thikhauttamakon, 2011), the very same definition also employed by the NBTC in their announcement on the regulations on programme scheduling for their broadcasting service (Royal Thai Government, 2013: 23).

As far as audiovisual content ratings are concerned, Thailand has another separate classification system, overseen by the Ministry of Culture, for motion pictures – as opposed to TV programmes - to be screened in cinemas nationwide. The most all-inclusive classification is ส ส่งเสริม, which refers to films whose main aim is to stimulate learning and thus whose consumption should be promoted widely. As shown in Table 3.2, the next classifications include ท ทั่วไป, which rates a film as appropriate for general audiences, and น ๑๓+, which marks a film as suitable for viewers over 13 years of age.¹⁰ The remaining classifications are for films restricted to adult audiences.

Table 3.2: Thailand's cinema ratings system

Rating symbol	Description
	This film stimulates learning and should be promoted for viewing.
	This film is suitable for general audiences.

¹⁰ ส is an abbreviation for ส่งเสริม [(song soem), to promote], ท is an abbreviation for ทั่วไป [(tua pai), general] and น is an abbreviation for แนะนำ [(nae num), to guide, to suggest].

 <p>ภาพยนตร์เรื่องนี้ เหมาะสมกับผู้ที่มีอายุ ตั้งแต่ ๑๓ ปีขึ้นไป</p>	This film is suitable for audiences over 13 years of age.
 <p>ภาพยนตร์เรื่องนี้ เหมาะสมกับผู้ที่มีอายุ ตั้งแต่ ๑๕ ปีขึ้นไป</p>	This film is suitable for audiences over 15 years of age.
 <p>ภาพยนตร์เรื่องนี้ เหมาะสมกับผู้ที่มีอายุ ตั้งแต่ ๑๘ ปีขึ้นไป</p>	This film is suitable for audiences over 18 years of age.
 <p>ภาพยนตร์เรื่องนี้ ห้ามผู้ที่มีอายุต่ำกว่า ๒๐ ปี ดู</p>	This film prohibits audiences under the age of 20 years from viewing.

3.2 Translating children's programmes: dubbing and subtitling

The main constraints of AVT derive mainly from the polysemiotic nature of the text they deal with. According to scholars like Chiaro (2009) and Díaz Cintas and Orero (2010), dubbing, as one of the two most popular and dominant AVT modes, is deemed to be ideal for the translation of children's films and programmes, even in subtitling countries, for reasons that will be discussed later in this section. As highlighted by O'Connell (2010: 267):

[T]here is no doubt that dubbing is the primary audiovisual translation method used throughout the world when children are the main target audiences, regardless of whether a particular country is normally categorised as a predominantly dubbing or subtitling country.

Taking The Netherlands as an example, Scholtes (2016: 14) remarks that although dubbing “is often used around the world and in Europe, it is used much less in the Netherlands than subtitling is. In fact, the most prevalent use of dubbing in Dutch television and theatres it [sic] found in children's and family films and shows”. Therefore, as concluded by the author, “dubbing in the Netherlands is exclusively aimed at children” (ibid.: 3). Likewise, in Finland, dubbing is reserved only for audiovisual programmes directed at children (Bertell, 2014: 6).

When it comes to the advantages and disadvantages of the two AVT modes, Pérez González (2009: 17) is of the opinion that - as opposed to subtitling - dubbing reduces the amount of processing effort required on the part of the audience and concludes that this translational practice is therefore the most effective method to translate audiovisual programmes addressed particularly to children or viewers with a limited degree of literacy. In discussing the virtues of dubbing for children, O'Connell (1998: 65-71) affirms that "although up to ten times more expensive than subtitling, dubbing is the preferred type of screen translation for younger children whose reading skills make following subtitles a little difficult".

Indeed, in spite of its advantages of being less time consuming and far less expensive than dubbing, subtitling is considered a less desirable and effective option when translating for a child audience, as their reading skills may not be sufficiently developed to keep up with the presentation pace of the text that appears on the screen. Having said that, many children's films and programmes still offer subtitles, presumably for consumption by adults and older children as well as for the accessibility by the deaf and the hard-of-hearing viewers, who can then better follow the programmes. As O'Connell (2003b: 101) confirms, "some children's programmes are broadcast with subtitles, e.g. intralingual subtitles to assist older deaf children". In her later work, O'Connell (2010: 267) explains the reasons why subtitles are not an appropriate AVT mode for the translation of children's programmes as follows:

[some] children cannot read at all, many have quite poor reading skills and the average reading speed would have to be reduced further, depending on the age and literacy levels of the viewers and resulting in even more summarising than in adult subtitles.

Yet, notwithstanding the above-mentioned salient advantages, dubbing children's programmes may also have its own downsides. In the view of Tănase (2014: 972), dubbing prevents children from being exposed to foreign languages at a young age, when language acquisition is much easier to achieve. Furthermore, referring in particular to the case of Romania, the scholar bemoans the fact that some TV channels that broadcast cartoon series tend to hire a rather limited number of voice actors, which results in a negative outcome, whereby several

characters may end up having very similar voices and little differences can be appreciated in terms of specific accents or vocal intonation (ibid.: 973). In an attempt to balance the use of both AVT practices in the country, Tănase then suggests that it would probably be more beneficial if two- to seven-year-olds were to be offered the dubbed versions of their favourite cartoons, while eight- to twelve-year-olds could be given the opportunity to have access, instead, to dubbed and subtitled episodes of their favourite animated series (ibid.).

However, given today's modern technological advancements, audiovisual productions aimed at children are now offered both dubbed and subtitled on various platforms, e.g. the Internet, VOD, and as home entertainment products, thus handing the ultimate choice of how to watch them to the audience. In home entertainment products like DVDs and Blu-rays, a wide selection of languages are normally incorporated as audio tracks and – often both intralingual and interlingual – subtitles. Figure 3.1 (bit.ly/2DSi1Lb) illustrates an example where the DVD of Walt Disney's *Winnie the Pooh: The Many Adventures of Winnie the Pooh* (John Lounsbery and Wolfgang Reitherman, 1977) contains the original production in English in conjunction with two Norwegian and Danish dubbed soundtracks, including subtitles in three languages, i.e. English, Norwegian and Danish, for both the hearing and the deaf and hard-of-hearing audiences:

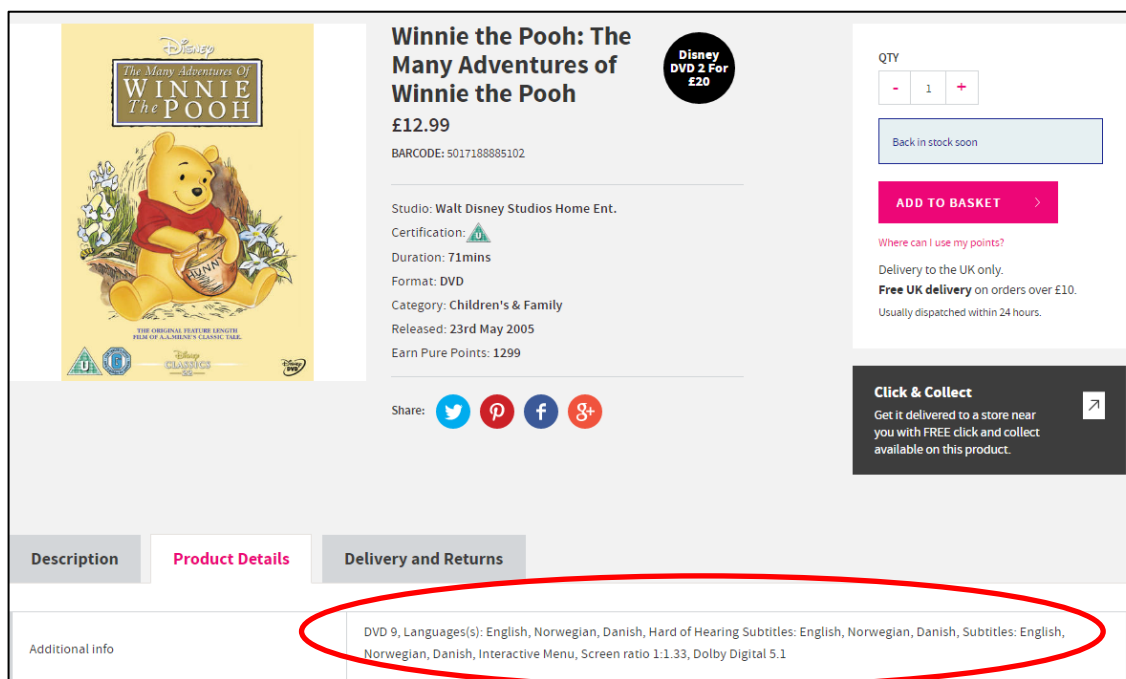


Figure 3.1: Walt Disney's *Winnie the Pooh: The Many Adventures of Winnie the Pooh* DVD is available with audios and subtitles in multiple languages

Despite the various benefits, as explained above, subtitling for a specific group of viewers such as children also has its downsides. Arguably, some linguistic features of an audiovisual production may be unavoidably lost when condensing the original dialogue to adhere to the spatial and temporal constraints that characterises subtitling. According to Tortoriello (2006: 56), an average subtitling display rate for a programme distributed on DVD is 160 words per minute, whereas the ideal reading speed for a programme targeted at children is much lower, standing at some 120 words per minute. Thus, in order to allow the young audiences to comfortably follow the ongoing content, shortening the amount of text appearing on the screen while subtitling children's programmes is a challenging yet indispensable task to the subtitling translator. In other words, apart from carrying out the usual linguistic transfer of the dialogue exchanges from a source language into a target language, the subtitler needs to further make extra cognitive efforts to determine "what is core and what is redundant in any specific context" (ibid.), so as to produce a set of TL subtitles that are most appropriate for the young viewership. In this process, some parts of the original linguistic content may need to be edited down or completely omitted to make sure that the ensuing translation and subtitles adhere to the appropriate length and display rate. As suggested by Tortoriello (ibid.), this edit-down approach is primarily aimed at two specific groups of the young audience: children who possess slow-reading skills and have just learned the alphabet; and pre-school children for whom their parents or other adults might read the subtitles.

3.3 Dubbing children's programmes: the linguistic dimension

Though not very common, inappropriate content, be it verbal or visual, may be included in some programmes intended specifically for young audiences. For some adults, such material, particularly the linguistic expressions, may have a negative impact on the learning as well as the viewing experience of the young viewership and they insist that such elements be handled appropriately, which usually is done in the form of ideological manipulation. When translating audiovisual productions aimed at children, Di Giovanni (2010: 318) recommends translators to pay close and careful attention to the linguistic elements by making the following point:

Children have been said to be passive receivers of audiovisual texts, as no active involvement on their part is needed when watching cartoons [...]. And if they are passive receivers, they are indeed more vulnerable to whatever comes to them through the small screen, thus urging for greater attention from writers, translator and commissioners.

Apart from a combination of excellent video, sound and graphic definition, the success of a children's programme also rests on the use of creative language and the inclusion in the dialogue of a good balance of cultural references, jokes and puns. As put forward by Lathey (2006: 10), repetition, rhyme, onomatopoeia, wordplay as well as nonsense are all essential linguistic features commonly found in literary texts intended for young readers, which call for some degree of creativity by the translator who needs to translate them into the target language. In the same vein, Tortoriello (2006: 55) notes that "the frequency of occurrences of puns and cultural references [in cartoons] tends to be fairly high" and highlights that a very marked characteristic of cartoons and animated programmes is the high level of creativity contained within their use of language (ibid.: 57).

Yet, as alerted by Di Giovanni (2010: 318), using uncommon, non-spontaneous phrases in children's programmes may create confusion in their learning process as they risk mixing stimuli from the social environment in which they are growing up with those they can read in the texts or hear from the dialogue exchanges they are exposed to. Depending on their age and knowledge of the world, some children may not be capable of distinguishing what is most appropriate in different contexts, both in the original and the target languages and cultures.

Another significant aspect a translator must consider when undertaking the translation of children's (audiovisual) texts is the potential use in the source text of words or phrases that might be regarded as vulgar or even taboo. As elucidated by Díaz Cintas and Remael (2007: 196), these emotionally charged language elements range from taboo words, swearwords to interjections and their roles are to fulfil specific functions in the dialogic interaction among the characters as well as in the film diegesis. According to Scholtes (2016: 25), such words "at the very least set the tone of the text even if they do not have lexical meaning", and as a result they should find their way into the translated version. In Tortoriello's (2006: 59) opinion, even though this is not a common challenge,

since swearwords are seldom present in children's programmes, translators must be on the lookout and apply the appropriate strategies when confronted with their translation since, as asserted by Díaz Cintas and Remael (2007: 196), "deleting them is certainly not the only or the best option available", particularly in subtitling.

Taking *Winnie the Pooh*, a children's audiovisual production aimed at the very young audience, as an example, Tortoriello (2006) stresses the appropriateness and idiosyncrasy of the language used by all characters in the TV programme. In her own words:

the register of the language used by all the different characters never falls below a certain level of formality. The register is never too colloquial. It can be informal, but hardly ever slang, and above all, it never resorts to swearing. Interjections and exclamations may be strange, sometimes even clearly old-fashioned, as in the case of 'bother', but they are never rude. Swearwords seldom enter a children's programme, and the translator must bear this in mind. (ibid.: 59)

The practice of refraining from incorporating inappropriate language in children's literature is also observed by Toivonen (2001), who cites as an example the instruction manual distributed by a Danish publisher to other publishers in different countries and containing the strict guidelines to be followed when translating Disney comics. A case in point is *Aku Ankka*, a Finnish comic magazine that carries out the translation of their comic strips in rigid compliance with the translational instructions provided by the Danish publishing house. Owing to the fact that their readership base is largely comprised of children, the magazine translators are strongly advised to avoid using any bad and curse words as well as too much slang (ibid., in Koponen, 2004: 31-32).

In the same vein, the publishers of the Harry Potter series in Spain do not allow the inclusion of any rude words in the translation, nor do they accept the kind of low register used by Hagrid and some of the teenage characters, which means the register of these characters is formally elevated and sanitised before it reaches the intended audience in the target language (Pascua- Febles, 2010: 163). Yet, Di Giovanni (2010: 318) bemoans the negative side of excessive manipulation of the original text targeted at young audiences, when she asserts that:

Even though we all believe in the power of the media to shape children's identities and manners, and are aware of the need for control of the use of "appropriate" language in audiovisual texts and their translations, we should also be careful not to take appropriateness as an excuse to exceed in educational intentions and efface spontaneity, wit and variety in dialogues.

O'Connell (2003a: 229) is another scholar who deplores the systematic sanitising found in the translation of coarse linguistic features present in children's programmes, which may have been very intentionally included in the original by the author/producer in an attempt to appeal to young children, "who are [still] adding to their wordstore on an ongoing basis".

The translation of cultural references is another challenging area concerning the linguistic transfer of texts aimed at children, which on occasions may be too cryptic for children that are raised in different cultural environments to comprehend. In this regard, Lathey (2006) points out that, due to the relatively little world knowledge of most young readers, the translators at work must not expect them to immediately grasp the meaning of such foreign linguistic items unknown to them and highlights the use of a localisation or domestication approach as a potential solution. In her own words:

A developmental issue that concerns the translators of children's texts is the inevitable limitation to the young reader's world knowledge. Young readers cannot be expected to have acquired the breadth of understanding of other cultures, languages and geographies that are taken for granted in an adult readership. Since translators' footnotes are an unsatisfactory solution to this problem, localisation or 'domestication' (Venuti, 2000) is a frequently used but contentious tactic in children's texts. (ibid.: 7)

In this respect, Tortoriello (2006: 55) concurs that "when subtitling for a very young audience, with a rather limited knowledge of the world and a black-and-white vision of life, any cultural reference must be made immediately comprehensible" since children are not yet cognitively equipped to immediately decode cultural oddities. It is worth noting that such a domestication-oriented approach can, too, be applied to the professional practice of dubbing.

Frank (2007: 15), however, begs to disagree on the grounds that, to her mind, although "[c]hildren's life experiences might be narrower than those of adults, [...]"

this does not equate with an inability to comprehend otherness". Indeed, the author contends that the implementation of domestication might do more harm than good since it "denies the ability of children's imaginations to override national boundaries in the encounter with unfamiliar people and places" (ibid.).

Other than the translators, relevant professionals like dialogue writers, dubbing directors, and voice actors, are also key stakeholders who have decision-making authority over the process of dubbing children's audiovisual programmes into a target language. Apart from articulating the translated dialogue lines with precision, voice actors can also suggest words or phrases that, in their opinion, fit better with the original character's lip movements or can point out any possible inconsistencies or mistakes made by the translators. In this respect, Wright and Lallo (2013: 221) expand the role of these professionals, when they state that:

Dubbing artists need a good command of the target language, which includes a proficiency in pronunciation and grammar and a knowledge of colloquialisms. They need some familiarity with the cultural differences between the two countries—the country of origin and the country that is receiving the new language version of the animated film or cartoon. A background in the study of language is helpful. An actor with a good language background can sometimes suggest a phrase that syncs up better than a phrase in the script that isn't working.

To sum up, when dealing with the dubbing translation as well as the revoicing of children's audiovisual productions, translators and voice talents alike need to be fully aware of the numerous factors discussed above, in the hope that in that way they will be able to offer the most appropriate end product in the target language and culture. As Chiaro (2009: 164) rightfully states, "screen translation is a service. It is only right that consumers of this service receive high-quality products. [...] All the subtitling and dubbing software imaginable cannot replace a good translation".

3.4 Dubbing children's programmes: the technical challenges

O'Connell (2003b, in O'Sullivan, 2013: 459) postulates that the technical difficulties related to dubbing, together with its collaborative nature, are the main reasons why the linguistic challenges of dubbing for specific audiences such as

children have not yet been closely investigated in today's academic arena. As far as lip synchrony is concerned, live-action films tend to present more challenges during the dubbing production process than animated programmes dubbed for children since the main focus of attention of such young viewership is not on the lip synchrony of the characters, but rather on the overall content and events of the programmes unfolding in front of them. This is particularly true in the case of animations. Unlike in high-budget Hollywood blockbusters, in low-budget animated programmes, the mouths of the onscreen characters, be they human or animal, tend to move randomly rather than being specifically tailored to truly reflect the phonetic articulation of what is meant to be spoken by the characters. The illusion that the animated characters are speaking is normally sufficient.

Having said that, animated films produced by Walt Disney (some of which are included in the corpus of this study), including various other world-renowned animation houses such as Blue Sky Studios, Warner Bros Animation, DreamWorks Animation, to name but a few, are known to be more technically sophisticated than those manufactured by smaller production companies, particularly in terms of lip synchrony. As corroborated by O'Connell (2010: 276) that "an exception is animation of the quality produced by Disney [...], where the animation of lips and mouths can be very accurate". Dubbing Disney animated productions, therefore, might pose more lip synchrony constraints than other types of cartoons. Nonetheless, Chaume (2004b:49) explains that

A lower standard of synchronization quality is acceptable in the cartoon genre, both in lip synchrony and isochrony, as child audiences will not notice any delay, nor will they demand higher synchronization quality.

In O'Connell's (2010: 275) view, too much emphasis has been placed on the constraints imposed by lip-synch, when she claims that many, "theses and textbooks on audiovisual translation have tended to exaggerate the difficulties associated with dubbing, mainly by focusing on lip-synch dubbing". She acknowledges that dubbing children's programmes is less challenging than other types of productions, when she further argues that "dubbing, but especially dubbing for children, does not typically have to meet the whole range of challenges associated with lip synch dubbing as described in the academic

literature” (ibid.). In accordance with Chaume’s (2004a: 46) view on the impositions of synchronisation on dubbing (see section 2.2.1), the scholar’s recommendations on the particular case of cartoons are worth quoting at length:

In cartoons synchronization is applied when the cartoon characters are on field, on screen, although the synchrony demanded is in fact minimal. Because the characters obviously do not speak, but rather move their lips almost randomly without actually pronouncing the words, a precise phonetic adaptation is not necessary, except in the case of extreme close-ups or detailed shots in which the character seemingly pronounces an open vowel. [...] Child audiences are not demanding as far as synchronization is concerned, and neither isochrony nor lip synchrony is strictly applied. In contrast, kinetic synchrony is important to children’s cartoon programs, as the cartoon characters tend to gesticulate in an exaggerated way to capture the attention of their young viewers. These gestures should be accompanied by a coherent translation.

The way synchronisation in children’s animated productions is undertaken also differs from country to country and may respond to some requests or indications expressed by the clients and/or the dubbing directors. In discussing the dubbing of animated productions in Japan, Wright and Lallo (2013: 229), well-respected voice acting professionals, write that, “it is often less important to many Japanese dubbing directors to sync the sound track as exactly as it usually is in the West”. This more lenient attitude towards the lack of lip synchronisation in Japan might arise from the fact that Japanese viewers are not as particular as the US audiences when it comes to the lip movements of the onscreen characters and they are not bothered whether these movements are exactly synched, or not, with their dialogue. O’Connell (2010: 276) also agrees that, in relation to Whitman-Linsen’s (1992) category of phonetic/visual synchrony (see section 2.2.1), lip synchrony is often not a major problem when dubbing for children, and particularly so in the case of some genres of children’s programmes:

The dubbing of lower cost productions such as puppetry requires much less effort in terms of precise lip movements and thus shifts the challenge from the synchronization of precise lip movements to the achievement of syllable and sentence length synchrony, a much easier task.

Apart from lip synchronisation, the dubbing process of children’s animated programmes also entails further technical challenges. As children are traditionally deemed unskilled and incapable of carrying out the revoicing task, coupled with

the risk that their voices may crack with the passing years, most child characters, both boys and girls, featured in children's audiovisual programmes are usually revoiced (often also voiced in the original productions) by adult dubbing actors, who make their best attempt to bring these vibrant characters to life by sounding like children. With the exception of such countries as Thailand and Japan (see section 3.5), this practise is also fairly common in the US revoicing industry where, as illustrated by Wright and Lallo (2013: 5), Nancy Cartwright lends her voice to boy characters, among them Bart Simpson in the US animated sitcom *The Simpsons* (Matt Groening, 1989).

The casting of adult female voice actors to revoice child characters in audiovisual programmes also has its relative drawbacks. Though professional adult female voice actors are considered experienced and qualified to performing the revoicing task, their voices tend to lack certain attributes that the actual young voice talents naturally possess. These include a child's natural innocence, childish feelings and emotions, childlike voice quality in terms of pitch, volume and tone, and the way in which a child actually talks or sings with regard to articulation and pronunciation of words or expressions, all of which inarguably better match the original onscreen characters and cannot be emulated by even professional adult voice talents.

In order to deliver the best quality possible as well as to boost the credibility of dubbed productions, various skills that concern the work of the voice talents, as regards technical challenges, need to be taken into consideration. Based on their many years of first-hand experience as voicing professionals, Wright and Lallo (2013: 221) suggest that, to become a successful voice actor, some of the occupational qualities need to be acquired: a good retentive memory, a clear voice and good diction, and knowing voice placement in order to produce as close a voice to the original actor as possible. Furthermore, the voice actors also need to be able to imitate the original actors to a convincing extent and keep the voice and personality consistent throughout the programme, and to have a flexible voice as one actor may be asked to dub more than one character in a given programme (ibid.).

3.5 Distribution of dubbed children's programmes in Thailand

In addition to comics, Thai children and adults in Thailand have long enjoyed audiovisual genres such as cartoons and animated programmes, in parallel with the long-established history of Thailand's dubbing industry. From some of Japan's most classic and iconic productions, like *Doraemon* (Fujio F. Fujiko, 1979-2015) and *Dragon Ball Z* (Daisuke Nishio, 1996-2003), to Australia's joyful live-action *Banana in Pyjamas* (Michael Ailwood and Ian Munro, 1992-2001), and the USA's *Scooby-Doo* (Joe Ruby and Ken Spears, 1969-1991), dubbing has undoubtedly been instrumental in the tremendous success enjoyed by these world-famous children's programmes in Thailand. Similar to the evolution witnessed in other parts of the world, and as already discussed in section 3.1, Thailand has always preferred dubbing to subtitling when it comes to the translation of children's audiovisual products, particularly when they are broadcast on TV. In fact, the preference for dubbing is also prevalent in the translation of all other genres of foreign programmes broadcast nationally on TV, be it free-to-air, cable or pay-per-view. It goes without saying that dubbing is the default option for localising international audiovisual productions. As for subtitling, the same programmes may come with or without Thai subtitles and some viewers may choose to watch the foreign productions in their original language audio track, without any linguistic mediation, depending on their home TV reception system (see section 2.4.2).

When it comes to the distribution and showing of foreign children's animated pictures, Thailand employs slightly different ways of screening them throughout the country, depending particularly on the nationality of the films and the languages spoken. For instance, films originating in Japan, a country whose national language is much less familiar to Thai population than English, especially among young audiences, are normally screened exclusively dubbed in cinemas. *Crayon Shin-Chan: My Moving Story! Cactus Large Attack!* (Masakazu Hashimoto, 2015); *Doraemon: Nobita and the Birth of Japan 2016* (Shinnosuke Yakuwa, 2016) or *Pokémon the Movie: I Choose You!* (Kunihiko Yuyama, 2017) are among those previously screened dubbed in Thailand.

Meanwhile, animated Hollywood blockbusters such as *Hotel Transylvania 2* (Genndy Tartakovsky, 2015), *The Angry Birds Movie* (Clay Kaytis and Fergal Reilly, 2016), and *My Little Pony: The Movie* (Jayson Thiessen, 2017), are usually shown both dubbed and subtitled, particularly in Thailand's bigger cities such as Bangkok, Chiangmai, Udon Thani, Phuket and Samui. As a result, viewers can choose their preferred mode of AVT, though, granted, the dubbed versions tend to be available in a larger number of cinemas and for a longer period of time (see section 2.4.1). The same films are exhibited only dubbed in Thai in the rest of the country where their subtitled counterparts are merely able to draw smaller audiences and, consequently, are deemed unable to be financially successful.

In Thailand today, children's motion pictures have enjoyed greater popularity and received increased attention, so much so that there are theatres specifically devoted to children and family audiences. In November 2006, Thailand witnessed the opening of *Happiness World Screen* (Figure 3.2, bit.ly/38deh4K), the first family-friendly cinema located in central Bangkok. Spearheaded by the SF Group, the introduction of baby-friendly theatres is aimed at appealing directly to this specific segment of the audience:¹¹

¹¹ More details on SF's *Happiness World Screen* can be found at www.sfcinemacity.com/about-sf and bit.ly/2RwQpTB.

In the case of children's programmes released as home entertainment products, the situation may vary slightly. Animated films, especially those of Western or Japanese origin that are released on DVD and Blu-ray, tend to come with various audio tracks and subtitles in different languages, whilst smaller animations or cartoons, e.g. TV series, are mostly distributed solely dubbed in Thai. It can be argued that the subtitles found in children's programmes on all platforms throughout Thailand are not intended for younger children, but rather for teenage or adult viewers, who are keen to listen to the original soundtrack and possess sufficient linguistic skills to read the fleeting subtitles on the screen.

3.6 The dubbing voices in Thailand's revoicing industry

To date, not much literature on the dubbing of children's animated programmes is available with the exception of contributions by De Rosa (2011) and Babić (2015), each of which offers a comprehensive overview of the dubbing of children's animations in Italy and Croatia, respectively. Generally speaking, the process by which the dubbing of children's audiovisual programmes in Thailand is followed is very similar to that of films targeted at the adult population (see section 2.4.1). Of interest is the versatility of many Thai voice actors.¹² Similar to those in other countries, the common practice of dubbing in Thailand is to have Thai actors commissioned to perform only male voices for young and old characters, whereas Thai female actors can also lend their voices to young and old female characters including boys.¹³ This is perhaps due to the intrinsically different characteristics of their voices.

As shown in Figure 3.3 (bit.ly/2Pppcj8),¹⁴ a renowned Thai actor, music artist and dubbing actor, Sumet Ong-art [สุเมธ องอาจ], voices a variety of male characters, including teen men and adult men, in live-action and animation productions.

¹² A short behind-the-scenes video of an actual dubbing of children's cartoon telecast on *Modern Nine Cartoon* programme on one of Thailand's free-to-air TV channels, named *Channel 9 MCOT HD*, and performed by a team of only adult professional voice actors, can be found at bit.ly/2mQuys.

¹³ A short video of a Thai female actor lending her voice to a boy character can be found at bit.ly/2JIfNRM.

¹⁴ A photo collage of some of Ong-art's prominent voice performances compiled by the Facebook page *คนรักหนังพากย์ไทย* [(kon rak nung pak thai), Thai dubbed film lovers], as a tribute to his birthday.

On the other hand, as depicted in Figure 3.4 (bit.ly/2LAel50),¹⁵ a professional Thai female voice actor, named Benjaporn Chongsakul [เบญจพร ชงสกุล], performs as a number of characters including, among them, two boys (in the top right corner) who appear in Japanese anime series.



Figure 3.3: Thai voice actor Sumet Ong-art



Figure 3.4: Thai voice actress Benjaporn Chongsakul

Another example can be found in a behind-the-scenes interview footage of the Japanese animated feature film *Doraemon: Nobita and the Birth of Japan 2016*, the 36th movie version based on a classic manga series featuring a robotic cat named *Doraemon*, directed by Tsutomu Shibayama in 2016.¹⁶ In the film, four of the five male protagonists are dubbed by four Thai voice actresses consisting of three senior professionals, who have lent their voices to the very same characters for 36 consecutive years, and a junior dubbing actor. Similarly, in the original version, three of the said four characters are voiced by Japanese female voice talents, whilst the voice of the fourth character is lent by an actual dubbing actor instead. Moreover, in the Thai dubbed version of the long running *Doraemon* TV series, some of these veteran female voice actors also perform as

¹⁵ A photo collage of some of Chongsakul's prolific voice performances compiled by the Facebook page สัมภาษณ์นักพากย์ไทย [(sum pad nak pak thai), interviewing the Thai dubbers], as a tribute to her birthday.

¹⁶ The footage of the interview on dubbing animated children's films can be viewed at bit.ly/38q5gFI.

other supporting characters; some of them lend their voices to up to three different characters, of both genders.¹⁷

Along with the recent advances in digital technology and the potential for the production, distribution and exhibition of audiovisual material, the revoicing profession has started to change noticeably in the country. According to Somchai Srinetr [สมชาย ศรีเนตร, (thairath, 2014)], Dubbing Supervisor of SDI Media in Thailand, as a result of some requirements imposed by certain overseas distributors, Thailand's dubbing production of children's programmes has seen a development in which young dubbing artists have recently been involved in the dubbing process, a challenging approach which had never been done before. The underlying cause of the change lies in the realisation on the distributors' part that voice talent children can carry out voice dubbing tasks just as proficiently as the foreign children acting in the original versions (ibid.). The result is that more and more youngsters have been cast to voice child characters, both for dialogue exchanges and for any singing that may take place in the production.¹⁸ The upsurge in the number of foreign children's programmes being imported into the country, to be screened in cinemas and broadcast on numerous public and private TV channels nationwide, has coincided with the increased need in the dubbing industry to employ young voice artists.

The similar phenomenon of the increasing employment of young people in the US voice acting market is observed by Wright and Lallo (2013: 179). In their own words:

There is a growing use of children to play children in cartoons in the United States. More children are getting into the field. These kids need to have very good reading skills. Versatile adults are still playing children as well.

In Thailand, the most ideal age bracket for young female voice actors is believed to be between 7 and 15 years, whereas for young male voice actors it is preferred

¹⁷ A compilation of male and female voice actors, who carry out revoicing tasks in *Doraemon*, along with the name of their characters, can be found at bit.ly/2LwCA40.

¹⁸ A special scoop divided into a series of three short episodes, aired for the first time in 2014 on one of Thailand's free channels, *Maya Thairath*, the programme takes viewers on an informative tour behind the scenes of SDI Media (Thailand)'s dubbing process. Of special interest for this thesis is the episode on the dubbing of children's programmes featuring actual children who work as voice talents. These links can be found at bit.ly/2sXzXlr, bit.ly/2LuFHcM and bit.ly/2s9WE59.

that they are not over 12 years of age, for soon after they reach adolescence, their voice becomes harsher and deeper (thairath, 2014). As also highlighted by Sira Sukpattee [ศิริระ สุขพัฒน์ธี] (K Film, 2017a), Production Manager of the Dubbing Service at Kantana Sound Studio in Thailand, Kantana tends to cast a marginally older Thai child to revoice a slightly younger Western child character so as to better match the voice quality. This is due to the widespread belief in the profession that the original child character is generally more mature than Thai children of the same age, both in terms of their way of thinking and their manner of speaking and deepness of voice. In Sukpattee's (ibid.) opinion, at present, Thailand's dubbing industry largely lacks professional voice actors, in particular those who can perform the voices of child characters. Additionally, according to the feedback provided by some of his clients, the various voices appearing in their Thai dubbed products have become too repetitive. As a result, auditions to employ youngsters that can undertake these challenging tasks are constantly taking place, thereby giving new generations of voice artists an opportunity to enter the industry. Kasemsunt Lantomrattana [เกษมสันต์ ลันโทมรัตน์] (bit.ly/2RwVsDI) is a prime example of successful young voice talents, who has made a name for himself as a 13-year-old award-winning singer and talented voice actor after revoicing and singing the part of Miguel Rivera, the leading boy character in the Pixar animated feature film, *Coco* (Lee Unkrich, 2017).

As far as the voice quality of some of the dubbing actors in children's audiovisual programmes is concerned, most film distribution companies as well as Thai dubbing studios seem to be paying due attention to the matter. Apart from professional voice talents, and in a similar way as in the original productions, Thai celebrities are often commissioned to revoice distinct characters in the target productions of the children's films. Despite being well known in the country, though not as professional dubbing actors, many of these celebrities are chosen because they tend to possess certain skills deemed relevant and beneficial to the dubbing task. These skills may include singing necessary for musical films or audiovisual productions that feature plot-narrating or atmospheric songs. Occasionally, their popularity in the country or the fact that their voices bear much resemblance to those cast in the original productions might act as a key factor in drawing the audience to cinemas. This approach of incorporating local celebrities

in the revoicing process helps to promote the successful reception of the films in the nation as their names may have potential to attract fans to the cinemas, a suggestion which is also recommended by Thai PBS News (2014) in the context of Thailand.

As regards the voice casting of celebrities, especially for animated films, a similar approach is also undertaken in the USA as Wright and Lallo (2013: 5) confirm:

Businessmen feel that known celebrity names will bring in an audience, especially to films. Fans may go to see a celebrity's work, even when they can't see the celebrity himself. And a celebrity can give a film publicity by making the rounds of the television talk show circuit and talking about the film.

Apart from their popularity and power of attraction, celebrities are on occasions cast by executives and casting directors over professional voice talents for their acting expertise. The authors also highlight the fact that, “[s]tars can also bring in publicity for a film. A celebrity who’s had a great deal of experience in dramatic roles may be able to give the role more emotional depth. [...] Celebrities bring a lot of confidence and reality to the role” (ibid.: 178). An example of a children’s film being revoiced by a Thai celebrity is Walt Disney’s *Maleficent* (Robert Stromberg, 2014), inspired by Walt Disney’s 1959 animated film *Sleeping Beauty*. The eponymous protagonist, Maleficent, is revoiced by a well-known Thai singer-actress called Rhatha Phongam [รฐา โพธิ์งาม] (bit.ly/2OXddue). More notable instances of Thai celebrities being featured in dubbed audiovisual productions can be found in the video shared at bit.ly/2ZhwtZn. Among the well-known celebrities compiled in the footage is Suphanni Jongjintanakarn [สุพรรณิ จงจินตนาการ], who lends her voice to Mulan in Walt Disney’s *Mulan* (Barry Cook and Tony Bancroft, 1998) and who has taken part in the localisation into Thai of numerous video games, as previously discussed in section 2.4.6.¹⁹

Commissioning celebrities for the revoicing tasks of audiovisual productions also has its relative disadvantages, particularly when it comes to their availability, or lack thereof, given their busy schedules. As Sukpattee (K Film, 2017b) points out,

¹⁹ More illustrative examples of Thai celebrities, both professional and nonprofessional, who lend their voices to Hollywood film characters can be found in the following link: bit.ly/2RwKVXj.

when involving celebrities in the dubbing process, overall satisfactory quality at their first attempts is of paramount importance for it is rather difficult to request them back at the studio to perform the revoicing task again. This is because they may no longer be available, especially when compared to professional dubbing actors whose time may be slightly more flexible. The recording quality that needs to be ensured for distribution and exhibition is measured against criteria such as vocal quality, mood and tone, before the recorded voice files can be given a pass. Once approved, the recorded voices will then go through further processes such as sound mixing. The final stage of the process is the delivery of the finalised product to the film distributor (K Film, 2017b).

To sum up, dubbing audiovisual programmes targeted particularly at a young audience is undeniably a sophisticated and challenging task. The entire revoicing process is carried out largely in a fashion similar to that for adult viewers. To make sure that an acceptable and successful result is yielded, special attention needs to be paid not only to the technical dimension but also to the linguistic makeup of the target dialogue, and this requires the active participation of various key stakeholders in the process, including the translator, the dialogue writer, the project manager, the dubbing director, the voice actor and the sound engineer.

After this thorough exploration of the dubbing of audiovisual productions for children in Thailand, the ensuing subsection explains and discusses the many concepts and definitions of wordplay and investigates the nature of the various techniques that are normally employed to deal with the translation of wordplay.

3.7 Wordplay: concepts and definitions

Generally regarded as one of the main forms of humour, together with sarcasm, irony and satire, wordplay is “the most obviously dependant on a form of wording, and therefore many authors have felt [it] to be the only kind of humour to constitute a proper object of linguistic studies” (Partington, 2009: 1794). Although the nature of wordplay, as well as its translation, has been increasingly discussed by scholars in recent years, especially in the field of literary translation (Klitgård, 2005; Díaz Pérez, 2010, 2013; Marco, 2010; Kjerkegaard, 2011), studies on AVT

of wordplay, especially those investigating wordplay in such a lesser-known language as Thai do not seem to have drawn the attention they deserve from either professionals or language experts. More interestingly, the situation is even direr in the case of studies on the translation of wordplay featured in audiovisual productions aimed at young audiences, a topic that lies at the centre of this research.

There are a healthy number of publications on the AVT of humour in general (Asimakoulas, 2004; Chiaro, 2006; Martínez-Sierra, 2006), yet when it comes to the linguistic transfer of wordplay in audiovisual productions, the amount of research available is evidently much smaller. Of the two most salient modes of AVT, i.e. subtitling and dubbing, the former has received more attention from translation studies scholars, with a higher volume of studies centring on the challenges of interlinguistic subtitling of wordplay. Among the publications that have been circulating in the field, those authored by Gottlieb (1997) and, more recently, Williamson and De Pedro Rico (2017) are perhaps the most seminal. Other works that have been written on the topic include a doctoral thesis authored by Schauffler (2012), which deals with an audience reception study of the subtitling techniques activated in the translation of wordplay in *Wallace and Gromit: A Matter of Loaf and Death* (Nick Park, 2008), a British stop-motion animated short film that is similar in genre to the selected corpus of this research. Meanwhile, the master's dissertations of Korhonen (2008), Verbruggen (2010) and Wibisono (2014) explore, respectively, techniques employed for the subtitling of wordplay in *The Simpsons* (James L. Brooks, Matt Groening and Sam Simon, 1989–present), the differences between Dutch fansubbed and officially subtitled wordplay in the British TV series *Fawlty Towers* (John Howard Davies and Bob Spiers, 1975-1979) and *Monty Python's Flying Circus* (Graham Chapman, Eric Idle and Terry Jones, 1969-1974), and the way in which wordplay has been tackled in the Bahasa Indonesia subtitles of the *Shrek* movie franchise. The list of academic output also consists of a journal paper authored by Tortoriello (2006), in which the author discusses the subtitling, from English into Italian, of puns together with various other linguistic features, namely cultural references, idiosyncratic language and neologisms, contained in five episodes of *Winnie the Pooh*, an animated TV programme aimed at a very young audience.

As far as the dubbing of wordplay is concerned, a few prominent works on the topic can be found, though they all explore it in conjunction with subtitling in a contrastive manner. In one of the earliest academic contributions, Pisek's (1997) pioneering work investigates the distinction between translation techniques employed for the dubbing and subtitling of comedic programmes from English into German by analysing the dubbing and subtitling of language play in a corpus of 18 animated feature films – both 2D and 3D – from a variety of US production studios. The comprehensive doctoral thesis authored by Schröter (2005) uncovers two essential factors that informed the translation of language play, namely, the type of the language play and the identity and working conditions of the translator in a large corpus of materials made up of 18 children's feature films, which is similar in nature to the corpus in this thesis. Meanwhile, in a more recent publication, the master's dissertation by Scholtes (2016) carries out a comparative analysis of Dutch dubbed and subtitled wordplay in nine Disney animated movies released between 1963 and 2011 and discovers that, as far as wordplay is concerned, literal translation is much more frequently employed in subtitles than in dubbing scripts, although, in the scholar's opinion, the humorous effect is better achieved in the dubbed versions. Her corpus consists of nine Walt Disney animated children's programmes dated between 1963 and 2011 and is also comparable to mine in terms of genre.

The term *wordplay* is also spelled as *word play* by some scholars on humour translation (Chiaro, 1992) and linguists (Ely and McCabe, 1994; Crystal, 1998), or as *word-play* by authors like Leech (1969), Nash (1985), Gordon (1986) and Dienhart (1998). In short, it is a textual phenomenon involving humorous exploitation of a word or linguistic expression in such a way that several meanings or applications of such a word or expression are simultaneously activated. The phenomenon is also referred to as *verbal play* (Chiaro, 1992), *punning* (Delabastita, 1997) and *playing upon words* (Stanley, 2001), and is regarded as a subcategory of the broader notion of *language play* by academics like Ely and McCabe (1994) and Schröter (2005, 2010). Schröter insists on hyphenating language-play, which is the spelling adopted in this research. In his work, Schröter (2005: 84) also explicitly confirms that "*wordplay* is normally used to designate a very important and prominent subcategory of what I call *language-play*, but a subcategory nonetheless", a notion to which I fully subscribe.

However, it should be noted that wordplay is itself an umbrella term containing further subcategories, as will be laid out in the following paragraphs.

Before the numerous available definitions of wordplay are discussed, it is of prime importance to note that there are variations in the way in which scholars use the terms *wordplay* and *pun*, two denominations often deemed to be synonyms. On the one hand, dictionaries such as *The Concise Oxford English Dictionary* and *Longman's Dictionary of English Language and Culture*, as well as a number of translation studies scholars like Redfern (1984), Delabastita (1993, 1996b, 1997), Pisek (1997) and Williamson and De Pedro Rico (2017), consider both terms to be synonymous and use them more or less interchangeably. On the other, Leech (1969), Leppihalme (1997a), Lladó (2002) and McDonough (2004), among others, treat puns as a subcategory of homophonous or paronymical wordplay (see section 3.9). Although puns in my study are categorised as an important subtype of language-play, on the grounds of their linguistic exploitation, for the purposes of simplicity and clarity, both terms – *wordplay* and *pun* – along with *language-play* are used interchangeably throughout the thesis.

As regards the nature of this linguistic phenomenon, Ely and McCabe (1994) view *language-play* as a hypernym which encompasses a diversity of playful subclasses such as sound play, wordplay, role play, and all kinds of verbal humour. For the authors, sound play is a repetitive, rhythmic and melodic phonation frequently featured in children's language; wordplay can be triggered by means of neologisms, repetition, imitation, rhyming and alterations in prosody as well as embellishments like metaphors and hyperboles; role play includes the use of utterances which adopt either another real or imagined voice; and verbal humour entails riddles, retorts, teases, sarcasm and nonsense humour.

Zabalbeascoa (2005: 193) regards wordplay as a rhetorical device employed to produce humour such as “puns, one liners, limericks, witticism, and so on”. Similarly, Chiaro (1992: 4) holds that this linguistic phenomenon is inextricably linked to humour and can be regarded as “every conceivable way in which language is used with the intent to amuse”. As also suggested by Chiaro (ibid.: 2), the definition of *wordplay* stretches beyond that of the term *joke* which, for the scholar, is a container that allows for the instantiation of such play on

words. To her mind, the umbrella term *wordplay* is specifically used to cover the type of *double entendre* commonly found in visual and verbal encounters such as face to face conversations, public speeches, headlines and graffiti (ibid.). According to the scholar, wordplay also covers numerous types of play on words, ranging from puns and spoonerisms to wisecracks and funny stories (ibid.: 4). The wide-ranging coverage of such linguistic feats by the term *wordplay* is a testament to how broad the concept of wordplay actually is and how variously it can be perceived and understood by different authors. As Korhonen (2008: 9) puts forward, many laypersons might consider wordplay to refer to any verbal message that is amusing or humorous, or simply a creative and playful approach to language use in their daily lives.

In Alexieva's (1997: 138) opinion, wordplay is a universal trait of language since it can occur in any language featuring words that have more than one meaning (polysemy), different words that have the same spelling or pronunciation (homographs and homophones, respectively), and synonymous or near-synonymous words which have different pragmatic meanings and evoke different associations. Needless to say, different languages call for different approaches when it comes to the creation of wordplay and different types of wordplay carry a dissimilar level of popularity depending on the actual language. According to Newmark (1988: 217), puns are most commonly used in the English and Chinese languages, with the English punning tradition dating back a long time. Some of the greatest and most widely recognised punsters in the literary world include Lewis Carroll, William Shakespeare and Oscar Wilde, to name but a few.

Due to the terminological fluidity, and for the purposes of this study, a working and operational definition of wordplay needs to be established, one that will help locate the instances of wordplay contained in the source materials and will aid in determining what counts as wordplay and what does not. The *Oxford English Dictionary* (OED, 2023: online) offers a definition of wordplay as follows: "[t]he witty exploitation of the meanings and ambiguities of words, especially in puns"; whereas in Redfern's (1984: 15, 82) words, it is "a verbal practical joke" or "a kind of code, which the reader, spectator or hearer is invited to crack". One of the most detailed and best regarded working definitions of wordplay, frequently

used by literary and translation scholars alike, is that of Delabastita (1993: 57), who has published extensively on the subject of wordplay in translation:

the general name indicating the various textual phenomena (i.e. on the level of performance or parole) in which certain features inherent in the structure of the language used (level of competence or langue) are exploited in such a way as to establish a communicatively significant, (near-) simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers).

In a bid to make it more precise and comprehensive, Delabastita later (1996b: 128) redefines wordplay as:

the general name for the various *textual* phenomena in which *structural features* of the language(s) used are exploited in order to bring about a *communicatively significant confrontation* of two (or more) linguistic structures with *more or less similar forms* and *more or less different meanings*.

Marco (2010: 266), however, maintains that wordplay is a broader concept than punning since “there is more to wordplay than just the pun, and it is the pun that Delabastita is mainly concerned with”. Meanwhile, despite using the two terms interchangeably for simplicity’s sake, Pisek (1997) fleshes them out with distinct nuances. Drawing on the *Oxford Companion to the English Language*, the author provides fairly dissimilar descriptions of *pun* and *wordplay*: while the former is usually defined as “a play *on* words”, the latter is made up of all types of playing *with* “the sound, spelling, form, grammar, and many other aspects of words” (ibid.: 42) including, as a result, puns. Zabalbeascoa (2005: 195) is another scholar who agrees with the notion that pun, together with various other linguistic devices such as acrostic, rhyme, anagram, witticism, and etc., is merely a form of wordplay.

In this research, however, wordplay is understood as an umbrella term encompassing numerous further subcategories such as puns. Ultimately, it is conceptualised as a collection of textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. This definition, provided by Delabastita (1993, 1996b) and extensively cited in the field of wordplay translation, is regarded as sufficiently detailed and exhaustive for the purposes

of the present study. Yet, as indicated above, the terms *wordplay* and *pun* are used interchangeably throughout the thesis for the purposes of simplicity and clarity.

Wordplay can be produced with numerous different language-related techniques, so long as the speaker or messenger intends to use these techniques to consciously manipulate the words or phrases. As elucidated by Leppihalme (1997b: 142, in Korhonen, 2008: 9), wordplay can be based on different planes of the language(s) involved, which include, for instance, pronunciation, spelling, morphology, vocabulary, grammar or syntax. This is corroborated by Chiaro (1992: 15), who suggests that all types of wordplay involve the play on language, regardless of whether the punsters place their focus on the delivery, the intonation, the accent, or the non-verbal gestures or mimes. This linguistically creative phenomenon can also rely on the exploitation of the double entendre of a word or a phrase, which can be understood in its literal as well as metaphorical sense. The source of humour is generally found in the ambiguity created by the juxtaposition of both meanings. However, since, according to the author (*ibid.*), humour is a rather individual experience, the ability to recognise and appreciate wordplay and its effectiveness varies from person to person, meaning that while one person finds an instance of intended wordplay humorous, another may not.

As far as the recognition of wordplay is concerned, Leppihalme (1997b: 141, in Koponen, 2004: 36) opines that it is often problematic to distinguish between cases of intentional and unintentional wordplay as sometimes a slip or spelling error, or the text finding its way into an unpredicted context, may cause a pun that would not exist in other contexts. On the one hand, for a recipient of wordplay to be able to appreciate it in any given situation, s/he needs to possess a certain level of linguistic proficiency along with encyclopaedic knowledge. In addition, some degree of sociocultural awareness is also required to fully enjoy humour since, most often, wordplay involves the exchange of information clues that must be cognitively shared between the sender and the recipient – usually members of the same culture – for it to be successful (Chiaro, 1992: 11), an observation shared by Dienhart (1998: 116) who remarks that “the comprehension of humorous ‘texts’ generally demands a good deal of shared cultural experience”. This understanding also falls in line with Vasconcellos’s (1986: 134, in Alexieva

1997: 138), who points out that the successful transmission of wordplay humour between the framer of the message and the addressee is deemed to depend largely on the expectations shared by the two parties. Yet, even if the wordplay is understood, the risk still persists that it may fail to generate comic effects for not everybody is amused by the same things and finding a situation funny relies on a number of subjective variables. In this respect, Chiaro (1992: 77-78) highlights that what is considered funny in the United States may fail to be seen as funny in the United Kingdom, and vice versa.

With regard to its function, wordplay is identified as an ingenious utilisation of homophonic and polysemous phenomena as well as a manipulation of language on a variety of levels, such as spelling, pronunciation, enunciation, etc., with an explicit intention to achieve special effects. It should be remarked here that wordplay is seen, by various scholars on humour (Chiaro, 1992; Delabastita, 1996b; Veisbergs, 1997), as a linguistic catalyst employed specifically to trigger a comic effect between speakers. Among the many rhetorical devices at hand, language is used by humans, either verbally or visually, for the creation of comic effects in their daily lives, as pointed out by Pisek (1997: 38).

Although for some scholars, the communicative function of wordplay seems to lie exclusively in amusing the addressee, it has been argued by others that this rhetorical device also fulfils other objectives. As Díaz Pérez (2008: 37) suggests, the potential communicative effect of wordplay is not limited to the production of humour as this linguistic device can also be used for persuasive purposes or to attract the attention of the receiver. This conceptualisation of wordplay can be traced back to the work of Delabastita (1996: 129-130), who claims that other possible functions of wordplay include “adding to the thematic coherence of the text, [...] forcing the reader/listener into greater attention, adding persuasive force to the statement, deceiving our socially conditioned reflex against sexual and other taboo themes, and so forth”. As pointed out by Leppihalme (1997b: 141, in Korhonen, 2008: 19), two of the main functions of wordplay, in addition to generating humour, are that it may convey biting parody or irony as well as subversiveness, with a certain person or phenomenon becoming the laughing stock and being subjected to ridicule or mockery. Additionally, Zabalbeascoa (2005: 195) highlights that other functions of wordplay can be as various as being

phatic or image-enhancing. Wordplay can be featured as part of entertainment, education, a game, mind-teaser, tongue-twister or used as a mnemonic device.

Apart from those detailed above, wordplay can also serve other functional purposes between the text sender and the recipient, as posited by Alexieva (1997: 139-140). By way of illustration, the scholar argues that when humans communicate with others, they tend to have a strong will to test their own as well as their audience's skills of making analogies by resorting to the use of wordplay. As a result, if the recipient is able to grasp the meaning of the intended ambiguous message, the feeling of solidarity between the two parties is thus formed or their bond strengthened. On the contrary, if the addressee fails to detect and comprehend such coded messages, the punster may then feel a certain degree of superiority over the recipient of the message and a certain distance is created between the two of them.

In addition to its aforementioned rhetorical and linguistic functions, wordplay also has its inherent downsides if it is overused in certain situations. According to Cicero (1954: 309, in Kjerkegaard, 2011: 2), when delivering a speech, speakers are advised to make measured use of wordplay as:

Such endeavours, indeed, seem more suitable for a speech of entertainment than [sic] for use in an actual cause. Hence the speaker's credibility, impressiveness, and seriousness are lessened by crowding these figures together. Furthermore, apart from destroying the speaker's authority, such a style gives offence because these figures have grace and elegance, but not impressiveness and beauty.

To be conclusive, in these pages it is understood that wordplay can indeed be used for multiple communicative purposes. The instances of wordplay found in the children's audiovisual programme simply entertain the young audience, as will be discussed in the next section.

3.8 Wordplay and children

As previously discussed in section 3.3, Lathey (2006: 10) opines that wordplay is one of the many essential linguistic features including repetition, rhyme, onomatopoeia and nonsense, that are commonly found in the literary texts

targeted at young readers as some authors use them to introduce their young readers to new and intriguing linguistic features. To her mind, when translated into a target language, these linguistic attributes that abound in the ST call for some degree of creativity and experience by any translator who undertakes the mission to transfer them to their target language (ibid.).

When it comes to the characteristics of wordplay in the context of children's literature in particular, as partly discussed in section 3.3, Crystal (1998: 179) notes some of the linguistic upsides when he affirms that "language play actually helps you learn your language". A case in point, as illustrated by Horobin (2016), is Roald Dahl's *The BFG*, a classic children's literature book, later made into a feature film of the same title by Steven Spielberg in 2016. The book and, by extension, the movie contain various kinds of ingeniously invented linguistic elements, including neologisms, malapropisms, spoonerisms and nonsense words. This degree of creativity has been praised for bearing additional advantages for young readers. In his work, Horobin (ibid.) offers a look into the didactic value of language play that can be found in children's literature and claims that it is essential inasmuch as it assists the young readers in the development of their linguistic skills. According to the author, the processes of associating sounds and senses, as well as of disassembling and recombining word elements to recover their primary meanings, are valuable ways of stimulating a child's understanding of the morphological system of their language. Children are keen to experiment with language from a young age, and this form of activity facilitates the development of their linguistic ability. In Horobin's (ibid.) own words:

Studies of child psychology and education have shown the importance of play in putting a child's developing linguistic skills into practice. Children have a natural propensity to play with language from an early age, as seen in the nonsense rhymes that accompany playground games, an enjoyment of riddles, puns, knock-knock jokes and so on.

The author further emphasises the significance of playing with language to children's development of their metalinguistic awareness, their better understanding of how language functions and their grasping of how to properly use it. All this is achieved by offering a child the opportunity to reflect on a

language's structure and properties. This proposition is fully in line with Crystal's (1998: 181) viewpoint that "this ability to step back from language is itself an important feature of language development". Crystal (ibid.) goes on to elaborate on how language play also contributes to the honing of children's linguistic competence:

Just as metalinguistic skills in general require a stepping back, so too does language play. To play with language requires that, at some level of consciousness, a person has sensed what is normal and is prepared to deviate from it – what I referred to [...] as the 'bending and breaking' of rules. Language players are in effect operating within two linguistic worlds at once, the normal and the abnormal, and trading them off against each other. It therefore seems very likely that, the greater our ability to play with language, the more we will reinforce our general development of metalinguistic skills, and – ultimately – the more advanced will be our command of language as a whole, in listening, speaking, reading, writing, and spelling.

In addition to wordplay, as Horobin (2016) further elucidates, this language learning process can also be triggered with the informal use of certain words, phrases or expressions such as abbreviations, clippings, initialisms and emoticons in today's colloquial textspeak and electronic messaging. Despite the claims by some authors that this approach risks resulting in a negative impact on a child's literacy level, Horobin (ibid.) subscribes to the idea that the potential of this language usage is very positive in the children's process of language acquisition.

This perception is also corroborated by Held (1977, in McDonough, 2004: 16), a French writer of a vast collection of children's literature, who points out that "children take delight in verbal wordplay, the rhythm of new, unknown words, and in creating their own new sounds". For the author, younger readers, who may have a rather limited knowledge of vocabulary, usually find wordplays appealing. In his opinion, even if children find the words they hear or use incomprehensible, they are still attracted to them because of their intrinsic beauty, rhythm, sound, or complexity (ibid.). In a similar vein, McDonough (2004: 18) highlights some other benefits of using creative language in children's literature, as shown by the findings of her research on the names and onomastic wordplay contained in the series of globally successful *Harry Potter* novels. The author remarks that, "[a]lthough the children will probably not catch most of the allusions or irony, and

though they may not understand all of the puns, they are still likely to enjoy the acronyms and *the* anagrams, as well as the rhythmic qualities of the alliterations” (ibid.).

The translations of *Aku Ankka* (Finnish for Donal Duck), a Finnish weekly magazine which has published a number of versions of Disney comics in Finnish, are exemplary of wordplay that has been wittingly added to the target texts with the main objective of attracting the attention of the magazine readers. In order to make the magazine appealing and amusing to its readers, the translations are often advertently enhanced with intertextual allusions, such as wordplays on commonly known names and things existing in the real world, despite the risk that some children may not be able to understand them (Koponen, 2004: 30). The author suggests that these elements might have been carefully added in ways that do not interfere with the reading pleasure of the children as well as adults who pay for the subscription to the magazine for their children and/or who read aloud for them.

According to Markku Kivekäs, the magazine’s editor-in-chief who was interviewed by Toivonen (2001: 121-122, in Koponen, 2004: 30), the language he expects to feature in the magazine is the kind of language that he would prefer to read himself, for a style that is richly laced with linguistic devices has the added benefit of helping young readers to better their language capability. As explained by Kivekäs (ibid.), this policy can be implemented in various ways: “Many of the translations utilize a large vocabulary that not necessarily even the adult reader is always familiar with, and one of the most important rules is that repetition should be avoided and synonyms preferred”. This, in turn, suggests that the localising process requires the participation of translators with great skills in manoeuvring the target language.

After highlighting the importance of wordplay in the source text, Toivonen (ibid.) argues that all steps should be taken in order to guarantee that wordplay is maintained in the TT. In her opinion, translators should be aware of the creative and inspirational value of wordplay and they should also be encouraged to heedfully replace this type of language with similar expressions in the target language. This perception is also shared by Gottlieb (1997: 216) in the specific

case of subtitling, when he affirms that “nothing maintains the verbal style of the original wordplay better than wordplay in the target language”. Placing a great deal of significance on retaining wordplay in the target language, in particular when the ultimate aim is to provoke humour among the audience, the scholar suggests that translators should feel free to activate translation techniques that recreate, as close as possible, the wordplay found in the original text. He goes on to remark that: “Loss of wordplay is easily felt as a loss of the very cause of laughter. In a few situations even non-wordplay – e.g. the use of non-punning jokes – may trigger the desired effect in the audience, and thus fulfil the function of the original wordplay” (ibid.).

Using the animated television series *Winnie the Pooh* as her case study, Tortoriello (2006: 58) points out the fact that wordplay, in particular the linguistic idiosyncrasies and neologisms that abound in the productions aimed at young audiences, can help children “more or less subconsciously understand the proper functioning of their own language”. In other words, by being exposed to playful, odd forms of language, children eventually arrive at the correct ones as some of these creative instances derive from the typical and recurrent mistakes they make whilst in the process of acquiring their own language, a language phenomenon which the author refers to as “acquisition glitches” (ibid.).

Notwithstanding the importance of wordplay to the creation of dialogue that sounds natural and colloquial, translators have to be aware that its dosage is also equally critical, as too much of the same can have a negative effect. The translations of *Aku Ankka* are a case in point. Despite receiving much praise and recognition, the Finnish translations are frequently faced with criticism on the basis that “the dialogue does not sound like natural speech, or that the stories appear artificial”, an accusation that is partly attributed to the fact that an excessive amount of wordplay has been superfluously inserted in the comics (Toivonen, 2001: 123, in Koponen, 2004: 33).

After having explored the nature and functions of wordplay, the following subsection focuses on the different categories of wordplay that can be found. They are mainly based on the classification initially offered by Delabastita (1997),

to which some pertinent additions have been made based on other scholars' supplementary categorisation of wordplay.

3.9 Typologies of wordplay

For the analysis of the wordplay contained in the audiovisual corpus – both original and Thai-dubbed – of this study, a number of existing different classifications of wordplay are now discussed as the main point of reference. The typology designed specifically as an analytical tool for this research is also delineated.

With a focus on puns, Nash (1985: 138) lists as many as 12 different categories of creative language use while still granting that his typology “is not an attempt to list exhaustively the modes of the pun, but a general commentary on some prominent types”. Although Nash's classification dates back to 1985 and does not take audiovisual texts into consideration, it is still extremely useful and suitable for the current study as most of the pun types correspond to those found in the selected corpus. His classification of puns is as follows:

1. **Homophones** are pairs (or more) of words which have an identical pronunciation but different meanings. Some of the examples provided by Nash (1985: 138) are *rain* vs. *reign* /reɪn/, and *need* vs. *knead* /ni:d/.
2. **Homophonic phrases** abide by the same principle as the preceding phonetic identity; however, a slight difference from the previous category is that they apply to entire phrases instead of only single terms. Unlike homophonic words, instances of phrasal homophony are rare to find since they are not readily made available in the stock of a language and need to be forced somewhat. Homophonic phrases sound alike syllable for syllable, but the resulting meaning is different. For example, using the phonetics of non-standard British English, the answer “Humpty dumped 'is 'at on a wall” to the nursery-rhyme question “Where did Humpty Dumpty leave his hat?” can also be read as “Humpty Dumpty sat on a wall”.
3. **Mimes** are “phonetic similitudes, usually rhymes, with the appeal of homophones” (ibid.: 139). However, in contrast to homophones, mimes are

allomorphic, in the sense that they are variant forms of one another. An example of a mime is the following: “What do cats read? – The Mews of the World”, a concocted name of a newspaper, where the word *mews* rhymes with *news*, thus creating a humorous effect among the readers.

4. **Mimetic phrases** are articulated around the same central principle of mimes in the sense that they also play on an existing well-known sentence. A humourist or punster who uses such phrases is considered to flaunt his wit as well as his knowledge of primary texts and his command of literary phraseology. The following example serves as a clear illustration of a mimetic phrase. “Your honey or your life”, taken from a children’s book and uttered by one of the two illustrated bees, who are masked and armed, to another bee in an imagined attempt at a robbery, is a mimetic expression of the well-known phrase “your money or your life”.
5. **Homonyms** are words that share the same pronunciation and spelling but have different meanings. For Nash (ibid.: 141), puns based on homonyms are “common, and mostly corny”. An example of a homonymic pun is: “How do you get down from an elephant? – You don’t. You get down from a swan”. The first *get down* in the interrogative sentence is a phrasal verb, meaning to descend, whereas the second instance is equivalent to a verb + object, meaning to obtain something, which, in this case, is swansdown.
6. **Homonymic phrases** follow the same principle as homonym words. According to Nash (ibid.: 142), homonymic phrases are often utilised to compose newspaper headlines by creative editors. An example of phrasal homonyms can be found in the following joke: “‘I have designs on you’, as the tattooist said to his girl” where the phrase *have designs on you* can be interpreted as both, the speaker’s intentions to make her his lover as well as the activity of literally tattooing her.
7. **Contacts and blends** “echo other idioms and take a colour of meaning from them” (ibid.). These linguistic resources involve a casual contact of ideas or a blending of semantic components. Nash considers contacts to be more subtle than blends. In the former case, for instance, if a student is considered to “read around something”, it means that s/he neither reads deeply nor consults many books. This is an instance of a subtle kind of contact punning, evoking

or echoing the idea of “sleeping around with a lot of partners”, which some listeners may find not so humorous. As for blends, they are described by Nash (ibid.) as “a sort of idiomatic portmanteau”, two phrases are merged or combined together to form a new playful phrase. The example Nash provides is as follows: “[T]hey decided to leave it where sleeping dogs lie”, which is the result of a blend of the two idiomatic phrases *let sleeping dogs lie* and *leave it where it lies*.

8. **Pseudomorphs:** A pun is created by the invention of a false form of a word, known as a pseudomorph, which is treated by the punster as a compound or derivative, despite the fact that it is not. An example of a pseudomorph is as follows: “Samson was terribly distressed by Delilah”, in which the past participle *distressed* can be interpreted in two senses. Firstly, the term can be understood in its literal, usual meaning of being upset or anxious, and, secondly, it can also be treated in a made up sense as *dis-tressed*, in which the morpheme *dis-* functions as a prefix to the noun *tress*, referring to a long lock of a woman’s hair, and thus giving rise to the potential jocular reading of the expression.
9. **Portmanteau**, is a rhetorical figure based on the alteration of the phonetic and graphic structures of words in order to create new compounds considered neologisms (Lladó, 2002), usually by blending the sounds and combining the meanings and spellings of two others. An illustrative example is the following exchange: “If buttercups are yellow, what colour are hiccups? – Burple”, where *burp* and *purple* are merged. Interestingly, however, this example will instead be treated by Dienhart (1998) as hahaphony, a wordplay in which a part of it is replaced by a pseudo-morphic similar sounding element (see below).
10. **Etymological puns**, plays on the discrepancy between the original classical denotation of a word or phrase and their modern one. As a result, puns of this nature are intended for receivers who possess a relatively high education background or those who have knowledge of words of classical descent, i.e. Greek or Latin. An instance of this type of punning is: “Nero made Rome the focus of his artistic attention” in which the word *focus* embeds the modern reference to subject as well as the Latin one to hearth or fireplace. This joke

is then found comical since Nero was actually playing his fiddle while watching Rome burn.

11. Bilingual puns rely on the knowledge of at least two languages to be generated. As Nash (ibid.: 145) points out, “[t]he essence of the bilingual joke is that a foreign word is made to bear the sense of an English word, whether by homophonic accent, by homonymic/semantic contrivance [...], or by literal translation”. The following instance of a bilingual pun, supposedly engraved on a headstone, makes use of the English and Latin languages: “Here lies Willie Longbottom Aged 6, - *Ars longa, vita brevis* -”, in which the Latin aphorism means “Art is long, life is short”. The humour in this case is initiated by the phonetic and graphic similitude between the Latin term *ars* [art] and the British English slang *arse*, thus making the first part of the Latin phrase, *ars longa*, sound similar to the preceding English word *Longbottom*, the last name of the deceased boy.

12. Pun-metaphors: In this type of ambiguous wordplay, the punster resorts to the use of a metaphor or idiom to create a joke, usually both in a literal as well as a metaphorical sense. As claimed by Nash (ibid.: 146), jokes based on pun-metaphors are “often deliberately sloppy” and can be used for newspaper headlines, in the same manner as the homonymic phrases previously explained. An example of a pun-metaphor is “Murky consequences of washing our hands of Europe”, in which the play comes from the juxtaposition of the idiom *to wash your hands of something* and the adjective *murky*, which has the meaning of dark or suspicious. The sentence is used with gentle irony to create the humorous effect in both a literal and figurative sense.

Another frequently cited and more detailed typology of punning is the one proposed by Delabastita (1996b: 128). As explained by the scholar, wordplay can be classified into four main groups according to the type and degree of similarity that exists between the terms, namely: homonymy, homophony, homography and paronymy. All of these four types of wordplay contrast “linguistic structures with different meanings on the basis of their formal similarity” (ibid.).

1. Homonymy describes the situation when two words share an identical sound and spelling but a difference in meaning exists between them. An example of

homonym is the word *bear* (/beə(r)/, which as a noun can mean a large, heavy mammal that walks on the soles of its feet, having thick fur and a very short tail, and, as a verb, to carry).

2. **Homophony** happens when two, or more, words are pronounced identically but spelled differently with distinct meanings. An illustrative example of homophonic word is the substantive *air* (/eə(r)/, a mixture mainly of oxygen and nitrogen, regarded as necessary for breathing), which despite having a different spelling is pronounced in exactly the same way as *heir* (/eə(r)/, a person legally entitled to the property or rank of another on that person's death).
3. **Homography** occurs when two lexical items are identical in spelling but have two different ways of pronouncing and also two (or more) different meanings. This can be seen in the case of the words *minute* (a noun meaning a period of time equal to sixty seconds, pronounced as /'mɪnɪt/, and, an adjective referring to something or someone being extremely small, and pronounced as /maɪ'nju:t/). As observed by Delabastita (1993: 79), homographic wordplay depends to a large extent on sight, which makes finding it in an audiovisual context rather difficult as its main communicative mode is the dialogue exchanges between onscreen characters.
4. **Paronymy** is based on phonemic or graphemic similarity, a condition that implies that words or group of words have slight differences in both spelling and pronunciation, yet they hold a significant difference in terms of their meaning. These words share some similarity but are not identical, which often leads to confusion. Instances of paronymic wordplay include the verb forms of *exit* (/ˈɛksɪt/, to leave a place) and *exist* (/ɪgˈzɪst/, to have objective reality or being), as well as *accept* (/əkˈsept/, a verb meaning to take or receive that which is offered) and *except* (/ɪkˈsept/, a preposition which means excluding).

Additionally, Delabastita (1996b: 128) notes that these four types of wordplay can function in two directions: vertically and horizontally. In the case of vertical wordplay, the viewer is exposed to two (or more) meanings simultaneously in the same utterance or section of the text. This means that only one of the semantic

dimensions is made apparent, which may be the reason why this type of wordplay can be easily overlooked or pass unnoticed to the viewer as well as to the translator. In the second case, horizontal wordplay involves the repetition of two (or more) words throughout a given text. Their supplementary meanings are then activated directly in the text and, as a result, horizontal wordplay is thought to be relatively more easily recognisable by the reader/listener than vertical wordplay. Table 3.3 below summarises, with examples, Delabastita's (1996b) classification of wordplay:

Table 3.3: Classification of wordplay according to Delabastita (1996b: 128)

	Homonymy	Homophony	Homography	Paronymy
Vertical	Pyromania: a burning passion	Wedding belles	Message [name of mid-1990s rap band]	Come in for a faith lift [slogan on church]
Horizontal	Carry on dancing carries Carry to the top [article on ambitious young dancer named Carry]	Counsel for Council home buyers	How the US put US to shame	It's G.B. for the Beegees [article on pop band touring Britain]

Dienhart (1998) also discusses an interesting typology of punning, which is quite similar to that of Delabastita (1996b). By placing his focus on one particular type of riddles, which he terms as *conundrum* or *punning riddle*, Dienhart's (1998) interest lies primarily in the study of wordplay and the ambiguity of certain linguistic forms. His concept of *similarity factor* is considered useful for the classification of conundrum inasmuch as it "refers to the similarity between paired forms of linguistics signs" (ibid.: 108). The author goes on to illustrate that as these forms may be expressed both orally and in written form, it follows that the phonetic and orthographic dimensions need to be taken into account when investigating punning riddles. In classifying his typology of conundrum, Dienhart (ibid.) proposes a cline based on a similarity scale, where *identity* marks one end and *dissimilarity* marks the other, having in between three types of relationship pertaining to semantic theory – polysemy, homonymy and homophony – to which

he adds two other categories, namely, paraphony and hahaphony. In his view, the nearer a factor is to true identity, the higher the degree of formal similarity is. According to the scholar, the similarity hierarchy can be graphically represented as Figure 3.5 below:

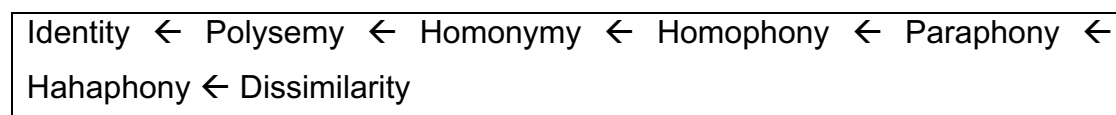


Figure 3.5: Similarity scale of conundrum typology proposed by Dienhart (1998)

Dienhart's (1998) classification of *conundrum* or *punning riddle* can be explained in detail as follows:

1. **Polysemy**, as has been discussed extensively by Schröter (2005), is a linguistic situation in which a word or expression has multiple meanings. As foregrounded by Delabastita's (1993: 106), polysemic terms are ambiguous and are "often notoriously difficult to distinguish from homonymy". In a later article, he claims that the connection between the two is merely a dynamic one (Delabastita, 1997: 5). Along the same lines, Chiaro (1992: 39) also discusses the extremely subtle distinction that exists between homonymy and polysemy. While the former is an association of two or more words that share an identical pronunciation and spelling but have unrelated definitions, the latter refers to a word or an expression with a number of related meanings which has identical orthographical and phonological structures. An obvious instance of polysemy is *branch* /brɑ:n(t)ʃ/, which can be a part of a tree and a division or office of a large business. The two terms share the same formal properties, phonological and graphic, together with a semantic relatedness, as both denote a part of something larger.
2. **Homonymy**, as reported above, occurs when two words share the same orthographical and phonological forms but have markedly different meaning(s). Take *bank* /bɑŋk/, for example – the word can refer to the land alongside a river as well as to a financial establishment.
3. **Homophony** refers to two words that have an identical sound but differ in their orthography and meaning, similar to Delabastita's (1996b) definition

previously exemplified by *heir* vs. *air*, in which case both, although spelled differently, are pronounced as /'εəɪ/.

4. **Paraphony** or near homophony is an occurrence of two words which have a similar pronunciation but differ in their spelling and meaning. The following riddle provides a clear example: “What did the beaver say to the tree? – It’s been nice gnawing you”. Here, the similarity in pronunciation between *gnawing* /'nɔ:(r)ɪŋ/ and *knowing* /'nəʊɪŋ/ is the source of the humorous effect. In Dienhart’s (1998: 109) view, paraphony bears a slight resemblance to Delabastita’s (1996b) paronymy, though, as Dienhart (1998: 109) confirms, paronyms are words which usually hold close etymological relations.
5. **Hahaphony**, also referred to as hahafunny, is a label that refers to an artificial and creative type of (near) homophony, where a similar sound is created by using a pseudo-morphemic unit. An example of this category is the riddle, “What do lady sheep wear? – Ewe-niforms”, in which the morpheme *ewe*, which sounds identical to *u* in *uniform*, is used to generate a new term and thus to create the humorous effect. For another instance, the following riddle “What do ghosts eat for dinner? – *Spook-etti*”, contains a pseudo-morphemic allusion to *spaghetti*, an example which Nash (1985) might instead categorise as a portmanteau between the words *spook* and *spaghetti*.

It is important to note that in his classification of wordplay, as illustrated above, Dienhart (1998) disregards homography, one of the frequently mentioned categories of wordplay. This decision relates to the fact that his study and the typology that he proposes focus on *conundrums* or *punning riddles*, which are mainly concerned with verbal utterances rather than written text, while Delabastita’s typology of wordplay (1996b) is oriented towards written literature.

Lastly, there is another type of wordplay that I would like to propose in this research. Leppihalme (1992, 1994, 1996, 1997a, 1997b), is another scholar who has extensively studied the topic and eventually proposed an interesting type of play on word, based on culture-specific allusions which she terms “allusive wordplay”. This concept is recognised by Nash (1985) as mimetic puns. Generally speaking, allusive wordplay is a modified reference to another work of literature, popular or contemporary culture, history, persons, customs, or events, among

other things. According to Leppihalme (1996: 199), allusive wordplay is “stretches of preformed linguistic material (or frames) that have undergone lexical, grammatical, or situational modification”. To her mind (1997: 6), allusion is more or less closely related to the various concepts such as punning, wordplay, reference or intertextuality, among other things. Other types of wordplay are based on language use whose listeners are not necessarily required to obtain any high degree of cultural, historical or literary knowledge, for instance, to understand, whereas allusive wordplay is a form of figure of speech whose understanding demands the audience’s acquired encyclopaedic knowledge of various different fields. Two instances of allusive wordplay, as given by Leppihalme (1996: 200), are the following play on phrases:

Hair today, here tomorrow (*The Independent* 29.11.1995) and

Fear today, gun tomorrow (*New Statesman & Society* 22.10.1993)

Both instances involve a linguistic adaptation of Aphra Behn’s famous statement, *here today, [and] gone tomorrow*, which points to the transient nature of human life. The first statement is a play on a news article that relates fast hair loss to an increased risk of heart disease, whereas the second denotes a series of facetious proverbs for our time.

To sum up, wordplay is an intriguing linguistic phenomenon which can be classified into various different types, depending on the way in which each scholar sees it. Table 3.4 below summarises the classifications of wordplay consulted and employed as a referential framework in this research:

Table 3.4: Classifications of wordplay discussed in this study

Nash (1985)	Delabastita (1996b)		Dienhart (1998)	Leppihalme (1996)	Chiaro (1992), Leppihalme (1997a), Zabalbeascoa (2005), Marco (2010)
Wordplay based on double meaning				Wordplay based on allusion	Wordplay based on other rhetorical devices
	VERTICAL	HORIZONTAL			
Homonyms/ Homonymic phrases	Homonymy		Homonymy		Synonymy, antonymy, rhyme, initialism, abbreviation, neologism, Pig Latin
Homophones/ Homophonic phrases	Homophony		Homophony		
	Homography				
Mimes/ Mimetic phrases	Paronymy		Paraphony/ Near homophony	Allusion	
			Polysemy		
			Hahaphony/ Hahafunny		
Contacts and Blends					
Pseudomorphs					
Portmanteau					
Etymological puns					
Bilingual puns					
Pun-metaphors					

When it comes to the presentation of wordplay through the media, audiovisual wordplay or multimodal wordplay – as opposed to literary wordplay – can manifest itself in several types, through various components. For the successful creation of the audiovisual wordplay, the audio and visual dimensions need to be taken into consideration and be fully integrated, bearing in mind all the elements that contribute to the communication experience, such as dialogue, onscreen text and gestures made by the characters among many others.

Based on the nature of audiovisual text proposed by Zabalbeascoa (2008), this text can be formed via incorporation of the following four components, as shown in Figure 3.6 below:

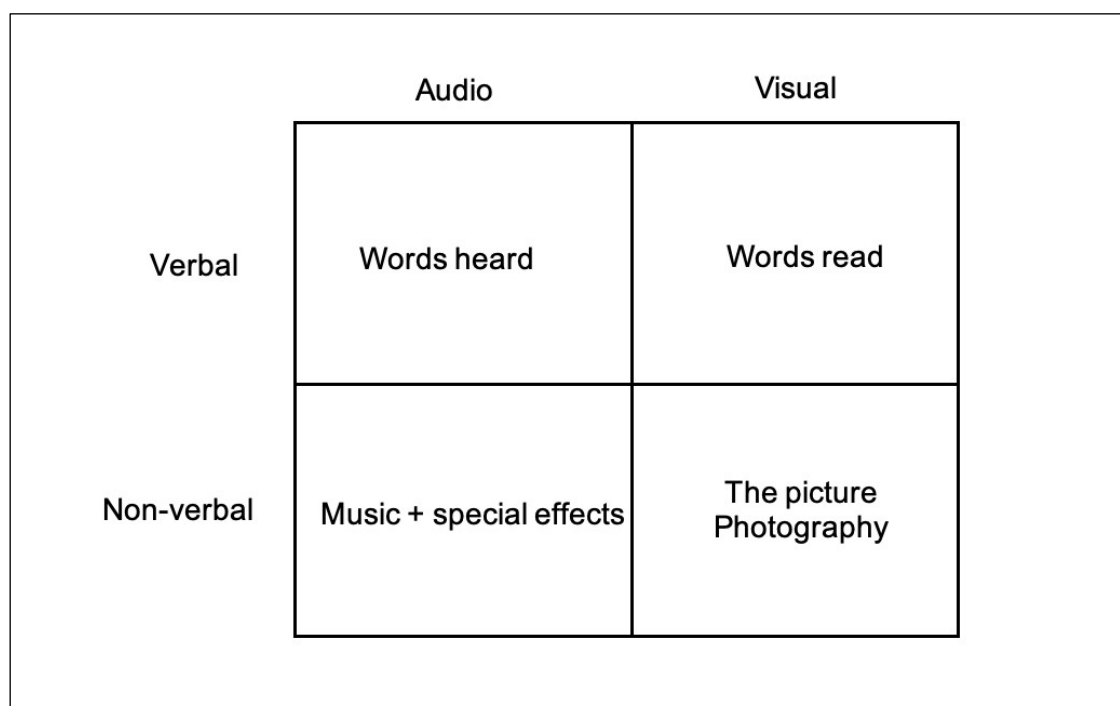


Figure 3.6: The four components of audiovisual text (Zabalbeascoa, 2008: 3)

According to Zabalbeascoa (ibid.: 2), there are two types of signs and two channels of communication which come down to four different types of audiovisual signs as follow:

1. Audio-verbal (words uttered)
2. Audio-nonverbal (all other sounds)
3. Visual-verbal (writing) and
4. Visual-nonverbal (all other visual signs)

Based on the aforementioned parameters pertaining to the audiovisual texts conceptualised by Zabalbeascoa (ibid.), I propose the following three types of media-based category of wordplay that has been identified to manifest in the 18 Pixar animated feature films chosen as the study corpus:

1. Audio-verbal wordplay – wordplay that is communicated through the dialogue exchanges uttered by the various film characters, usually in conjunction with the images.
2. Audio-visual-verbal wordplay – the result of the combination of dialogue uttered by the film characters and the simultaneous presence of related onscreen text.
3. Visual-verbal wordplay – wordplay that relies only on written text and images presented on screen, but not on dialogue.

Having explained the nature of audiovisual wordplay, it is considered in this study that there are two different categories of audiovisual wordplay that occur in the study corpus: media-based and rhetoric-based, as illustrated in Figure 3.7 below:

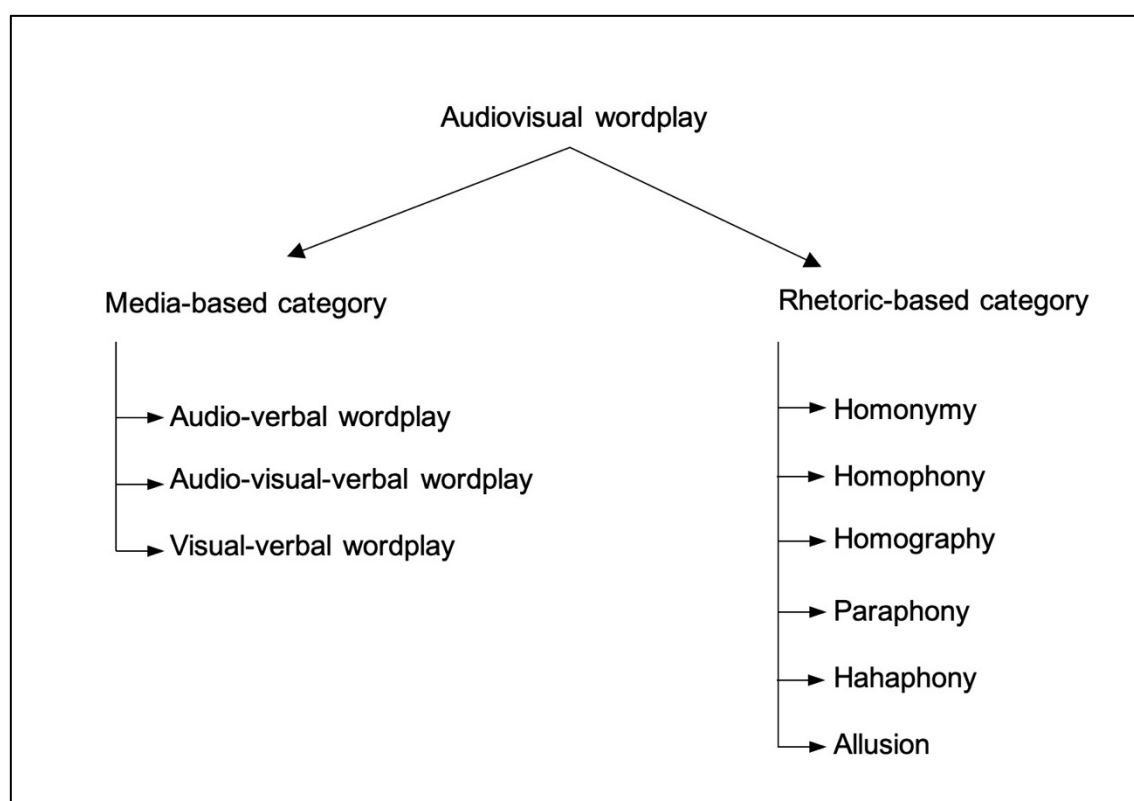


Figure 3.7: Two categories of audiovisual wordplay observed in the research corpus

To elaborate further, any audiovisual wordplay item observed in the corpus can be assigned under two categories at once, according to their presentation nature: the media-based and the rhetoric-based. That is to say, for instance, homonymic wordplay, or a wordplay item that is articulated around a rhetorical device of

homonymy, can also be an audio-verbal wordplay, which is based on the media it is presented, that is the use of dialogue uttered by the film characters.

3.9.1 Typology of wordplay proposed for the present analysis

To analyse the instances of ST wordplay extracted from the corpus of 18 Pixar children's animated feature films and their counterparts in the Thai-dubbed TT versions, the following typologies have been formulated. Based on the concept of media-based wordplay, the three selected types drawn from Zabalbeascoa's (2008) audiovisual texts are proposed:

1. Audio-verbal wordplay
2. Audio-visual-verbal wordplay
3. Visual-verbal wordplay

In addition, the six following types are derived from the various classifications previously described and are based on the different typologies put forward by authors like Leppihalme (1996), Delabastita (1996b) and Dienhart (1998), among others. These types of rhetoric-based wordplay are:

1. Homonymy
2. Homophony
3. Homography
4. Paraphony
5. Hahaphony
6. Allusion

3.10 Techniques for the translation of wordplay

As already discussed, the working definition of wordplay employed in this research has its main focus on the ambiguity created, through various creative stylistic devices, by double meanings inherent in wordplay, irrespective of whether the films' producers intended to create a humorous effect or not.

Translating wordplay is not an easy task and can be said to be relatively different from other types of translation due to the unique formally and semantically ambiguous characteristics of wordplay. The task is especially challenging if the ultimate goal is to replicate in the target language the same functions that the wordplay fulfils in the source language. When discussing the translation of wordplay within academic circles, it is relatively common to do so from the perspective of untranslatability and loss (Jakobson, 1959; Delabastita 1993, 1994, 1997; Davis, 1997). As pointed out by Delabastita (1994: 223), the difficulty inherent in the translation of wordplay is due, to a certain extent, to the fact that:

the semantic and pragmatic effects of source text wordplay find their origin in particular structural characteristics of the source language for which the target language more often than not fails to produce a counterpart, such as the existence of certain homophones, near-homophones, polysemic clusters, idioms or grammatical rules.

In the case of television subtitling, Gottlieb (1997: 216) distinguishes three possible constraints that may be the cause of inevitable loss in the translation of wordplay. These factors are:

- (i) language-specific constraints, meaning elements which are present in the source language and do not have corresponding linguistic counterparts in the target language, such as the cases of homophony (see section 3.9),
- (ii) media-specific constraints, which in the case of subtitling are of a temporal and spatial nature, and
- (iii) human constraints, concerning a variety of factors that impinge on the translators' performance such as time pressure, personal interest, and low or no incentives. Their insufficient knowledge of the source language is usually the first aspect to blame when mistranslations occur in the target language or when wordplay elements in the ST go undetected. It goes without saying that, in order to achieve a successful outcome, the translator must first and foremost be able to spot the wordplay elements embedded in the ST.

To date, a considerably large number of potential classifications of translation techniques have been put forward by various scholars in an attempt to systematise the translation of wordplay and puns in different text types, primarily in literary ones. Two publications edited by Delabastita (1996a, 1997) offer comprehensive taxonomies of techniques employed to translate wordplay largely in literary texts. Delabastita draws on the classifications proposed by different scholars: Weissbrod (1996), who examines the Hebrew translation of wordplay in *Alice's Adventures in Wonderland*; de Vries and Verheij (1997), who analyses the translation of wordplay in the Bible; Offord (1997), who centres his study on a typology developed in the context of Shakespeare's drama. Other classifications of translation techniques to deal with wordplay have been presented by Veisbergs (1997), who investigates the translation of idiom-based wordplay in classics authored by Oscar Wilde and Lewis Carroll, as well as von Flotow (1997), whose focus is placed on the translation of feminist wordplay in Mary Daly's *Gyn/Ecology* from English into German. Similar classifications for the translation of puns in literary texts have been put forward by Jing (2010) and Díaz Pérez (2013), with the application of the relevance theory.

Before discussing the various classifications of translation techniques for dealing with the dubbing of wordplay, a distinction should be made between *translation techniques* and *translation strategies*, the two conceptual terms related to translation categories which have been employed more or less interchangeably by various translators and translation scholars e.g. Pedersen (2005) and Ranzato (2015). According to Molina and Hurtado Albir (2002: 507), the term *technique* refers to the outcome that the translator achieves from the translation process and may be used to categorise various types of translation solutions, whereas *strategies* are associated with the mechanisms used by translators during the entire translation process to find solutions to challenges they faced. As observed by the authors (ibid.: 508), the latter term paves the path for discovering an appropriate solution for a translation unit, the solution to which the translator will reach by using a certain technique. In their opinion (ibid.), the two terms "occupy different places in problem solving: strategies are part of the process, techniques affect the result". With these in mind, the term *translation techniques*, in this study, is taken to refer to one of the instruments of textual analysis that is employed to

study how translation equivalence functions (ibid.: 498), and, accordingly, will be used throughout.

Delabastita (1996b) proposes a clear and systematic list of what he calls *wordplay translation techniques* derived from the study of wordplay contained in Shakespearean drama. Often regarded as the most comprehensive, Delabastita's (ibid.) list has found its way into various other analyses carried out by scholars like Klitgård (2005), Marco (2010) and Williamson and De Pedro Rico (2017), among others. Delabastita's (1996b: 134) taxonomy is made up of the following eight techniques, that can be combined in a variety of ways within the same text:

1. **PUN>PUN**: the ST pun is translated into a TT also as a pun. Although the punning is maintained, it may be more or less disparate from the original wordplay in terms of various linguistic components such as formal structure, semantic structure, or textual function.
2. **PUN>NON-PUN**: the ST pun is transferred into a target language as a non-punning phrase, in which case both senses of the wordplay maybe preserved but in a non-punning manner, or one of the two senses is retained at the cost of the other.
3. **PUN>RELATED RHETORICAL DEVICE**: the ST pun is replaced in the TT with some wordplay-related rhetorical device which aims to recapture the effect of the ST pun. Examples of such devices provided by Delabastita are repetition, alliteration, rhyme, referential vagueness, irony, paradox, and etc.
4. **PUN>ZERO**: the ST pun is simply omitted in the TT.
5. **PUN ST = PUN TT**: the translator reproduces the source-text pun in its original form without actually 'translating' it.
6. **NON-PUN>PUN**: the pun is introduced in the TT where the original text has no wordplay in order to make up for ST puns lost elsewhere, or for any other reason.

7. **ZERO>PUN**: the totally new pun, which cannot be traced back to the ST, is inserted in the TT.
8. **EDITORIAL TECHNIQUES**: the translator uses various techniques such as footnotes or endnotes, glosses or comments in his/her forewords in the TT in order to explain or address the wordplay item found in ST.

It should be highlighted that Delabastita (1996b) devises the aforesaid translation techniques for the translation of monosemiotic texts without regard to polysemiotic ones in which wordplay can operate simultaneously through a combination of audio and visual elements. Consequently, it has been traditionally impossible for the final technique – **EDITORIAL TECHNIQUES** – to be applied to the translation of wordplay in polysemiotic contexts, due to the spatial and temporal constraints that are inherent in the translation of audiovisual media.

However, owing to the advent of DVD as well as the viewers' behavioural change in the consumption of audiovisual productions via Internet, today in subtitling the use of various paratext, such as footnotes, prologues or afterwords, on screen is more visible than before. As affirmed by Díaz Cintas (2003: 46, in Díaz Cintas, 2005: 11), this practice "can be seen with DVD, as this format can incorporate metafilmic information about the making of the film or about the actors and, with goodwill, perhaps a general note by the translator might also be included". By analogy to footnotes, the scholar (ibid.: 14) terms these new subtitles as *headnotes* or *topnotes* and elucidates that the metalinguistic devices in fansubbing, for instance, and glosses in other types of subtitling are meant by the subtitler to impart to the viewers knowledge or additional information e.g. the punning or the obscured cultural reference (ibid.: 11). Despite some abovementioned advantages, this method is at times utilised in spite of the conventional two-line interlingual subtitling norm and the copyright protection for the audiovisual material involved. Jan Pedersen (Quadrillion UKTV, 2018) observes such unconventional fansubbing practice in the context of Sweden when a fansubber steers away from the Swedish subtitling norm and provides a line of 165-character long subtitle with the use of a relatively small font size in one frame. Another fascinating case in point is that the same fansubber also

inserts a smiley face in the middle of a subtitle that is irrelevant to the original dialogue, something which can be considered a metatextual intervention.

For the purpose of the present study, Delabastita's (1996b) typology listed previously will be used as a theoretical framework in the analysis of the corpus. However, his categories will not be treated as translation techniques per se but, rather, as potential gradation result of wordplay translation into the TL. In other words, it is deemed that the scholar (ibid.) offers a list of possible result of wordplay translation, rather than the translation techniques that the translator could employ when s/he is faced with a wordplay item. For instance, if the translation result is PUN>PUN, then the technique of 'literal translation', or perhaps 'substitution' may have been activated in the TL.

Delabastita's (1996b) categorisation of translation results for dealing with wordplay that will be adopted as part of the theoretical framework for analysis in the present study is as follows:

1. **PUN>PUN:** the puns exist in both the ST and TT although they may differ in form, structure or function, etc.
2. **PUN>NON-PUN:** punning is not taken into account in the translation and the ST pun is replaced with a non-pun phrase in the TT.
3. **PUN>PUNOID:** the ST pun is replaced in the TT with some wordplay-related rhetorical device.
4. **NON-PUN>PUN:** a pun that is not present in the ST is added in the TT via an activation of the translation technique of compensation.

As far as the translation techniques for audiovisual wordplay are concerned, a fair number of taxonomies have been formulated in recent years. The first one to be discussed in these pages is Gottlieb's (1997), which focuses on the interlingual subtitling of translation techniques for wordplay in television. The scholar distinguishes five different techniques, as follows:

1. **Rendered verbatim:** original wordplay is rendered as it is in the TT, whether or not the humorous effect is retained, a kind of source language-oriented approach by means of literal translation, that is translating a word or an expression word for word.
2. **Adaptation:** ST wordplay is adapted to the local setting so as to maintain the humorous effect in the TT.
3. **Replaced by non-wordplay:** ST wordplay is replaced by a non-wordplay element in the TT, thereby leading to the loss of the humorous effect.
4. **Not rendered:** ST wordplay is glossed over and not translated into the TT.
5. **Insertion:** a target language-oriented technique, which involves inserting wordplay and puns in different textual positions in the TT, where the target language allows, and despite the fact that no original wordplay can be found in corresponding positions.

Based on his observation of descriptive norms governing the subtitling of Extralinguistic Culture-bound Reference (ECR), Pedersen (2005) proposes a significant taxonomy of translation techniques which, he affirms, “could easily be adopted to suit other forms of translation as well” (ibid.: 3). In this regard, the scholar opts for the verb “render” instead of “translate” since not all of the techniques involve translation as such for reasons that will be discussed in the next lines. In total, the scholar lists seven different categories of the translation techniques, although two of them, specification and substitution, have further subdivisions, as explained below.

1. **Official equivalent:** a ST ECR is replaced with an equivalent one in the TT that is not in any way related to translation.
2. **Retention:** the most common technique for rendering ECRs and the most SL-oriented technique; it allows a linguistic element from the SL, particularly proper nouns, to be established in the TT without any change.
3. **Specification:** the SL ECR is retained in the TT in its untranslated form together with the insertion of additional information that is not present in the

ST. This technique results in the TT ECR being more specific than its ST counterpart and can be achieved by two means: Explication and Addition.

3.1 Explication: the TT ECR is enhanced with additional linguistic material to clarify the ST ECR for the Target Culture (TC) audience by means of expansion of the original implicit text. The technique, as put forward by Pedersen (ibid.: 5), can be activated, for example, by spelling out an acronym or abbreviation, adding someone's first name or completing someone's official name.

3.2 Addition: this technique involves the translator's intervention by adding extra semantic material to the TT ECR so as to help the TC audience grasp the sense or connotations of the ST ECR.

4. Direct translation: the technique that involves translating the SL ECR directly into the TL ECR. In doing so, the translator needs not make any effort to provide the TL audience with guidance or connotations, thus, the meanings of the ST ECR remain unchanged in the TT.

5. Generalisation: a SL ECR referring to something specific is rendered with a replacement or an addition of a more generic TL ECR, typically involving the use of hypernym.

6. Substitution: this technique employs a removal of ST ECR and substitutes it with another linguistic element such as a different TL ECR or a paraphrase, which is not essentially a TL ECR.

6.1 Cultural substitution: the ST ECR is removed and replaced by either a transcultural or TL ECR.

6.2 Paraphrase: a technique which involves rephrasing the ST ECR, either through preserving some or all of its original sense or entirely removing it and instead resorting to a paraphrase that fits the context.

6.2.1 Paraphrase with sense transfer: this technique is activated when the translator removes the ST ECR and maintains its original sense or corresponding connotations through the use of a paraphrase.

6.2.2 Situational paraphrase: a technique used often for the rendering of ECRs in puns. It involves completely removing every sense pertaining to the ST ECR and replacing it with the TT linguistic item that best fits the situation, irrespective of the original sense of the SC ECR.

7. Omission: the ST ECR is replaced with nothing in the TL, whether this technique is chosen responsibly by the translator after considering and rejecting all other possible alternatives, or irresponsibly out of laziness so as to save him/herself time and trouble from looking up something s/he does not know (Leppihalme, 1994: 93).

Another practical classification of techniques for translating, subtitling in particular, wordplay, has been suggested by Wibisono (2014). Analysing the subtitling of audiovisual wordplay in four instalments in the *Shrek* children's animated franchise from English into Bahasa Indonesia, the author draws attention to the techniques which were applied to the translation of literary wordplay in *Alice's Adventures in Wonderland* carried out by Humanika (2011). These translation techniques are divided into eight categories as follows:

- 1. Wordplay to wordplay translation:** this translation technique maintains the wordplay of the ST in the TT, which does not have to carry the exact meaning and form in both texts.
- 2. Use of rhetorical devices:** is aimed at reproducing the effect of the ST wordplay in the TT, by replacing it with some wordplay-related rhetorical devices such as repetition, alliteration, rhyme, referential vagueness, irony, paradox, and the like.
- 3. Situational translation:** involves the addition of word pictures or a descriptive phrase in the TT so as to make the ST wordplay more obvious and easier for readers to comprehend.
- 4. Literal translation:** is when the ST wordplay is rendered literally according to its literal meaning in the TL, which may, or may not, maintain the wordplay in the TT.

5. **Editorial techniques:** similar to situational translation and to **EDITORIAL TECHNIQUES** proposed by Delabastita (1996b) mentioned earlier, additional information in the form of footnotes or comments is forced into the ST so as to explain how the wordplay functions, a technique considered relatively effective in places where the ST wordplay is difficult to recreate in the TT. This technique is rather problematic and also inapplicable in professional AVT, as there is normally no room for explanation on screen.
6. **Compensation:** is activated when the ST wordplay cannot be reproduced in the TT and a different wordplay of the translator's own choice is inserted somewhere else in the TT.
7. **Loan:** occurs when the translator directly transfers the ST wordplay into the TT via transliteration, that is without actually translating it, t hence preserving the foreignisation of the ST in the TT. This method is usually applied when tackling proper nouns such as names of people, places and brand names, etc.
8. **Deletion:** the wordplay present in the ST is omitted in the TT and no trace of translation of the ST wordplay can be detected in the TT.

Considering them inapplicable specifically to his study, due principally to the space and time restrictions that conditioned AVT, Wibisono (ibid.) omits two techniques, i.e. situational translation and editorial techniques, and applies the remaining six to his analysis. However, it is worth noting here that, in my opinion, this translation taxonomy adopted by Wibisono (2014) is not the most effective list of wordplay translation techniques and contains a slight drawback. That is to say, it mixes a translation result (1) with translation techniques (2, 3, 4, 5, 6, 7 and 8), and thus will not be employed as a theoretical framework for the purpose of this study.

The last and the more useful for the purposes of the present work is the inventory of translation techniques put forward by Ranzato (2015), who draws substantially on the works by Newmark (1981), Gottlieb (1994), Leppihalme (1994, 2001, 2011), Pedersen (2005) and Díaz Cintas and Remael (2007). Among numerous advantages of Ranzato's (2015) categorisation is the fact that, in her study, the author focuses purely on the translation techniques rather than on the results, as

do the previous taxonomies mentioned above. Moreover, it is, to the best of my knowledge, the most recent study on dubbing whose nature tremendously bears on my research. Although initially developed to cater for the dubbing of culture specific references (CSR), the taxonomy proposed by Ranzato is flexible and operative enough to also be used in the dubbing of literary wordplay found in children's audiovisual programmes. Ranzato (2015: 83-84) comes up with a set of 11 translation techniques that she conceptualises as follows:

1. **Loan:** the verbatim repetition of the ST word or phrase that is left as is in the TT.
2. **Official translation:** the ST word or phrase is replaced with a known or ready-made official word or phrase, which happens commonly with the titles of films, novels or plays. However, in my opinion, this is not considered a translation technique as such as the rest of the techniques in this taxonomy can be an official translation; even the scholar herself states that "[t]his is in fact a non-strategy" (ibid.: 103). With this technique, rather than actually translating it, the translator's responsibility is to search for the available established equivalent of the element in the TL. Thus, this technique will be omitted from the list of translation techniques adopted in this study.
3. **Calque:** the literal translation of a CSR ST into a TT.
4. **Explicitation:** the technique which is activated when a ST is translated into the TT by means of an explanation or addition of information, including even some information more than that present in the original text. According to the author, this technique can also occur when a term or phrase is replaced by a more common or generic term to describe the same item. This technique is, however, not always practical in the case of dubbing where isochrony constraints limit the amount of words a translator is allowed to add to the text.
5. **Generalisation by hypernym:** the ST is replaced with one or more TTs that convey a broader meaning than the original element, a technique which often results in the loss of colour in the TT as the images conveyed by the ST may become less specific in the process.
6. **Concretisation by hyponym:** a more general concept in the ST is rendered more specific by the use of a hyponym in the TT, an infrequent case in AVT.

7. **Substitution:** a ST element is substituted with another in the TT. The new term may be longer or shorter than the original term and may have a connection with it, or none at all. According to Díaz Cintas and Remael (2007: 204), this technique is typical of subtitling and has to be modified to become operative in dubbing.
8. **Lexical recreation:** means the coinage of a neologism in the TT, and it is usually applied when the ST also contains a neologism.
9. **Compensation:** when a loss in any place in the translation is compensated for, by means of addition, to another place in the same translation, a technique which requires certain skills, such as creativity, from the translator.
10. **Elimination:** an instance in which a word or expression present in the ST is voluntarily deleted by the translator in the TT entirely, sometimes due to space-time limitations or the unavailability of an equivalent term in the TT.
11. **Creative addition:** is when a word which is not present in the ST is creatively and deliberately added in the TT, suggesting an authorial intervention by the translator/adapter.

Following the definitions and illustrations of the translation techniques that are relevant to this research, the subsequent section sums up the types of dubbing techniques to be employed as the theoretical framework of the study.

3.10.1 Techniques proposed for dubbing wordplay in the present analysis

As detailed above, Ranzato's (2015) taxonomy of translation techniques conceived especially for the dubbing of CSRs can be easily calibrated to the dubbing of other textual phenomena such as wordplay. As shown below, five of her 11 proposed dubbing techniques are deemed beneficial and are used in this research. Moreover, the scholar's taxonomy will be modified and adjusted to help analyse the case studies presented in the subsequent chapters more effectively. This revised taxonomy will be helpful in the analysis of the case studies presented in the subsequent chapters.

The eight translation techniques chosen as a tool for the present analysis are listed as follows:

1. Loan
2. Literal translation
3. Explication
4. Substitution
5. Compensation
6. Non-translation
7. Recreation
8. Combination

Compared to Ranzato's taxonomy, this one has the three types named 'non-translation', 'recreation' and 'combination' added to it. The first additional technique coined as 'non-translation' pertains to the preservation of a ST wordplay instance in the TT film in its original form. This technique differs from 'elimination' or 'deletion' in that the ST term is still present in the film without a change. The second extra technique 'recreation', which has been used interchangeably as 're-creation' by Holmes (1988) and Bastin (2000), indicates the rather 'free' and elaborated translation the dubbing translator adopts to give new meaning to the TT. This new meaning can be related to or departed from the original term. This technique is resorted to especially in the cases where literal translation is out of the question due to the TT becomes nonsense or awkward to the target audience, or when literal translation would make the TT too long to fit the character's lip synchrony. Although the TT meaning somewhat departs from the original ST, its sense is arguably similar and can be said to be acceptable. The second technique added to the previously-proposed list is called "combination", a technique where two or more techniques are combined in the translation of TT wordplay. A similar technique entitled "Multiple technique", where more than one techniques are used in combination, has also been used by Wibisono (2014). This technique includes a combination of both "result" (literal-wordplay to wordplay) and "techniques" (literal-loan).

The ensuing chapter will detail the methodological approach followed in this study and provide an in-depth examination of the 18 Pixar films chosen as the corpus for the study.

Chapter 4

Corpus and Methodology

This chapter sets out to discuss the methodological approach adopted in this study, including the role and use of a corpus when investigating the dubbing of wordplay contained in 18 Pixar films for children, from English into Thai. This crossdisciplinary research is mainly built on the scrutiny of two main areas: AVT and the linguistic transfer of wordplay. The examination of previously conducted academic studies and publications, laid out in Chapter 3, has helped in the determination of which elements and factors have to be taken into consideration when conducting the analysis.

In this chapter, the first section provides a comprehensive outline of the corpus on which the groundwork of my investigation is built. It then moves to the examination of the various individual, representative instances of wordplay that have been included in the present study. In 4.5 and 4.6, the methodology adopted to carry out the analysis is described in detail along with the presentation model and the classification of translation techniques used for the examination of the dubbed wordplay instances.

4.1 Corpus of study

According to Baker (1995: 225), the word *corpus* was originally employed to refer to any collection of writings in a processed or unprocessed form, done usually by a specific author. In a similar vein, as defined earlier by Francis (1982: 7, in Francis, 1992: 17), it is “a collection of texts assumed to be representative of a given language, dialect or other subset of a language, to be used for linguistic analysis”. With the passing of time, as suggested by Baker (1995: 225), the definition of the term corpus has later changed in three significant ways due to the development of corpus linguistics. Firstly, it now means primarily a collection of texts in machine-readable form that can be analysed automatically or semi-automatically in various ways. Secondly, a corpus is no longer restricted to

'writings' but is inclusive of spoken as well as written text. Lastly, its scope may be much wider than previously intimated and include a large number of texts from a variety of sources, produced by different writers and speakers and dealing with a vast array of topics. Essentially, when put together for a particular purpose and in accordance with explicit design criteria, a corpus becomes representative of the given area or sample of language it aims to account for (ibid.). As a new discipline, the incorporation of corpora in the fast-moving field of research of corpus-based translation studies was mainly influenced and inspired by corpus linguistics and DTS (Laviosa, 2002: 5). According to this latter scholar, the use of corpora represents a new methodology which is useful for helping investigate fundamental issues of translation studies, such as the universals of translation, the recurrent trends and norms that can be observed in the behaviour of the translators as well as the nature of the intermediate phases of the translation process. Along this line, Baker (1995: 238) highlights the fact that corpus-based research offers enormous potential for translation scholars although the process of establishing the desired corpora and, in particular, of developing the relevant software can be challenging and problematic.

As far as the potentially different types of corpora are concerned, Baker (ibid.: 229) advocates that, generally, corpora can be classified on the basis of a number of selection criteria. According to the scholar, the following are the most important ones:

1. general language vs. restricted domain;
2. written vs. spoken language;
3. synchronic vs. diachronic;
4. typicality of range of sources (writers/speakers) and genres (e.g., newspaper editorials, radio interviews, etc.);
5. geographical limits, e.g., British vs. American English;
6. monolingual vs. bilingual or multilingual.

When it comes to establishing a corpus typology in the field of translation studies, Baker (ibid.: 230-235) proposes one which consists of three types, as follows:

1. parallel corpora consisting of original, source language texts in language A and their translated versions in language B. The parallel corpora are the type that is immediately thought of in the context of translation studies;
2. multilingual corpora referring to sets of two or more monolingual corpora in different languages, compiled either in the same or different institutions and based on similar design criteria;
3. comparable corpora constituting a cross between parallel and multilingual corpora and consisting of two separate collections of texts in the same language.

In a later work, Laviosa (2002), another renowned scholar whose works have substantially contributed to the development of corpus-based translation studies, proposes a different classification of corpora. Her model is organised along four hierarchical levels that aim to provide a framework for describing each type of corpus in relation to the others. Figure 4.1 below illustrates Laviosa's (2002: 34-38) corpus typology:

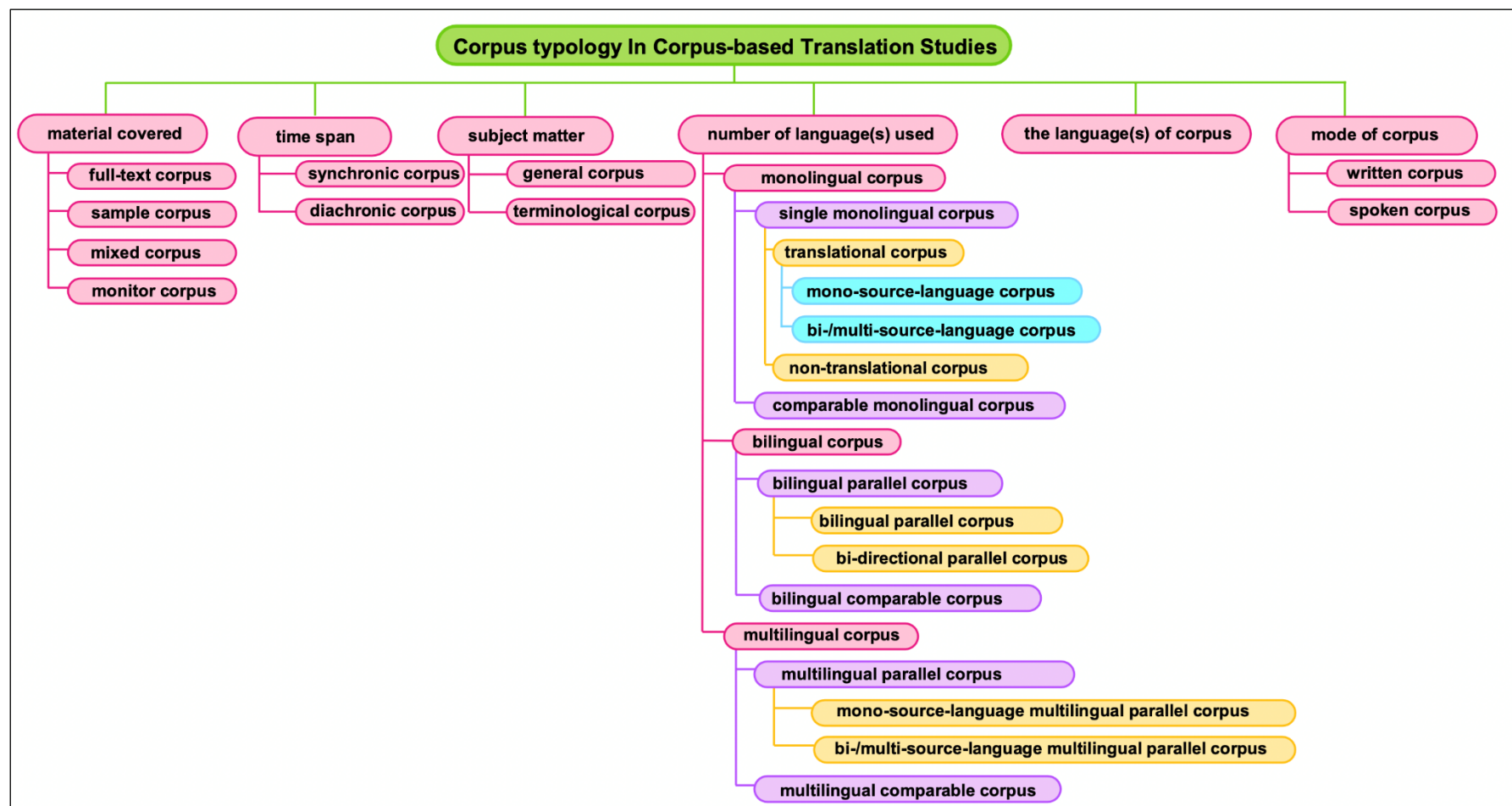


Figure 4.1 Laviosa's (2002) corpus typology

As shown in Figure 4.1, Laviosa's (2002: 33-38) corpus typology is divided into four different levels, each assigned a different colour, which include:

- Level I, marked in pink, includes six criteria that relate to the general characteristics of a textual corpus, such as the size of the material covered (full-text, sample, mixed or monitor), the time span (synchronic or diachronic), the nature of the subject/topic matter (general or terminological), the number of languages employed (mono-, bi- or multilingual), the actual language(s) being used in the corpus, and the corpus mode (written, spoken or mixed).
- Level II, illustrated in purple, concerns the number of languages that make up the corpus, which entails three sub types: (1) monolingual corpus, (2) bilingual corpus, and (3) multilingual corpus. A monolingual corpus can contain (a) a single, or a collection of texts, in the same language, or (b) be comparable as in the case of two single monolingual corpora. As for bilingual and multilingual corpora, it can be either (a) parallel, which is a set of texts in two or more languages together with their translation(s) in other language(s), or (b) comparable, which comprises of two or more sets of original texts in two or more different languages.
- Level III, chromatically represented in yellow, represents an extra layer under which the single corpus as well as the bilingual and multilingual parallel corpora can be considered. As defined by the author, a single corpus can be (a) translational, that is, a corpus which has been translated into a given language, or (b) non-translational, meaning a corpus which consists of a certain number of original texts in a given language. As for a parallel corpus, it can be (a) mono-directional, which is made up of one or more texts in language A and its/their translation(s) in language B, (b) bi-directional, which consists of one or more texts in language B and its/their translation(s) in language A, and (c) multi-

directional, which consists of original texts in two or more different languages and their translated counterparts in two or more different languages.

- Level IV, highlighted in blue, pertains to translational corpus types. In this regard, a mono-source-language corpus consists of texts that have been translated from one source language, while a bi-/multi-source-language corpus consists of a collection of texts that have been translated from two or more source languages.

The corpus analysed in Chapter 5, which has been used to assess the dubbing of wordplay from English into Thai, can be characterised as a bilingual parallel corpus. In this case, language A is English, which is the original language of the films, while language B is Thai, which represents the sole dubbed version of the films distributed in Thailand through all platforms. As already mentioned, and further discussed in section 4.2 below, the source and target texts of the selected corpus include 18 Pixar's animated feature films commercialised in Thailand between 1995 and 2017. As advocated by Shuttleworth and Cowie (1997: 120), the advantage of using bilingual parallel corpora over multilingual parallel corpora lies in their capacity to yield information about the target language texts under analysis, which then provides insight for researchers into the practices and procedures being employed by the translators.

4.2 Criteria for the selection of the films

In order to investigate the dubbing into Thai of wordplay contained in children's animated programmes originally shot in English, a sufficiently large but homogenous corpus is indispensable. Consequently, a total of 18 animated feature films have been selected as my research material to be analysed, following these criteria:

1. All films were originally produced in the English language.

2. All films belong to the same audiovisual genre, that is, computer-animated feature films, with a young audience aged between 3 and 12 years, as their primary target, although some of them, if not all, have been equally enjoyed by an adult audience. The decision to focus on films belonging to a single audiovisual genre responds to the need of compiling a corpus that was homogeneous and to limit the potential factors to be considered in the interpretation of results.
3. All selected films have been produced by Pixar Animation Studios and distributed by its parent company Walt Disney Pictures. As discussed in the previous point, it was considered that analysing films produced by a single animation studio would result in a more targeted approach.
4. All films included in the corpus were dubbed into Thai following their original release in the US and have never been redubbed in Thailand.

The films that make up the corpus have been meticulously collected in their DVD format and are comprised of 36 films with a total estimated running length of 3,596 minutes. They have been chosen on the basis of their entertainment value and global popularity, that is to say, they prove to be mainstream and popular with their domestic and international target audiences. Another defining characteristic of the corpus is that the years of production of the chosen films span a little over two decades, from 1995 to 2017. The list of the films to be investigated in this research is as follows, in chronological order of distribution:

1. *Toy Story* (1995)
2. *A Bug's Life* (1998)
3. *Toy Story 2* (1999)
4. *Monsters, Inc.* (2001)
5. *Finding Nemo* (2003)
6. *The Incredibles* (2004)

7. *Cars* (2006)
8. *Ratatouille* (2007)
9. *WALL·E* (2008)
10. *Up* (2009)
11. *Toy Story 3* (2010)
12. *Cars 2* (2011)
13. *Brave* (2012)
14. *Monsters University* (2013)
15. *Inside Out* (2015)
16. *The Good Dinosaur* (2015)
17. *Finding Dory* (2016)
18. *Cars 3* (2017)

Although English is clearly the primary language used throughout the corpus, the films showcase numerous instances of linguistic variation at an intralingual level. This rhetorical device is exploited to underline certain factors such as the themes or settings of the films as well as the characters' racial diversity and national origins. By means of illustration, the films *Finding Nemo* (2003) and *Finding Dory* (2016) are set in Australia, although the former takes place predominantly underwater. Although one of the main protagonists, Dory, is voiced by a renowned American comedian and TV host, Ellen DeGeneres, and the rest of characters are also dubbed by professional American voice talents, typically Australian words and expressions such as "dude" and "mate" are peppered throughout the dialogue. Another example of the variety of Englishes present in the corpus can be found in the film *Brave* (2012), set in the medieval Scottish Highlands, where strong Scottish and Doric accents are heard. In the *Cars* (2006, 2011, 2017) franchise, one of the main characters, named Mater, speaks with a thick Southern redneck accent with a dash of hillbilly twang and frequently uses incorrect syntax. In addition, some of the films feature characters of diverse nationalities who also contribute to the corpus' mosaic of language varieties. For

instance, the three films in the aforementioned *Cars* franchise are set in different countries around the world – the USA, France, England, Japan, Italy and Mexico – and audiences can hear the main or supporting characters speak English with local accents. The three films also feature protagonists and antagonists of various nationalities, such as Guido, the Italian forklift, Luigi, the yellow Italian 1959 Fiat 500, and Professor Zündapp, the German 1958 Kleinwagen 250, whose national characteristics are evident in the way in which they speak. In the same vein, *A Bug's Life* (1998) features Tuck and Roll, two twin Hungarian acrobat pillbug brothers, Heimlich, a fat green caterpillar who speaks with German accent, and Manny, an elderly praying mantis magician who speaks with a British accent. Another example is the film *Ratatouille* (2007), in which some of the characters, e.g. Colette and Skinner, speak English with a strong French accent to align with the fact that the film is set in the French capital. The obstacles that arise from this display of linguistic variation are discussed, when pertinent, in the examples scrutinised in Chapter 5.

Pixar Animation Studios, commonly referred to as Pixar, is the production company behind these internationally acclaimed films. Founded by Edwin Catmull and Alvy Ray Smith, Pixar was formally established on February 3, 1986. With its headquarters in Emeryville, California, Pixar originated as part of the Lucasfilm computer division and has since become a subsidiary of the world-famous computer animation film studio Walt Disney Studios, which, in turn, is under the ownership of The Walt Disney Company. The animation studio was purchased by Disney in 2006. Best known for its high-quality manufacturing of feature films animated with the use of computer-generated imagery (CGI), Pixar has, as of June 2022, released a total of 26 full-length animated feature films, as well as dozens of fascinating short films. Some of them, such as *Finding Dory*, *Toy Story 3* and its sequel *Toy Story 4*, and *Incredibles 2* went on to become some of the 50 highest-grossing films of all time (www.imdb.com/list/ls000021718/), with the latter being the fourth-highest-grossing animated film of all time, having generated a total income in excess of \$1.2 billion (<https://movieweb.com/highest-grossing->

movies-animated/). Along with the aforementioned productions, the likes of animated features such as *The Lion King* (Roger Allers and Rob Minkoff, 1994), *Frozen* (Chris Buck and Jennifer Lee, 2013), and *Zootopia* (Byron Howard and Rich Moore, 2016), produced by Walt Disney Animation Studios (WDAS), another Disney owned animation house, have also made the list.

In addition, Pixar has won 10 Golden Globe Awards, 11 Grammy Awards, and 23 Academy Awards among numerous other accolades and prestigious honours (bit.ly/3Gdhlf6). Furthermore, a number of Pixar films have received Academy Award nominations for the Best Animated Feature, an award which was first presented in 2002 for films produced in 2001, which 11 Pixar productions have won: *Finding Nemo*, *The Incredibles*, *Ratatouille*, *WALL·E*, *Up*, *Toy Story 3*, *Brave*, *Inside Out*, *Coco* (2017), *Toy Story 4* (2019), and *Soul* (2020) (*ibid.*).

In Thailand, Pixar's audiovisual productions, as well as many of the characters in the films, have been positively received and widely recognised. Similar to other Hollywood blockbusters which the Thai distributors deem will be financially successful, all Pixar films screened in Thai cinemas, sold as home entertainment products on DVD and Blu-ray, and more recently streamed online, are both dubbed and subtitled into Thai. Interestingly, some of the Pixar productions were also initially available in VCD format, before the advent of Vanilla DVD (see section 2.4.3) brought an abrupt end to the usage of VCDs.

The recurrent broadcasting of Pixar animations on some of the national free-to-air TV channels such as *Channel 7* and *Mono 29* provides further proof of the continuous popularity of Pixar motion pictures in Thailand, as can be appreciated in Figure 4.2 (bit.ly/3H0akjV) and Figure 4.3 (bit.ly/3Q89TcG) below:



Figure 4.2: Promotional poster exclusively advertising Pixar films to be screened on Mono 29 in August 2017



Figure 4.3: Promotional poster of Toy Story and Toy Story 2 to be aired on Channel 7's ยอดภาพยนตร์นานาชาติ (Top International Films) in January 2019

On *Channel 7*,²⁰ all Pixar animated pictures, except for *The Incredibles*, were rerun at random intervals on four different programmes, namely, ยอดภาพยนตร์นานาชาติ [(yod pab pa yon na na chart), Top International Films], ภาพยนตร์วันหยุด [(pab pa yon won yood), Holiday Films], *Big Cinema*²¹ and *World Cinema*. As a regular feeder of entertainment media such as films, TV series and documentaries, the TV station *Mono 29* does not have any specific programme dedicated to rebroadcasting movies. Instead, the channel sets aside various time slots spread throughout the week for the on-air presentation of cinematic content. To reconfirm the popularity of Pixar's films in Thai screens, Table 4.1²² below displays the frequency with which each Pixar animation chosen for this corpus has been screened, between 2012 and 2019, as well as the name of the TV channel/programme(s) on which they have featured:

²⁰ Promotional TV ads of *Toy Story* and *Toy Story 3*, narrated in Thai, on *Channel 7*'s ยอดภาพยนตร์นานาชาติ, can be viewed at bit.ly/3C3LOjp and bit.ly/2uXvMnn, respectively.

²¹ The programme was officially terminated in February 2022 after a continuous release for 33 years.

²² This information has been compiled by the researcher from various online sources, including www.ch7.com, www.facebook.com/Ch7HDEntertainment and www.bugaboo.tv.

Table 4.1: Broadcast schedule of Pixar motion pictures on *Channel 7* and *Mono 29*

No.	Films	Channel 7's ยอดภาพยนตร์ นานาชาติ	Channel 7's <i>Big Cinema</i>	Channel 7's ภาพยนตร์วันหยุด	Channel 7's <i>World Cinema</i>	<i>Mono 29</i>
1	<i>Toy Story</i>	Sun, 7 Jan 2018 Sat, 5 Jan 2019	-	-	-	-
2	<i>A Bug's Life</i>	Sun, 23 Apr 2017	-	Mon, 30 Jul 2018	-	-
3	<i>Toy Story 2</i>	Sun, 14 Jan 2018 Sun, 6 Jan 2019	-	-	-	-
4	<i>Monsters, Inc.</i>	Sat, 27 Jul 2013	-	-	-	Sun, 1 Oct 2017 Fri, 23 Feb 2018
5	<i>Finding Nemo</i>	Sun, 19 Jun 2016 Sun, 13 Oct 2019	-	-	-	-
6	<i>The Incredibles</i>	-	-	-	-	Mon, 14 Aug 2017 Sat, 16 Dec 2017 Fri, 4 May 2018
7	<i>Cars</i>	Sun, 8 Apr 2018	-	-	Fri, 4 Jan 2019	-
8	<i>Ratatouille</i>	Sun, 23 Sep 2012	-	-	-	Sun, 6 Aug 2017 Thu, 2 Nov 2017 Fri, 9 Feb 2018 Fri, 27 Jul 2018 Fri, 11 Nov 2018

9	<i>WALL·E</i>	Sat, 16 Mar 2013 Sun, 30 Apr 2017	-	-	-	Wed, 1 Jul 2020
10	<i>Up</i>	Sat, 27 Oct 2012	-	-	-	Mon, 27 Jun 2016 Sat, 8 Apr 2017
11	<i>Toy Story 3</i>	Sat, 11 Jan 2014 Sun, 21 Jan 2018 Sat, 12 Jan 2019	Sat, 21 Jul 2012	-	-	-
12	<i>Cars 2</i>	Sat, 21 Sep 2013	-	-	-	Sat, 4 Aug 2018 Tue, 1 Jan 2019
13	<i>Brave</i>	Sat, 21 Jun 2014 Sun, 24 May 2015	-	-	-	Thu, 6 Apr 2017 Sat, 26 Aug 2017 Thu, 14 Dec 2017 Wed, 11 Apr 2018 Fri, 3 Aug 2018 Mon, 10 Dec 2018
14	<i>Monsters University</i>	Sat, 27 Jun 2015	-	-	-	Sat, 12 Aug 2017 Wed, 3 Jan 2018 Mon, 3 Sep 2018 Tue, 13 Nov 2018
15	<i>Inside Out</i>	Sun, 14 Apr 2019	Sat, 17 Feb 2018	-	-	-
16	<i>The Good Dinosaur</i>	Sun, 29 Apr 2018	-	-	-	-
17	<i>Finding Dory</i>	Sun, 27 Jan 2019	-	-	-	-
18	<i>Cars 3</i>	Sun, 28 Apr 2019	-	-	-	Sun, 16 Aug 2020

As shown in the table above, most of the films have been rebroadcast more than once, demonstrating their popularity in the Southeast Asian country. It is worth noting that the broadcast schedules of the two channels vary widely. On *Channel 7*, the three programmes transmit film content in time slots as diverse as 09:00, 09:45, 10:00, 22:45 and 02:00 on Friday, Saturday and Sunday exclusively. On *Mono 29*, on the other hand, the Pixar movies were broadcast at 08:00, 09:00, 15:05, 16:00 and 18:20 every day of the week, from Monday to Sunday.

Irrespective of whether it is released in cinemas, on DVD, Blu-ray, free-to-air or pay-per-view TV channels, or on VOD streaming services, every Pixar animation film distributed in Thailand comes with the same Thai-dubbed audio track. In other words, the first Thai dubbing script of each Pixar film is the one maintained across the various media. Due to the stringent dubbing regulations imposed by Walt Disney, the redubbing of their audiovisual productions is a rare event, though cases are known to have happened in Arabic (Aljuied, 2020). In the case of Thailand, the audiences can thus be assured of the fact that the audio track they are hearing is identical to the one once available in cinemas.

A substantial number of Pixar animated pictures, as well as their Disney counterparts, have long figured prominently in academia since they have been incorporated as the subject of scholarly exploration by many a researcher. Take, for example, *Monsters, Inc.*, which features as one of the 18 children's movies in Schröter's (2005) study of the dubbing and subtitling of language-play in film. By including *Cars* as one of the five animated features in her case-study research, Darder (2012), for another instance, delves into how variational style is employed in animated films and whether or not it can be preserved through translation. Last but not least, *Monsters, Inc.*, *Finding Nemo*, *Ratatouille* and *Toy Story 3* are the foci of Aljuied's (2020) doctoral thesis on the redubbing of English-language animated cartoons into Arabic.

In Thailand, a few studies that centre on the translation of Pixar films as the source text can also be found. For instance, in his master's

dissertation, Baengthit (2011) examines the Thai dubbing process of 68 American animated features, ten of which are Pixar's first ten productions: *Toy Story*, *A Bug's Life*, *Toy Story 2*, *Monsters, Inc.*, *Finding Nemo*, *The Incredibles*, *Cars*, *Ratatouille*, *WALL·E* and *Up*. In her doctoral thesis, Somachriyakul (2012) investigates the various methods and techniques employed by Thai professional subtitling and dubbing translators to translate English nouns, terms of address, and interjections. Additionally, she also examines how sentence particles as well as function words which do not exist in the English language make it into the Thai-dubbed lines. Her corpus consists of five Disney animated pictures, two of which, *The Incredibles* and *Cars*, were produced by Pixar. Meanwhile, by featuring one of the two Thai-dubbed songs from *Brave* in her MA dissertation, Keeratiratwattana (2012) studies the translation of singable songs in animated films.

Though a number of Pixar films have been studied extensively in combination with audiovisual productions by other animation studios, whether in English or Thai, the animated pictures have never been examined as a homogeneous whole, especially with a focus on wordplay. Therefore, the chosen corpus is to be analysed in a bid to uncover, for the first time, the various techniques favoured by translators when dealing with the transfer of wordplay in children's animated programmes, from English into Thai, according to the typology previously laid out in Chapter 3.

In what follows, a brief synopsis of each chosen film is provided, along with some of the paratexts used for their commercialisation, that is, the theatrical version of the films' promotional posters and the DVD covers localised for the Thai viewership.

1. *Toy Story* (1995)

The film depicts the secret life of a group of toys who come alive when humans are not present. A cowboy doll, Sheriff Woody, who has long been Andy Davis's favourite toy and the toys' leader in the house, feels

threatened and afraid of being replaced when Andy gets a flashy new spaceman action figure named Buzz Lightyear for his birthday. In an attempt to regain the boy's favour once again, Woody sets a trap to keep Buzz behind a desk, out of Andy's sight but, instead, ends up sending Buzz out of the window into the courtyard. Both Woody and Buzz fall into the hands of Sid, a mean kid next door who is known for his unpleasant habit of disfiguring toys for fun. Being accused by the fellow toys of trying to kill Buzz, Woody must do whatever it takes to retrieve Buzz and reunite him with their friends back at home, before Andy's family moves away to a new house for good. The details of the film are as follows:

Original title: <i>Toy Story</i>				
Thai title: ทอย สตอรี่ [(toy story), Toy Story]				
Director: John Lasseter				
Thai dubbing translator: Jakkarit Suriyachai (จักรฤทธิ์ สุริยะไชย)				
Thai lyrics translator: Thani Phunsuwan (ธานี พุนสุวรรณ)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
22 November 1995	1996 ²³	G	ท	81 minutes
Main characters	Voiced by	Revoiced by		
Sheriff Woody	Tom Hanks	Sorapong Chatree (สรพงศ์ ชาตรี)		
Buzz Lightyear	Tim Allen	Santisuk Promsiri (สันติสุข พรหมศิริ)		

²³ Information on the precise release date of the film in Thailand is unobtainable.



Figure 4.4: Theatrical release poster of *Toy Story* (left) and the Thai DVD cover (right)

2. *A Bug's Life* (1998)

The film revolves around Flik, an inventive and outlier ant, who belongs to a colony of ants oppressed by a vicious gang of grasshoppers led by Hopper. The tiny insects are forced to pay tribute to their oppressors by supplying most of their winter food provisions to the grasshoppers. One unlucky day, Flik accidentally causes the entire harvest to fall into the river at the last minute. Furious at the colony, Hopper threatens to annihilate them all if a new stock of crops is not ready by the end of the summer. As a result, Flik abandons the colony in search of bug warriors who could help wage war on Hopper and his grasshopper subordinates. To everyone's surprise, Flik manages to bring back home a troop of warrior bugs who, unbeknownst to Flik himself, are in fact a troupe of circus bugs. The following table contains further details about the film:

Original title: <i>A Bug's Life</i>
Thai title: ตัวบักส์ หัวใจไม่บักส์ [(tua bug hua jai mai bug), A body (of) bug, a heart not (of) bug]
Directors: John Lasseter and Andrew Stanton
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)

Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
25 November 1998	4 December 1998	G	ท	95 minutes
Main characters	Voiced by	Revoiced by		
Flik	Dave Foley	Samapon Piyapongsiri (สมพล ปิยะพงศ์ศิริ)		
Hopper	Kevin Spacey	Suppasorn Mumdaeng (ศุภสรณ์ มุมแดง)		
Atta	Julia Louis-Dreyfus	Ann Thongprasom (แอน ทองประสม)		

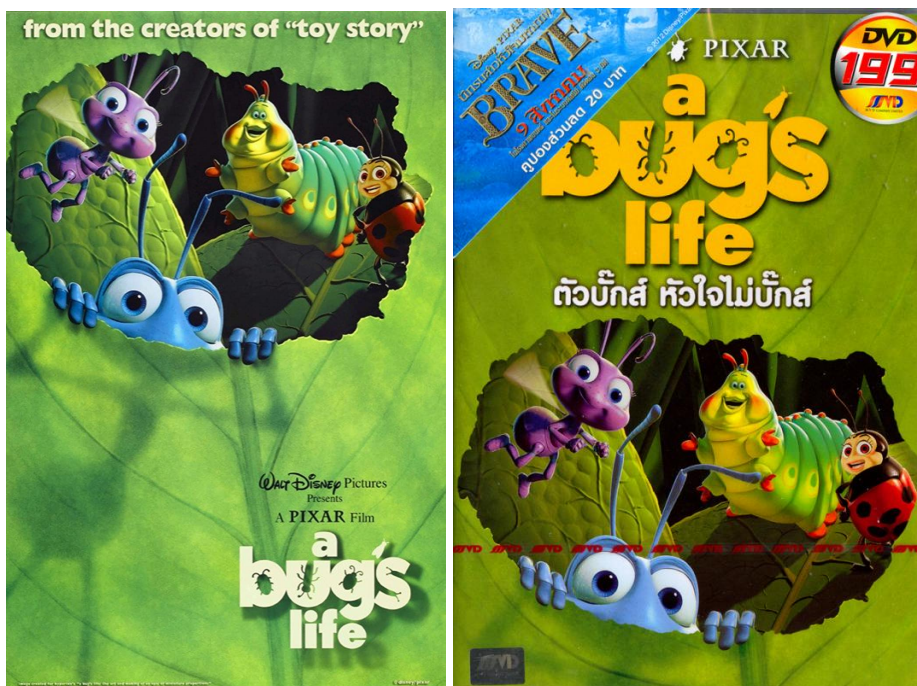


Figure 4.5: Theatrical release poster of *A Bug's Life* (left) and the Thai DVD cover (right)

3. *Toy Story 2* (1999)

In this sequel, the fun and excitement brought by the toys continue. Whilst Andy is away at a summer camp, Woody, a highly valuable collectible, is accidentally placed at a yard sale and gets nipped by Al McWiggin, a greedy toy collector and proprietor of “Al’s Toy Barn”. There, Woody is united with other toys, who are revealed to be fellow characters in a once-popular television show called *Woody’s Roundup*, on which Woody is also based. The new toys he meets are comprised of a yodelling cowgirl called Jessie, Stinky Pete the Prospector, and his horse Bullseye. In the meantime, Buzz Lightyear and Co., consisting of Mr Potato Head, Slinky

Dog, Rex and Hamm, set out on a dangerous mission to save his friend from getting sold to Japan and winding up as a museum piece forever. Further details about the film are contained in the table below:

Original title: <i>Toy Story 2</i>				
Thai title: ทอย สตอรี่ 2 [(toy story song), Toy Story 2]				
Directors: John Lasseter, Lee Unkrich and Ash Brannon				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Thai lyrics translator: Thani Phunsuwan (ธานี พุนสุวรรณ)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
24 November 1999	10 December 1999	G	ท	92 minutes
Main characters	Voiced by	Revoiced by		
Sheriff Woody	Tom Hanks	Sorapong Chatree (สรพงศ์ ชาตรี)		
Buzz Lightyear	Tim Allen	Santisuk Promsiri (สันติสุข พรหมศิริ)		

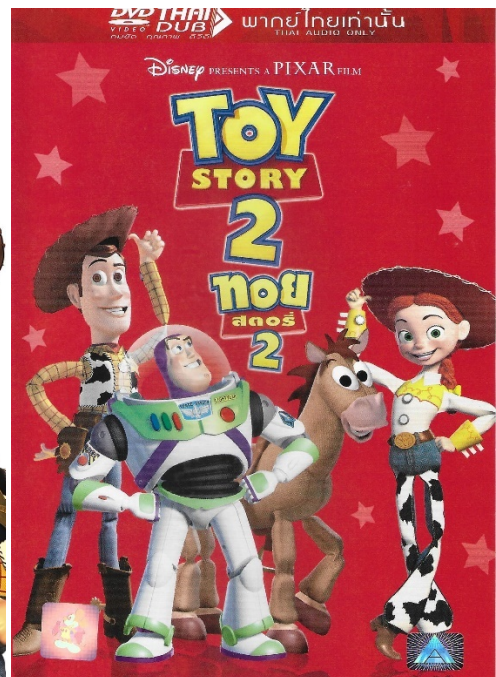


Figure 4.6: Theatrical release poster of *Toy Story 2* (left) and the Thai DVD cover (right)

4. *Monsters, Inc.* (2001)

Monstropolis, a city populated by monsters with different looks, colours, shapes and forms, is based on the belief that humans are lethally toxic. The city in the monster world can be connected to human children's bedrooms through their wardrobe doors. To power the city, the energy, generated from the screams of human youngsters by scaring them in their sleep, is collected by the scare factory, Monsters, Inc., where James P. Sullivan (also known as Sulley), the number one Scarer, and his best friend Mike Wazowski, work. One night, Sulley accidentally lets a human child, a two-year-old girl, whom they name Boo, into the monster world. Whilst attempting to return Boo to her safety in the human world, Sulley slowly bonds with her and realises that she is not poisonous. At the same time, together with Mike, Sulley discovers that human kids' laughter produces even more energy than their screams. Further details about the film are contained in the table below:

Original title: <i>Monsters, Inc.</i>				
Thai title: บริษัท รับจ้างหลอน (ไม่) จำกัด [(bor ri sut rub jang lorn (mai) jum gud), Haunting Service Company (Un)limited]				
Directors: Pete Doctor, David Silverman and Lee Unkrich				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
2 November 2001	5 December 2001	G	ท	92 minutes
Main characters	Voiced by	Revoiced by		
James P. Sullivan	John Goodman	Kreangsak Riantong (เกรียงศักดิ์ เจริญทอง)		
Mike Wazowski	Billy Crystal	Jatupone Chompoonich (จตุพล ชมพูนิช)		



Figure 4.7: Theatrical release poster of *Monsters, Inc.* (left) and the Thai DVD cover (right)

5. *Finding Nemo* (2003)

After his family is attacked by a school of barracudas, Marlin, a clown fish living in the Great Barrier Reef in Australia, is left with his son, Nemo, and becomes overprotective of his only surviving offspring. Years later, Nemo swims into the open sea to prove himself to be a brave fish but, in an unfortunate encounter with a scuba diver, he gets taken away to Sydney. Without the slightest hesitation, a horrified Marlin sets out on a journey to find his son and bring him back home. Along the way, he runs into a blue tang fish named Dory, who is suffering from short-term memory loss, and the two embark together on a dangerous trek across the ocean, whilst fending off a host of marine dangers. Meanwhile, in the fishbowl in a dentist's office overlooking Sydney Harbour, Nemo and his tank mates plan a daring escape to return to the sea before he becomes the dentist's niece's new pet. These are some other details about the film:

Original title: <i>Finding Nemo</i>				
Thai title: นีโม...ปลาเล็ก หัวใจโต...โต [(Nemo... pla lek hua jai toh...toh), Nemo... Small fish (with) a big, big heart]				
Directors: Andrew Stanton and Lee Unkrich				
Thai dubbing translator: Sinnapa Sarasas (สินนภา สารสาส)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
30 May 2003	3 October 2003 ²⁴	G	ท	100 minutes
Main characters	Voiced by	Revoiced by		
Marlin	Albert Brooks	Namchai Chanyathitikul (นำชัย จรรย์ชาติกุล)		
Dory	Ellen DeGeneres	Sukanda Bunyathanmik (สุกานดา บุญธรรมิก)		



Figure 4.8: Theatrical release poster of *Finding Nemo* (left) and the Thai DVD cover (right)

6. *The Incredibles* (2004)

In Metroville, undercover crime-fighting superheroes used to walk the streets and performed acts of great heroism, before they were forced by the government to refrain from all super-power activities and assume

²⁴ Nine years later, following the success of the 3D re-release of *The Lion King*, the film was also re-released in 3D format by Disney in certain countries worldwide on 14 September 2012. In Thailand, it was re-released on 4 October 2012 (bit.ly/3TGEff5).

mundane lives. Amongst them, two of the greatest are legendary: Mr. Incredible, known as Bob Parr, and his wife, Elastigirl, or Helen Parr, whose three children, Violet, Dash, and baby Jack-Jack, also have superpowers. Fifteen years later, Mr Incredible still yearns to get back into action, whereas Helen, who has moved on and given her priority to building a normal life, is strongly opposed to any return to superhero duties. One day, Mr Incredible's long-awaited opportunity comes by when a mysterious informant summons him to a remote island for a top-secret assignment, which ends up putting him in great danger. It is now up to the rest of the Parr family to save him and later rescue the world from total destruction. The following table contains further details about the film:

Original title: <i>The Incredibles</i>				
Thai title: รวมเหล่ายอดคนพิทักษ์โลก [(ruam lao yod kon pi tak loak), A league of world-saving super people]				
Directors: Andrew Stanton and Lee Unkrich				
Thai dubbing translator: Saksit Sangprai (ศักดิ์สิทธิ์ แสงพราย)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
5 November 2004	2 December 2004	PG	ท	115 minutes
Main characters	Voiced by	Revoiced by		
Mr Incredible	Craig T. Nelson	Sakon Rattanaphromma (สกล รัตนพรหมมา)		
Elastigirl	Holly Hunter	Sophita Rangsiyothai (โสภิตา รังสีย้อย)		
Frozone	Samuel L. Jackson	Bunchana Chokwichakoson (บุญชนะ โชควิชาโกศล)		



Figure 4.9: Theatrical release poster of *The Incredibles* (left) and the Thai DVD cover (right)

7. *Cars* (2006)

While speeding to get to California for an important race, the famous hotshot race car named Lightning McQueen unexpectedly detours through the long-forgotten small town of Radiator Springs on Route 66. Lightning McQueen unintentionally causes severe damage to the town road and, consequently, is ordered by the town's law enforcement to repair it. As McQueen fixes it, he befriends various offbeat cars, including a rusty old tow truck, Mater, a charismatic Porsche Carrera, Sally, a grumpy old Hudson Hornet, Doc Hudson, and a Ferrari-loving Fiat. Despite the blossoming friendships, all he wants is to get out of this town and back on the racetrack. Throughout his accidental stay in this deserted town, McQueen learns to respect and bond with the inhabitants of Radiator Springs and finally realises that life is not just about trophies and fame. He also appreciates the true meaning of friendship, love, and family. Other details of the film are included in the table below:

Original title: <i>Cars</i>				
Thai title: 4 ล้อซิ่ง...ซ่าท้าโลก [(see lor zing...za ta loak), Speedy 4-wheeler... Wild against the world]				
Directors: John Lasseter and Joe Ranft				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Thai lyrics translator: Thani Phunsuwan (ธานี พุนสุวรรณ)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
9 June 2006	5 October 2006	G	ท	116 minutes
Main characters	Voiced by	Revoiced by		
Lightning McQueen	Owen Wilson	Sumet Ong-art (สุเมธ องอาจ)		
Mater	Larry the Cable Guy	Manot Yimyaem (มานotch ยิ้มแย้ม)		



Figure 4.10: Theatrical release poster of *Cars* (left) and the Thai DVD cover (right)

8. *Ratatouille* (2007)

The title of this film plays with the culinary term “ratatouille”, a famous French dish that gets to be served towards the end of the film, and the substantive “rat”, the rodent species to which the protagonist belongs. The movie recounts the adventure of Remy, a rat living in rural France who possesses a wonderful sense of smell and a sophisticated palate

and desires to become a great chef despite his father's disapproval. When he gets washed away and separated from his family in a raging river, the rodent gastronome ends up in the sewers, right beneath a fine French restaurant made famous by his culinary hero, a five-star chef called Auguste Gusteau. There, he meets a clumsy youth hired as a garbage boy, named Linguini, who desperately needs to keep his job at the restaurant, despite his lack of cooking abilities. It is now up to the two unlikely friends to work together to realise their dreams to become chefs and bring their beloved restaurant back to its original standard, after learning that the place has been downgraded to three stars, due to poor management, by an evil chef who is plotting to take over the property. The table below contains more details about the film:

Original title: <i>Ratatouille</i>				
Thai title: ระ-ทะ-ทุ-อี๋ ฟอคครัวตัวจิ๊ด หัวใจคับโลก [(Ra-ta-tou-i por krua tua jeed hua jai kub loak), Ratatouille, a tiny-bodied chef (with) a world-fitted heart]				
Directors: Brad Bird and Jan Pinkava				
Thai dubbing translator: Thanatcha Saksiamkul (ธนัชชา ศักดิ์สยามกุล)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
29 June 2007	26 July 2007	G	ท	111 minutes
Main characters	Voiced by	Revoiced by		
Remy	Patton Oswalt	Wichaya Jarujinda (วิชญา จารุจินดา)		
Linguini	Lou Romano	Sansern Pokesombat (สรรเสริญ โภคสมบัติ)		
Gusteau	Brad Garrett	Kreangsak Riantong (เกรียงศักดิ์ เจริญทอง)		



Figure 4.11: Theatrical release poster of *Ratatouille* (left) and the Thai DVD cover (right)

9. WALL·E (2008)

The film is set in a distant future, in which mankind has abandoned planet Earth to live on a starship as the former has become an uninhabitable wasteland where nothing can grow. WALL·E, a small garbage collecting robot, is the last robot left on Earth to tidy up and compress all the industrial waste. One day, when sleek yet dangerous robotic probe EVE is dropped on earth to scan the planet in search of a living plant, so that it can be proved that Earth is once again sustainable, terrified and excited WALL·E falls madly in love with her. After receiving the sought-after plant from WALL·E, EVE automatically enters an unresponsive state. Soon after, a massive ship comes to retrieve EVE and WALL·E hitches a ride on the ship to rescue EVE and follow her across the galaxy. When the autopilot attempts to eliminate the vegetable and prevents the people of Earth from returning for good, a thrilling adventure begins onboard Axiom, a large space cruise ship carrying all humans who evacuated planet Earth 700 years earlier. More information about the film can be found in the next table:

Original title: <i>WALL·E</i>				
Thai title: วอลล์·อี หุ่นจิ๋วหัวใจเกินร้อย [(WALL·E hoon jiw hua jai koen roy), WALL·E, a tiny robot (with) an over-one-hundred (percent) heart]				
Director: Andrew Stanton				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
27 June 2008	12 August 2008	G	ท	98 minutes
Main characters	Voiced by	Revoiced by		
WALL·E	Ben Burtt	Thani Phunsuwan (ธานี พุนสุวรรณ)		
EVE	Elissa Knight	Noppawan Hemabut (นพวรรณ เหมะบุตร)		
Captain	Jeff Garlin	Spunsilp Sirichai (สปัสสิลป์ ศิริชัย)		



Figure 4.12: Theatrical release poster of *WALL·E* (left) and the Thai DVD cover (right)

10. *Up* (2009)

Carl Fredricksen, a 78-year-old balloon seller, is an adventure-loving widower. Having injured a construction worker unintentionally, Carl is ordered by the court to move into an old age home, but lonely Carl decides instead to embark on a journey to the forbidden Paradise Falls to fulfil his lifelong dream he once shared with his late wife, Ellie, since they were kids. By equipping his house with thousands of balloons and

turning it into a makeshift airship, Carl manages to fly the house away to the South American wilderness, with young Russell accidentally in tow, as he happened to be at Carl's doorsteps on a boy scout mission. During their journey, the old and young companions stumble across the adventurer Charles Muntz, Carl and Ellie's childhood idol, who, unbeknownst to him, is now an evildoer and is having a malicious plan to conduct something unimaginable. Further details about the film are displayed in the table below:

Original title: <i>Up</i>				
Thai title: ปู่ซ่า บ้าพลัง [(poo za ba pa lung), The wild, hyperactive grandfather]				
Directors: Pete Doctor and Bob Peterson				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
29 May 2009	11 June 2009	PG	ท	96 minutes
Main characters	Voiced by	Revoiced by		
Carl Fredricksen	Edward Asner	Kreangsak Riantong (เกรียงศักดิ์ เจริญทอง)		
Russell	Jordan Nagai	Chawin Chalisaraphong (ชวิน ชลิศราพงศ์)		
Charles Muntz	Christopher Plummer	Kamthon Suwanpiyasiri (กำธร สุวรรณปิยะศิริ)		



Figure 4.13: Theatrical release poster of *Up* (left) and the Thai DVD cover (right)

11. *Toy Story 3* (2010)

Now seventeen, Andy begins preparing to depart for college and no longer plays with his toys. This brings sadness and concern over their uncertain future to Woody, Buzz, Jessie, and the rest of his loyal toys. Thinking mistakenly that Andy wants to discard his toys, Andy's mother donates them to Sunnyside Daycare Centre. At first, Woody and his friends are kindly received by the host toys. Soon, however, they realise the warm welcome is just a charade; now, the newcomers to the nursery are faced with hostility from the naughty and aggressive hosts led by Lotso, a large magenta bear. Woody, who escapes the day-care centre by chance, is determined to rescue his friends and return home before Andy leaves for college. The table below contains further details about the third film in this popular trilogy:

Original title: <i>Toy Story 3</i>				
Thai title: ทอย สตอรี่ 3 [(toy story sam), Toy Story 3]				
Director: Lee Unkrich				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
18 June 2010	12 August 2010	G	ท	103 minutes
Main characters	Voiced by	Revoiced by		
Sheriff Woody	Tom Hanks	Sorapong Chatree (สรพงศ์ ชาตรี)		
Buzz Lightyear	Tim Allen	Santisuk Promsiri (สันติสุข พรหมศิริ)		



Figure 4.14: Theatrical release poster of *Toy Story 3* (left) and the Thai DVD cover (right)

12. *Cars 2* (2011)

In this sequel to *Cars*, the adventure continues with the famous race star Lightning McQueen competing in the newly created World Grand Prix, a race in which all of the world's best race cars are invited to participate. After accepting a challenge, McQueen and his tow-truck best friend, Mater, along with his pit crew, journey overseas, to Tokyo and Europe, to take part in the auto racing event. During the race, things get turned upside down when Mater, who gets mistaken for an American spy, is caught up in an intriguing adventure of his own after he finds himself entangled in a case of international espionage. The fun amplifies when two undercover CIA operatives and secret British Intelligence agents are tasked with uncovering a secret plan hatched by a mysterious mastermind and his criminal gang, which, if successfully carried out, will put the race cars in danger. More details about the film are contained in the next table:

Original title: <i>Cars 2</i>
Thai title: สายลับสี่ล้อ ชิงสนั่นโลก [(sai lub see lor zing sa nun loak), The four-wheeler spy, racing to tremble the world]
Directors: John Lasseter and Brad Lewis

Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
24 June 2011	29 September 2011	G	ท	107 minutes
Main characters	Voiced by	Revoiced by		
Lightning McQueen	Owen Wilson	Sumet Ong-art (สุเมธ องอาจ)		
Mater	Larry the Cable Guy	Manot Yimyaem (มานotch ยิ้มแย้ม)		



Figure 4.15: Theatrical release poster of Cars 2 (left) and the Thai DVD cover (right)

13. Brave (2012)

Atypical of a traditional princess, young Merida is the rebellious and courageous daughter of the Scottish King and Queen, and she is determined to carve out her own path in life. Forced to uphold an age-old tradition of royal intermarriage in order to strengthen alliances, Merida is furious and gets into a heated argument with her mother, Elinor. The headstrong princess then, in a fit of rage, flees the castle on horseback and rides through the dark forest where she comes upon an insidious witch and, out of fury, asks for a spell to change her mother. After eating the enchanted cake given to her by her daughter, Elinor turns into an

enormous beast. Merida is now in desperate need to find a way to reverse the beastly curse before her mother is trapped in the body of the beast forever. The below table contains some more details about the film:

Original title: <i>Brave</i>				
Thai title: นักรบสาวหัวใจมหากาฬ [(nuk rob saow hua jai ma ha kan), The great-hearted lady warrior]				
Directors: Mark Andrews, Brenda Chapman and Steve Purcell				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Thai lyrics translator: Thani Phunsuwan (ธานี พุนสุวรรณ)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
22 June 2012	9 August 2012	PG	ท	94 minutes
Main characters	Voiced by	Revoiced by		
Merida	Kelly Macdonald	Chanjira Nimpitakpong (จันทร์จิรา นิมพิทักษ์พงศ์)		
Queen Elinor	Emma Thompson	Niramon Kijapinyochai (นิรมล กิจปิณุชชัย)		



Figure 4.16: Theatrical release poster of *Brave* (left) and the Thai DVD cover (right)

14. *Monsters University* (2013)

In *Monsters, Inc.* Mike Wazowski and James P. Sullivan are depicted as an inseparable pair of monster friends. However, this has not always been the case since, when they first met, they were such ill-assorted classmates that they could not stand each other's company. The prequel reveals how, during their time at Monsters University, Mike and Sulley managed to overcome their differences and become best friends. Since the first time that young Mike visited Monsters University, on a primary school tour, he has dreamt of pursuing a career in scaring. Years later, finally attending the university, he realises that the indolent student, Sulley, who belongs to a family of famous scarers, is his classmate. To prove their worth to everyone, especially to Dean Hardscrabble, who expels them from the university's elite Scare Programme, the duo decides to compete in the Scare Games and to join forces with a fraternity of monster outcasts called Oozma Kappa. More information about the film can be found in the following table:

Original title: <i>Monster University</i>				
Thai title: มหา'ลัย มอนสเตอร์ [(ma ha lai monster), Uni (of) monsters]				
Director: Dan Scanlon				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
21 June 2013	1 August 2013	G	ท	103 minutes
Main characters	Voiced by	Revoiced by		
James P. Sullivan	John Goodman	Kreangsak Riantong (เกรียงศักดิ์ เจริญทอง)		
Mike Wazowski	Billy Crystal	Jatupone Chompoonich (จตุพล ชมพูนิช)		



Figure 4.17: Theatrical release poster of *Monsters University* (left) and the Thai DVD cover (right)

15. *Inside Out* (2015)

After she is uprooted from her life in the Midwest USA and moves to San Francisco, due to her father's job transfer, Riley, aged 11, experiences an emotional breakdown while trying to adjust to her new life. Feeling completely distressed and out of place, she takes pains to navigate her newfound emotions under the guidance of Joy, Fear, Anger, Disgust and Sadness. These all represent the personification of her five emotions, which live in the Headquarters, the control centre located inside Riley's mind, in order to come to terms with this sudden dramatic change. Joy, her main and most important emotion, together with Sadness embark on a quest to save Riley, by searching for her joyful memories and returning them to Headquarters before things go terribly wrong. The table below contains further information about the film:

Original title: <i>Inside Out</i>
Thai title: มหัศจรรย์อารมณ์อลเวง [(ma hus sa jan ar rom on la weng), The wonder of the frantic emotions]
Directors: Pete Doctor and Ronnie del Carmen
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)

Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
19 June 2015	12 August 2015	PG	ท	94 minutes
Main characters	Voiced by	Revoiced by		
Joy	Amy Poehler	Suchanya Norrapadipat (สุขัญญา นรปฏิพัทธ์)		
Riley	Kaitlyn Dias	Vichayada Vorapongpisut (วิชญาดา วรพงศ์ พิสุทธิ์)		



Figure 4.18: Theatrical release poster of *Inside Out* (left) and the Thai DVD cover (right)

16. *The Good Dinosaur* (2015)

The Good Dinosaur takes place in an alternative period where the gargantuan asteroid that would have collided with the Earth and caused the extinction of dinosaurs and all lives on the planet ran its course in time and, consequently, missed the planet 65 million years ago. As a result, dinosaurs and humans live peacefully side-by-side. Arlo, a bashful young Apatosaurus, loses his father in a flash flood. Alone and miles away from home, he has to travel through a mysterious and unforgiving Palaeolithic landscape to find his way home up in the Clawtooth Mountain. During his journey, the frightened dinosaur encounters and forms an unexpected friendship with a feral Neanderthal boy, whom he

names Spot, before the unlikely duo sets off on a wild adventure to return home and be reunite with his family. More details about the film can be found in the table below:

Original title: <i>The Good Dinosaur</i>				
Thai title: ผจญภัยไดโนเสาร์เพื่อนรัก [(pa jon pai dai no sao puan rak), The adventure of the dear-friend dinosaur]				
Director: Peter Sohn				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
25 November 2015	26 November 2015	PG	ท	102 minutes
Main characters	Voiced by	Revoiced by		
Arlo	Raymond Ochoa	Pachara Rouyruen (พัชร รวยรื่น)		



Figure 4.19: Theatrical release poster of *The Good Dinosaur* (left) and the Thai DVD cover (right)

17. *Finding Dory* (2016)

Finding Dory narrates the thrilling adventure of Dory, a friendly but forgetful regal blue tang fish who suffers from short-term memory loss.

One year after Nemo returns home safely from his adventure in Australia's Great Barrier Reef, Dory starts to have flashbacks of her past, one of which is a vivid memory of how she became separated from her parents as a child. With help from her friends, Marlin and Nemo, the trio travels across the Pacific Ocean to the waters of California in search of Dory's long-lost parents, who are now believed to be held captive in the Marine Life Institute. En route to California, the three fish make many new marine friends. The following table provides further details about the film:

Original title: <i>Finding Dory</i>				
Thai title: ผจญภัยดอรี่ลืม [(pa jon pai Dory kee luem), The adventure of forgetful Dory]				
Directors: Lee Unkrich and Adrian Molina				
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)				
Thai lyrics translator: Thani Phunsuwan (ธานี พุนสุวรรณ)				
Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
17 June 2016	16 June 2016	PG	ท	97 minutes
Main characters	Voiced by	Revoiced by		
Marlin	Albert Brooks	Namchai Chanyathitikul (นำชัย จรรยาฐิติกุล)		
Dory	Ellen DeGeneres	Sukanda Bunyathanmik (สุกานดา บุญธรรมิก)		



Figure 4.20: Theatrical release poster of *Finding Dory* (left) and the Thai DVD cover (right)

18. *Cars 3* (2017)

The legendary Lightning McQueen, a seven-time Piston Cup champion, along with other veteran racers, struggle to beat a new generation of blazing-fast, high-tech racers and are pushed out of the sport they love. Blindsided and outsmarted by one of the arrogant next-gen racing rookies named Jackson Storm, McQueen severely crashes in the final race of the season. To get back on track and beat Storm in the Florida 500, he enlists the help of an eager young female racing technician named Cruz Ramirez, the former engineer for the Fabulous Hudson Hornet. It is now time for McQueen to embrace the heart of a champion and prove to a new generation of racers that he is still the best race car in the world. More details about the film are displayed in the table below:

Original title: <i>Cars 3</i>
Thai title: สี่ล้อซิ่ง ชิงบัลลังก์แชมป์ [(see lor zing ching ban lang champ), The speedy 4-wheeler, securing the throne of championship]
Director: Brian Fee
Thai dubbing translator: Thanatcha Saksiamkul (ธัญชา ศักดิ์สยามกุล)
Thai lyrics translator: Thani Phunsuwan (ธานี พุนสุวรรณ)

Release date in the US	Release date in Thailand	US rating classification	Thai rating classification	Running time of both films
16 June 2017	10 August 2017	G	ท	102 minutes
Main characters	Voiced by	Revoiced by		
Lightning McQueen	Owen Wilson	Sumet Ong-art (สุเมธ องอาจ)		
Mater	Larry the Cable Guy	Akkhaphon Sapphaya-achin (อรรคพล ทรัพย์อาจิน)		



Figure 4.21: Theatrical release poster of Cars 3 (left) and the Thai DVD cover (right)

A few noteworthy points can be made when comparing the films' ST theatrical release posters to the Thai-version DVD covers, with the provision of the norms practiced in Thailand. With the exception of *Ratatouille*, *Cars 2*, and *Brave*, it can be said that the characteristics of the rest of the Thai-version DVD covers displayed above bears little resemblance to the original theatrical release posters. This apparent difference is due to the fact that, while the ST film posters are the originally released theatrical versions and obtained from the Internet in recent years, the TT DVD covers are not from their initial releases. In this sense, all the corpus DVDs were obtained for the study purpose several years, and in some cases, two decades, afterwards. As is the case

elsewhere in the world, the DVD and all other home entertainment products distributed in Thailand, are eventually repackaged and relaunched for commercialisation reasons in an effort to attract and capture customers' attention. Indeed, the first item that gets modified is the cover and, in some cases, new or unseen audiovisual contents are also enhanced. However, these relaunched merchandises are not as diverse as the first released ones, which, as indicated in section 2.4.3, are available in various formats and pricing points to provide consumers with additional alternatives.

According to my own observations, the original promotional posters of Hollywood films, including the ones selected as the corpus of this study, are released in Thailand in a variety of styles. Soon after the worldwide distribution, some, if not all, of these promotional posters will reach Thailand and be localised. The determination on how the Thai posters are modified in a fashion that more or less resembles their original U.S. counterparts is assumed to lie with each distribution company. Regardless, the three elements that have been observed to be often localised into Thai, via graphic adaptation, are the film's title, tagline and release date. Figure 4.22 gives an example of the similarities featured on the US and the Thai theatrical posters of the film *The Good Dinosaur*.



Figure 4.22: Theatrical release poster of *The Good Dinosaur* (left) and the Thai version (right)

As can be seen on the Thai-version poster, there are two items that are altered. In this respect, the Thai title, ผจญภัยไดโนเสาร์เพื่อนรัก [(pa jon pai dai no sao puan rak), The adventure of the dear-friend dinosaur], is added under the original English title, and the original US release date is replaced with the date which the film is set to be released in Thai cinemas.²⁵

As far as the localisation practice of the DVD covers in Thailand is concerned, the approach is conducted in a similar fashion to the film theatrical posters. In other words, the covers of the Thai-edition DVDs, too, are designed to resemble the original US ones. In this regard, the cover pictures of first released Thai DVDs are identical to the US theatrical posters, before they are modified for repackaging and relaunching reasons in subsequent years.

²⁵ The film was initially set to be screened in the country on 3 December 2015, as can be shown in the Thai promotional poster. However, it was later moved forward to as early as 26 November 2015 instead.

With all of the above reasons combined, it can be concluded that one thing that 18 US theatrical release posters and 18 Thai-version DVD covers shown above has in common is the fact that the ST film titles are retained on the TT DVD covers, with the provision of the Thai titles provided adjacently. In this way, three Thai titles, namely *Cars*, *Cars 2* and *Brave*, are placed on top of the original titles, whereas the remaining 15 titles are placed under it (see Figures 4.10, 4.15 and 4.16, respectively). Additionally, three of the Thai titles in the *Toy Story* franchise featured in the DVD covers have been designed to almost identical to the English counterparts (see Figures 4.4, 4.6 and 4.14, respectively). The reason behind this state of affairs can be attributed to the fact that the Thai titles of these three films were translated by means of 'loan', which is short and thus modifiable to resemble the original English titles, as opposed to the remaining 15 Thai film titles which are relatively long due to the translation via the technique coined as 'recreation'. For a detailed discussion of the corpus Thai titles, the romanisation and the back translation of the original film titles, see Table 4.3 below.

In the ensuing section, the US and Thai rating classifications of the corpus films are discussed in detail.

4.3 Thai rating classification of films

Before delving into the detailed analysis of the wordplay typology and the translation techniques found in the corpus, a few interesting points regarding the original US and Thai rating classifications of the selected filmography and the Thai translation of the film titles are worth making.

Firstly, 12 US originals have been rated G, with G signifying that a movie is suitable for general audiences of all ages, while the remaining six have been classified as PG, which stands for parental guidance. These latter films are considered to potentially contain some material to which parents might not want their young children to be exposed to, like strong language, violence and sexually explicit scenes. For a more

comprehensive overview, Figure 4.23 (bit.ly/31KYJBh) provides an illustration of the US film rating system:

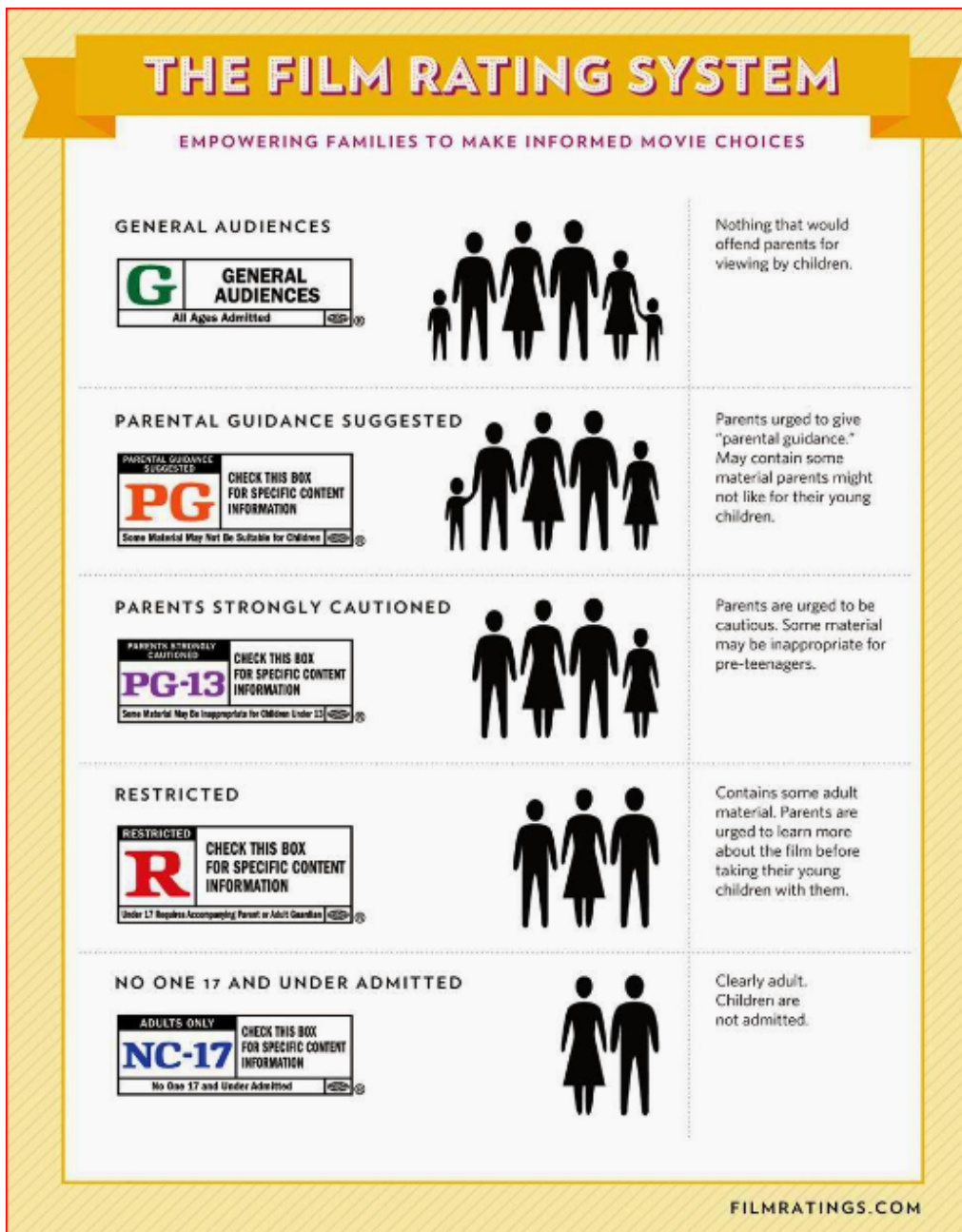


Figure 4.23: The US film rating system

On the other hand, the entire list of the Thai-dubbed versions has been exclusively rated *n*, a classification which is deemed appropriate for a general audience (see section 3.1), despite the existence of some scenes or filmic attributes which the guardians might find inappropriate for their youngsters.

In addition, with the recent launch of the new VOD platform *Disney+ hotstar* in Thailand on 30 June 2022, which is owned by Walt Disney and exclusively streams Disney-owned audiovisual content, the rating classifications for the 18 corpus films differ slightly from those assigned on the two previously mentioned platforms. In this respect, there are two noteworthy points to be made. First, the terminology of the rating classification used on *Disney+ hotstar* is slightly different; while the term PG is maintained, the rating G is replaced by the term ALL, which can be assumed to refer to 'all audience'. A screenshot of the service on the mobile phone application, Figure 4.24 illustrates the use of the rating classification 'ALL' on the Thai user interface:

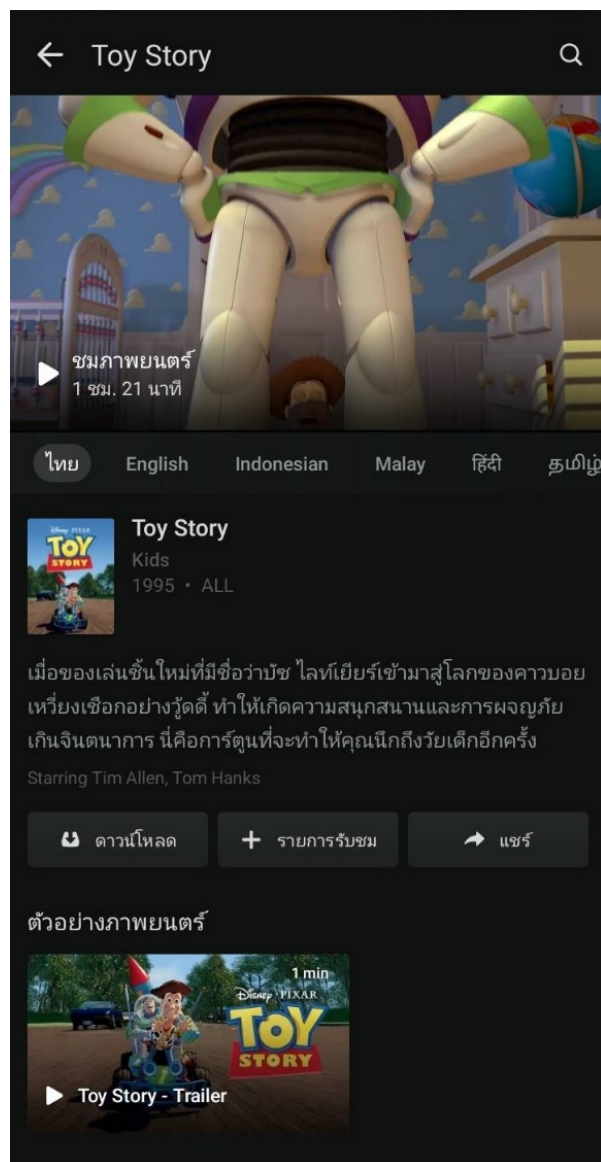


Figure 4.24: The rating classification of *Toy Story* on *Disney+ hotstar* streaming service

Second, for unknown reasons, the rating classification of six Pixar films on *Disney+ hotstar* has been altered. To elaborate further, five of the films, namely *A Bug's Life*, *Monsters, Inc.*, *Cars*, *Toy Story 3* and *Monsters University* have been modified to a stricter rating than the theatrical and DVD versions, that is from G to PG. Figure 4.25 offers an example of a case when the film *Finding Dory* has been downgraded to a less strict rating, from PG to ALL:

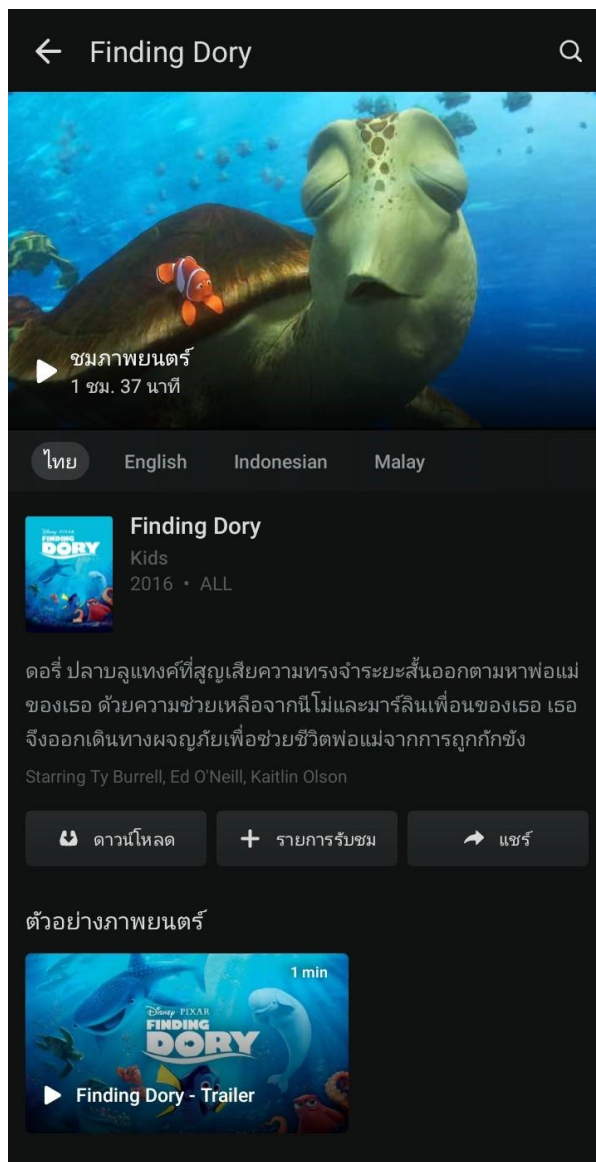


Figure 4.25: The alteration of the rating classification of *Finding Dory* on *Disney+ hotstar* streaming service

Table 4.2 below offers a comparison between the US and Thai rating classifications, on all previously-mentioned platforms, of the filmography in question:

Table 4.2: US and Thai rating classifications of the corpus films

No.	Title	US rating classification on theatrical and DVD releases	Thai rating classification on theatrical, DVD and national TV releases	Rating classification on Thailand's Disney+ platform
1.	<i>Toy Story</i>	G	ท	ALL
2.	<i>A Bug's Life</i>	G	ท	PG
3.	<i>Toy Story 2</i>	G	ท	ALL
4.	<i>Monsters, Inc.</i>	G	ท	PG
5.	<i>Finding Nemo</i>	G	ท	ALL
6.	<i>The Incredibles</i>	PG	ท	PG
7.	<i>Cars</i>	G	ท	PG
8.	<i>Ratatouille</i>	G	ท	ALL
9.	<i>WALL·E</i>	G	ท	ALL
10.	<i>Up</i>	PG	ท	PG
11.	<i>Toy Story 3</i>	G	ท	PG
12.	<i>Cars 2</i>	G	ท	ALL
13.	<i>Brave</i>	PG	ท	PG
14.	<i>Monsters University</i>	G	ท	PG
15.	<i>Inside Out</i>	PG	ท	PG
16.	<i>The Good Dinosaur</i>	PG	ท	PG
17.	<i>Finding Dory</i>	PG	ท	ALL
18.	<i>Cars 3</i>	G	ท	ALL

With the information provided above, it is therefore safe to conclude that when it comes to the rating of audiovisual programmes intended for the young viewership and distributed in cinemas and on DVDs, Thailand seems to be slightly less strict, when compared to the rating classification standards in practice in the US, thus enabling a wider demographic to be exposed to the programmes.

Although the content rating of the motion pictures for theatre screenings seems rather lax in Thailand, as substantiated by the fact that the entirety of the Pixar filmography has been classified as ท, a nod to general

audiences in Thai, the enforcement of the film content rating for TV screenings is yet another story. Indeed, some children's cartoon movies have been subjected to some form of censorship when aired on Thai TV channels despite the fact that they had been previously rated 7. One such example of the inconsistency between the classification given by the film board and the actual TV broadcasting practice can be found in *Frozen* (Chris Buck and Jennifer Lee, 2013), one of the world's highest grossing animated films produced by Walt Disney Animation Studios, which was rated PG in the US and 7 in Thailand. While the picture was screened in cinemas, distributed on DVD/Blu-ray, and streamed on VOD platforms in its original, unexpurgated form, on *Channel 7* one of the scenes was blurred as a means of visual censorship. The said scene, featuring multiple sharp icicles cast by the snow queen Elsa to incapacitate the villain prince, Hans, is shown in Figure 4.26 (bit.ly/2P3noiM) below:



Figure 4.26: The censored scene in *Frozen*, as broadcast on Thailand's free TV Channel 7

This graphic manipulation raised many eyebrows and drew criticism from numerous netizens, who disagreed with the visual intervention, and questioned why it had undergone such alteration, especially when the film had previously been judged to be appropriate for general audiences,

with a 7 rating. Irrespective of how successful this pixelated scene may be at hiding the icicles, it can be argued that it represents an instance of self-censorship proactively exercised by the TV channel itself, in an attempt to filter out what they consider unsuitable content for the young viewership. Since broadcasting on free-to-air channels reaches a wider target audience than subscription-based platforms, children would therefore be more likely to watch the Disney broadcasts unattended by any adult. This practice of self-censorship thus serves as a preventative measure, on the part of the broadcaster, against legal complications that could arise, had the so-called unsuitable content been retained.

To sum up, notwithstanding the existence of a set of content rating guidelines in Thailand, their application is still far from being consistent and clear-cut.²⁶ Further research on this topic has the potential of shedding light on the topics and themes that tend to be the object of censorship attacks on productions aimed at young audiences in the Southeast Asian country, as well as the extent to which these ideological manipulations take place.

4.4 The translation of the film titles

In this section, I will briefly touch upon the Thai translation of the film titles featured in the corpus, although this very topic may also warrant its own further research for a more thorough understanding. Table 4.3 below provides the Thai translations of all the film titles under analysis in conjunction with their original English counterparts:

²⁶ More discussions and instances of image alterations as a means of self-censorship by Thailand's free-to-air TV channels, especially in the case of Japanese anime, can be found on the following websites: bit.ly/2KIW2u4 and bit.ly/2ZcWHly.

Table 4.3: Thai title, romanisation and back translation of original Pixar titles

No.	Original title	Thai title	Romanisation	Back translation
1.	<i>Toy Story</i>	ทอย สตอรี่	toy story	Toy Story
2.	<i>A Bug's Life</i>	ตัวบักส์ หัวใจไม่บักส์	tua bug hua jai mai bug	A body (of) bug, a heart not (of) bug
3.	<i>Toy Story 2</i>	ทอย สตอรี่ 2	toy story song	Toy Story 2
4.	<i>Monsters, Inc.</i>	บริษัท รับจ้างหลอน (ไม่) จำกัด	bor ri sut rub jang lorn (mai) jum gud	Haunting Service Company (Un)limited
5.	<i>Finding Nemo</i>	นี่โม...ปลาเล็ก หัวใจโต...โต	Nemo... pla lek hua jai toh...toh	Nemo... Small fish (with) a big, big heart
6.	<i>The Incredibles</i>	รวมเหล่ายอดคนพิทักษ์โลก	ruam lao yod kon pi tak loak	A league of world-saving super people
7.	<i>Cars</i>	4 ล้อซิ่ง...ซ่าท้าโลก	see lor zing...za ta loak	Racing 4-wheeler... Wild against the world
8.	<i>Ratatouille</i>	ระ-ตะ-ทุ-อี ฟอครัวตัวจิ๋ว หัวใจคับโลก	Ra-ta-tou-i por kua tua jeed hua jai kub loak	Ratatouille, a tiny-bodied chef (with) a world-fitted heart
9.	<i>WALL·E</i>	วอลล์·อี หุ่นจิ๋วหัวใจเกินร้อย	WALL·E hoon jiw hua jai koen roy	WALL·E, a tiny robot (with) an over-one-hundred (percent) heart
10.	<i>Up</i>	ปู่ซ่า บ้าพลัง	poo za ba pa lung	The wild, hyperactive grandfather
11.	<i>Toy Story 3</i>	ทอย สตอรี่ 3	toy story sam	Toy Story 3
12.	<i>Cars 2</i>	สายลับสี่ล้อ ชิงสนั่นโลก	sai lub see lor zing sa nun loak	The four-wheeler spy, racing to tremble the world
13.	<i>Brave</i>	นักรบสาวหัวใจมหากาฬ	nuk rob saow hua jai ma ha kan	The bravehearted female warrior
14.	<i>Monsters University</i>	มหา'ลัย มอนสเตอร์	ma ha lai monster	Monster Uni
15.	<i>Inside Out</i>	มหัศจรรย์อารมณ์อลเวง	ma hus sa jan ar rom on la weng	The wonder of the frantic emotions
16.	<i>The Good Dinosaur</i>	ผจญภัยไดโนเสาร์เพื่อนรัก	pa jon pai dai no sao puan rak	The adventure of the dear-friend dinosaur
17.	<i>Finding Dory</i>	ผจญภัยดอรี่ซีลิม	pa jon pai Dory kee luem	The adventure of a forgetful Dory
18.	<i>Cars 3</i>	สี่ล้อซิ่ง ชิงบัลลังก์แชมป์	see lor zing ching ban lang champ	The racing four-wheeler, securing the throne of championship

It is undeniable that the title of an audiovisual production plays an ancillary yet powerful role in its commercialisation and consequent financial success, whether on a domestic or international level. As pointed out by Díaz Cintas (2001: 47), the title of a particular production is unquestionably among “the most important devices that can entice or put audiences off a particular film”. Being the first contact point for potential viewers to either ‘dig’ or ‘ditch’ a film, so to speak, titles play a crucial role in the marketing campaign of the original production. It goes without saying, then, that the title of a film in the TT is equally important as its ST counterpart.

At first sight, it is perhaps safe to assume that the Thai translations of the original Pixar titles may come across as being rather idiosyncratic to audiences from other cultural and linguistic backgrounds. Yet, if the revenue generated by the films is something to go by, the titles seem to manage to serve their purpose of attracting the young Thai viewership’s attention.

From the point of view of their phonetic characteristics, many of the Thai monikers feature a number of catchy words and phrases, with some rhyming, and some being reused, emphasised or alliterative in nature, such as ซ่า บ้า [za (wild), ba (hyperactive)] from *Up*, โต...โต [toh... toh, (big, big)] from *Finding Nemo*, and ซิ่ง [zing, (racing)] which is used in all three instalments in the *Cars* franchises. Furthermore, some of the Thai titles also serve as thematic clues, a functional characteristic that is absent in the original names and requires the addition of extra lexical items. Those explicative telltale hints include ปู่ [poo, (grandfather)] from *Up*, พ่อครัว [por kua, (chef)] from *Ratatouille*, นักรบสาว [nuk rob saow, (female warrior)] from *Brave*, อารมณ์ [ar rom, (emotions)] from *Inside Out*, ขี้ลืม [kee luem, (forgetful)] from *Finding Dory* and ผจญภัย [pa jon pai, (adventure)] from *The Good Dinosaur* and *Finding Dory*.

As highlighted by Díaz Cintas (2001), the translation of film titles falls under the remit of the production or distribution company and it is rarely conducted by the translator, who, in the best of cases, may be tasked with offering some options;

an observation that is also applicable to the process of film title translation in Thailand.

4.5 The nature of data analysis

Although there is a strong focus on the discussion of specific examples taken out from the films, which supports the interpretivist epistemological position adopted in this research, the study adopted a mix of quantitative and qualitative approaches when it comes to the collection and analysis of the data. Following Creswell *et al.* (2003: 212), this is referred to as a mixed-method approach, which involves the concurrent or sequential “collection or analysis of both quantitative and/or qualitative data in a single study”.

Drawing on Creswell *et al.*'s (*ibid.*), Saldanha and O'Brien (2014: 201) identify the following three categories of mixed-methods research depending on the sequence of implementation:

1. **The sequential approach**, which refers to a study in which a quantitative method of data collection and analysis precedes a qualitative method, or vice versa.
2. **The concurrent approach**, which simultaneously collects data using both quantitative and qualitative methods, such as using a questionnaire with both open-ended and closed-ended questions.
3. **The transformational approach**, which entails the quantification or, less often, qualitisiation of data. It is more selective and typically entails numerically tabulating certain aspects of the qualitative data so as to illustrate, for instance, the frequency with which a particular phenomenon or variable occurs and its distribution or relationship to other variables (cross-tabulations).

This research could be deemed to follow the sequential approach, as the quantitative stage allows the researcher to obtain numerical data to illustrate trends and patterns in the dubbing of wordplay from English into Thai.

Quantitative data is therefore used to underscore the existence and significance of the various translation techniques implemented by dubbing professionals when translating the two categories of original English wordplay into Thai. In addition, it serves to illustrate the correlation between the techniques implemented and the translational outcomes achieved. However, it should be noted that since no statistical analysis has been conducted, terms such as ‘quantitative’ and ‘measurable’ serve as filters that suggest frequency and occurrence when present in the study, rather than statistical significance, for which confirmation through further research should be conducted.

Considering the descriptive and explanatory sequential approach taken in this study, the qualitative analysis of the target texts included in the corpus is essential to answer the research questions posed in the introduction, especially to identify the major problems and challenges encountered by Thai translators when dealing with the dubbing of wordplay. A qualitative analysis is also of paramount importance given the nature of audiovisual texts, where meaning is conveyed both visually and aurally, and the fact that translation solutions might be determined by other considerations such as the need to maintain isochrony or to be faithful to the kinesic information contained in the original, for example.

4.6 Steps in the analysis of the corpus

As for the methodological scaffolding in this project, I set off by watching the 18 chosen animated children’s programmes making up the corpus, first in original English versions and then in Thai-dubbed versions, in preparation for the collection of the needed data. The linguistic content of the English versions was then transcribed onto a Word document. Although the DVDs of the films come with subtitles that could be extracted, i.e. ‘ripped’, using free software available on the Internet, I considered it arduous and time-consuming and instead decided to attain them from various free online sources, transcribed accurately by fans, and accessible through websites, such as www.subscene.com, www.yts-subs.com and www.srtfiles.com. Figure 4.27 (bit.ly/3hHR8gX) below offers an example of a subtitle file downloaded from one of the abovementioned online websites and used in this research:

```
2
00:01:17,494 --> 00:01:20,213
You got a date with justice,
One-Eyed Bart.

3
00:01:20,497 --> 00:01:23,216
Too bad, Sheriff. I'm a married man.

4
00:01:25,377 --> 00:01:26,424
One-Eyed Betty!

5
00:01:42,019 --> 00:01:44,021
I think you dropped something, mister.

6
00:01:44,187 --> 00:01:45,860
- Jessie?
- Give it up, Bart!

7
00:01:45,939 --> 00:01:47,441
You've reached the end of the line!

8
00:01:47,733 --> 00:01:49,701
I always wanted to go out with a bang!

9
00:01:59,703 --> 00:02:01,080
- Oh, no!
- The orphans!

10
00:02:03,373 --> 00:02:06,047
Hate to leave early, but our ride is here.
```

Figure 4.27: A screenshot of *Toy Story 3* subtitle file

As can be seen in the .srt format, each subtitle event comprises of 3-4 lines where the first line is the subtitle number, the second one contains the in and out times of the given subtitle, and the third (and fourth) lines contain the actual dialogue. To guarantee the integrity and consistency of the exchanges, I took time to meticulously comb through them while watching the films. The objective was to spot and correct any possible inconsistencies between the SL audio track and the subtitles so that the exact, verbatim dialogue exchanges could be used for

the current research. Then, the examples of wordplay, manifested in both media-based and rhetoric-based forms, including those carrying visual content, were categorised and highlighted in different colours to distinguish them from the rest of the dialogue.

To ensure the collection of as many instances of ST wordplay as possible, the following steps were meticulously followed when dealing with the various films of the corpus:

1. I watched the films in their original English soundtrack, with English subtitles, in order to spot the ST instances of wordplay materialised in the characters' dialogue exchanges or presented as written text as part of the photography.
2. I rewatched the films in the Thai-dubbed versions with English subtitles for two purposes: (1) to match the original instances of wordplay spotted in Step 1 with the translated solutions heard in the dubbed version, and (2) to look for potentially added instances of wordplay, by the Thai translators, that were not present in the original script.
3. I watched again the films in their original English soundtrack, with English subtitles, in order to reconfirm all the ST instances of wordplay present not only in the dialogue but also as part of the visual dimension.


Additionally, to guarantee the full understating of the numerous puns and idioms present in the corpus, I also consulted some native English speakers as well as various online sources which clearly explain the puns found in the Pixar films such as pixar.fandom.com/wiki/Adult_Humor, www.ranker.com/list/best-pixar-puns/jessica-bedewi, www.looper.com/68579/things-cars-notice-adult and pixarcars.fandom.com/wiki/Innuendo. Volunteered by movie lovers, particularly Disney and Pixar fans, these explanations proved to be extremely beneficial when both searching for the punning items and understanding them.

The next step consisted in securing the transcription of the Thai dialogue uttered by the dubbing actors. In the first instance, I searched for them on the Internet

but no documents could be found. I then thought of ripping the Thai subtitles from the film DVDs, but after an initial approach it was clearly obvious that they would not be of great help for this research as they were considerably different to the Thai utterances that could be heard in the soundtrack.

Consequently, I transcribed the dialogue exchanges myself, directly from the soundtrack, so that I could later locate the Thai counterparts of the punning instances found in the English versions. However, one of the unforeseen shortcomings encountered in the process was that some of the dialogue exchanges in some of the corpus films were unintelligible; as a result, I was unable to fully understand all the exchanges in Thai. In this regard, I also managed to ask other Thai colleagues for assistance in deciphering these terms and phrases; nevertheless, they were also unable to comprehend them. Therefore, each ST wordplay instance with inaudible TT dubbing will be specifically sought out in the analysis chapter and considered as undergoing the translation technique of non-translation.

To facilitate the discussion of the examples, a table, inspired by Aljuied's (2021) doctoral thesis, was designed to include the relevant information for all collected instances. As displayed in Figure 4.28, the datasheet for each wordplay occurrence contains thematic and technical details as well as a visual reference to anchor each of the examples:

(1a) Film: <i>A Bug's Life</i>	(1b) No. of example in film: 2:6
(2) Time: 00:29:22,095 --> 00:29:25,723	
(3) Context: At a bar, a mosquito customer orders a 'Bloody Mary' with the special characteristic, "O-positive".	
(4a) Original dialogue: Harry: Hey, bartender! Bloody Mary , O-positive.	(4b) 
(5) Rhetoric-based type of wordplay: Homonymy	
(6) Media-based type of wordplay: Audio-verbal	

(7a) Target text in Thai	(7b) Back translation in English
แฮร์รี่: เฮ้ บาร์เทนเดอร์! บลัดดี้แมรี่ กรุ๊ปโอบวก	Harry: Hey, bartender! Bloody Mary, O-positive group.
(8) Translation technique: Loan	
(9) Outcome: Pun → Non-pun	

Figure 4.28: Datasheet containing information about a wordplay occurrence

As can be seen, the datasheet consists of ten rows, of which three (i.e., 1, 4 and 7) are divided into two columns. The first six rows contain contextual information about the original movie from which the wordplay occurrence has been extracted, along with the verbatim exchange in the English ST. The contextual information includes: (1a) the name of the movie; (1b) the number of the example, which is based on the number assigned to the movie in the current research (see section 4.1) followed by the specific number given to the example within the given film; (2) the timecode at which the example starts and finishes, expressed in hours, minutes, seconds and milliseconds; (3) the context in which the wordplay is embedded; (4a) the verbatim transcription of the ST dialogue together with (4b) a screenshot containing any semiotic information that can help the reader understand the wordplay created in this scene in a clearly manner; (5) and (6) indicate the types of wordplay according to the taxonomy proposed in section 3.9.1. Rows (7), (8), and (9) are dedicated to the Thai-dubbed version: (7a) contains the literal transcription of the dubbed dialogue excerpt while (7b) offers a literal back translation in English, which enables readers who do not speak Thai to appreciate the nuances of the translations and to follow the argumentation presented in the subsequent discussion of the example; (8) indicates the translation technique chosen in the dubbing process for the transfer of this particular ST wordplay, according to the taxonomy proposed in section 3.10.1; and (9) displays the type of translation outcome, according to the taxonomy previously proposed in section 3.10.

The following stages in the current research involved the selection, collection and observation of relevant examples. These steps were carefully followed in the analysis:

1. All the wordplay instances spotted in the ST films were noted, in conjunction with the audiovisual context in which they are manifested and the times of their occurrence in the film.
2. An illustrative screenshot of each wordplay instance was taken from the film so that it would aid the readers' comprehension with regards to visual anchored puns.
3. All the English original instances were then categorised according to the two types of wordplay discussed in Chapter 3, namely media based and rhetoric based. The Thai translated counterparts were also grouped according to the same parameters, to examine any possible change of category from the original.
4. The translation technique activated for the transfer of each wordplay instance into Thai was highlighted, according to the classification laid out in Chapter 3.
5. A contrastive analytical method was employed for the comparison of the TTs and the ST.
6. A quantitative approach was orchestrated to determine the frequency of use of the various translation techniques activated by the translators. In order to represent the quantitative results in a more perspicuous way, visual charts have been created.
7. A descriptive-analytical method has been used to interpret the findings of the research.

In addition, the type/token ratio or frequency in relation to the total number of words or any other unit will not be discussed in this study, as it aims to focus on qualitative aspects relating to instances of wordplay.

In the ensuing chapter, the chosen 18 films are analysed in accordance with the wordplay typology introduced in the previous chapter. An in-depth look will be taken at the existing translations, using the list of techniques for the dubbing of

wordplay, as laid out in Chapter 3, as a framework for analysis. In addition, the results drawn from the analysis of the corpus will be presented in an attempt to combine an overarching quantitative evaluation – in terms of the different translation techniques executed by Thai dubbing translators – and a qualitative one by reflecting on the nature of wordplay contained in the original films and that of the solutions found in the Thai-dubbed versions.

Chapter 5

Data analysis of the corpus

Following the analysis of the collected data detailed in the previous chapter, this chapter discusses each of the different types of wordplay individually. It also examines the dubbing techniques activated by the translators to deal with the transfer of wordplay from English into Thai, as well as the results achieved by resorting to such translation techniques. The first section outlines the general findings uncovered in the corpus. Then, the instances of wordplay found in the original films are discussed according to whether they belong to the media category or to the rhetorical category. The second section explores the translation techniques employed in the dubbing of the various instances of wordplay into Thai. Significant examples have been selected from the research corpus to illustrate the diverse relationships that can be established between the categories of wordplay found in the original films and the translation techniques employed by the Thai dubbing translators. The analysis and discussion presented in this chapter are mainly articulated around the descriptive methodological approach put forward by Toury (1995) and previously outlined in Chapter 2.

5.1 Quantitative analysis of the data

Before turning to the analysis of the corpus, a few clarifications need to be made. Firstly, in the case of some examples it is difficult to determine whether they are illustrations of wordplay in the strict sense of the word or whether they are just cases of linguistic creativity of a more general nature. For example, in *Finding Dory*, the young Dory is often addressed by her father with the endearing term ‘kelpcake’, a creative neologism resulting from the blending of ‘kelp’, a type of large brown seaweed found in the ocean where the film takes place, and ‘cupcake’, a small cake baked in a cup-shaped foil or paper case but also, more informally, a substantive used to refer to an attractive woman, often as a term of endearment. At first glance, this concocted moniker may be understood as encapsulating the playfulness typical of wordplay, generated by blending two

different words with two essentially different meanings. However, even if it embeds two semantic elements, the way in which the compound term is exploited in the film does not “bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings”, which is the basis for the existence of a pun, as defined by Delabastita (1996b: 128). Accordingly, the term ‘kelpcake’ has been considered in these pages to be an example of linguistic creativity and, as such, did not make it into the final list of items scrutinised as part of the corpus under analysis. All the instances of wordplay included in the corpus meet Delabastita’s (ibid.) established criteria and are therefore representative of their assigned typology (see section 3.9).

Secondly, most instances of audiovisual wordplay are unique and occur only once in the corpus, while only a handful of them are found more than once, typically repeated in the same film or reused in some of its sequels. For the purposes of statistical analysis, when the same wordplay has been translated by means of the same translation technique it is only computed once in the corpus. Yet, those cases in which the same wordplay is tackled differently in the ensuing Thai dialogue have been considered as separate translation realisations and have been, consequently, counted individually.

Thirdly, it has been observed that there are some unintelligible words, phrases, and sentences which are the translations of ST wordplay instances or the possible instances of additional wordplay created by the TT translators. In the former case, each ST wordplay instance with inaudible TT dubbing will be specifically singled out and will be treated as undergoing the translation technique of non-translation.

5.1.1 Types of wordplay

The first set of statistical data was derived from the analysis of the 18 SL films and their corresponding Thai-dubbed versions. A total of 195 occurrences of audiovisual wordplay was found in the original English films, of which only 12 instances were encountered in the 18 TL films, as illustrated in Figure 5.1 below:

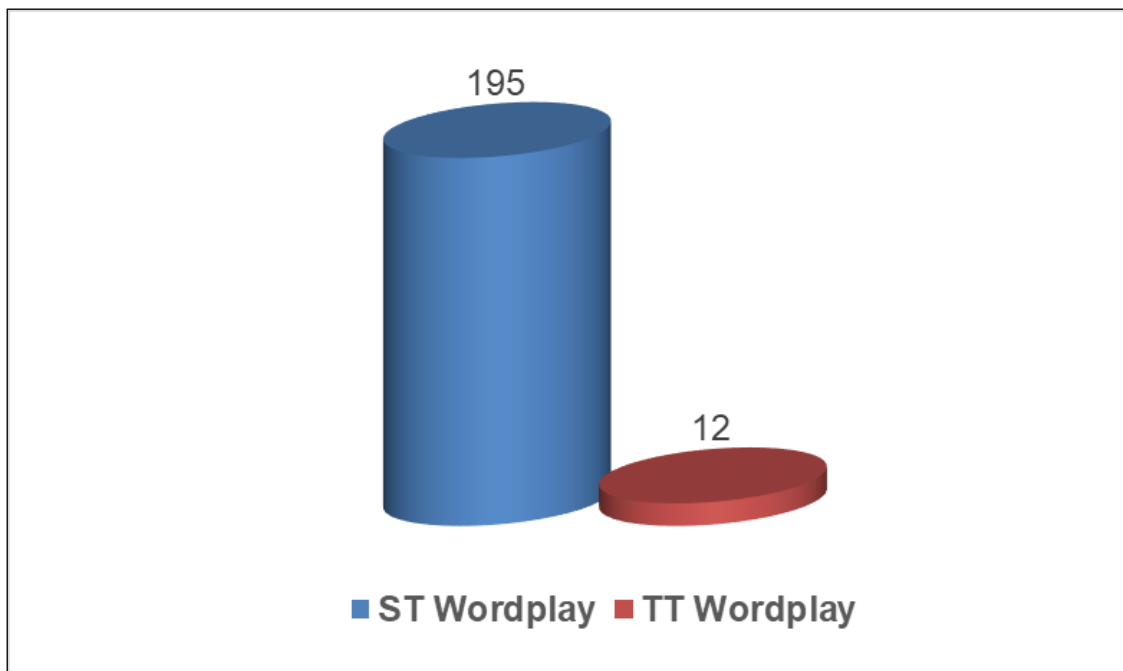


Figure 5.1: Distribution of wordplay in the corpus

From a macro perspective, the analysis shows that the frequency of instances of wordplay contained in the ST and TT films distributed by Pixar Animation Studios over a time span of 22 years (1995-2017) is markedly different for the various reasons that will be discussed in detail in the following pages. When carrying out a closer comparison of each of the ST and TT productions contained in the corpus, it is evident that the occurrences of wordplay are very different depending on the films, as can be seen in Figure 5.2:

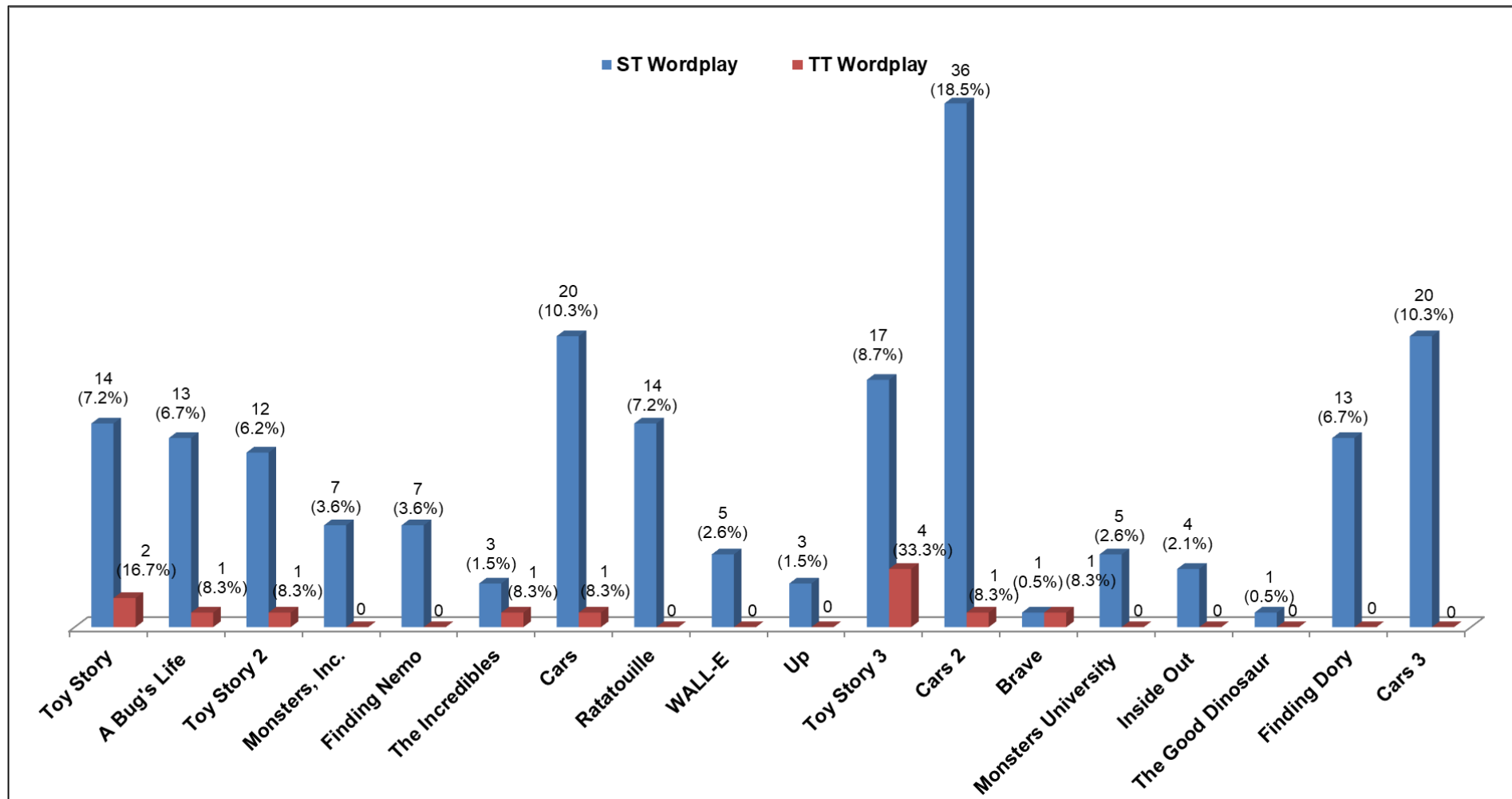


Figure 5.2: Distribution of ST and TT wordplay in the corpus

Figure 5.2 shows some of the key features that characterise the corpus used in this research. Firstly, the three English films with the highest number of wordplay occurrences belong to the *Cars* franchise, including *Cars*, *Cars 2* and *Cars 3*, which contain 20 (10.3%), 36 (18.5%) and 20 (10.3%) instances, respectively. At the other end of the spectrum, the four films with the lowest number of occurrences of wordplay are *The Incredibles* and *Up*, both with only three instances (1.5%) each, and *Brave* and *The Good Dinosaur*, which only exhibit one example (0.5%) each.

Secondly, in the Thai-dubbed films, out of a total of 12 instances of wordplay, the film with the highest number of occurrences is *Toy Story 3*, with four (33.3%), followed by *Toy Story*, with two instances (16.7%). Six films contain only one instance (8.3%) of wordplay each, namely, *A Bug's Life*, *Toy Story 2*, *The Incredibles*, *Cars*, *Cars 2*, and *Brave*. The remaining ten TT films were found to contain no instances of wordplay at all in the TL.

From a translation point of view, it can be said that although the deletion of wordplay in the Thai-dubbed films does not have a detrimental effect on the plotline, the inevitable loss of this linguistic phenomenon does have a negative impact on the creative intent of the original and, arguably, all dubbed versions come across as less ingeniously humorous.

The ensuing section discusses the distribution of the 195 instances of ST wordplay according to whether they belong to the media-based or the rhetoric-based categories discussed in Chapter 3. The former taxonomy, articulated around the four dimensions of the audiovisual text proposed by Zabalbeascoa (2008), is particularly productive for the categorisation of wordplay bearing in mind the multimedia dimension of all audiovisual productions. Yet, of the four types theorised by Zabalbeascoa (ibid.), only three have been considered operational for the purposes of this research: (1) audio-verbal and (2) visual-verbal, which are identical to Zabalbeascoa's and used in this analysis in exactly the same way as the one instigated by the scholar, and (3) audio-visual-verbal, which has been slightly modified. The three types are defined as follows:

1. Audio-verbal wordplay: communicated through the dialogue exchanges uttered by the various film characters, usually in conjunction with the images.
2. Visual-verbal wordplay: relies only on written text and images presented on screen, but not on dialogue.
3. Audio-visual-verbal wordplay: the result of the combination of dialogue uttered by the film characters and the simultaneous presence of related onscreen text.

As discussed in Chapter 3, wordplay can also be examined according to the rhetorical devices at the core of their formulation. Based on the works of scholars such as Leppihalme (1996), Delabastita (1997) and Dienhart (1998), six types of wordplay can be distinguished:

1. Homonymy refers to the semantic relationship between words with different meanings but which are pronounced and/or spelt in the same manner. An example of an homonym is the word “bark” /bɑ:k/,²⁷ which, as a noun, is the hard outer covering of a tree, and, as a verb, it means to make a loud, rough noise by a dog.
2. Homophony happens when two or more collocated words share the same pronunciation but have different spellings and meanings, thus leading to ambiguity and the possibility of interpreting the intended message in two different ways. An illustrative example of homophony is the following set of words: “their” (a possessive adjective), “there” (an adverb of place) and “they’re” (a contraction of ‘they are’), all of which are pronounced in exactly the same way as /ðeɪ:/.
3. Homography occurs when two or more words share the same spelling but differ in terms of pronunciation and meaning. An instance of homography is the substantive “bass”, which, when pronounced as /bas/ means a type of fish but when pronounced as /beɪs/ changes its meaning to refer to a

²⁷ The phonetic transcriptions used in this chapter have been taken from the *Oxford English Dictionary* and adhere to the International Phonetic Alphabet.

music instrument. As discussed further below, no instances of this rhetorical device have been found in the corpus.

4. Paraphony takes place when two words or phrases have a similar pronunciation but differ in terms of spelling and meaning. Instances of paraphony include the possessive pronoun “mine”, pronounced as /mɪn/ and the substantive “mind”, pronounced as /mɪnd/ and meaning the faculty of a person to be aware of the world and their experiences.
5. Hahaphony occurs when a term is ingeniously formed by using a similar or a pseudo-morphemic unit, resulting in a new word that contains analogous sounds to the original word on which it is based. According to Dienhart (1998), hahaphony plays on a word level and the newly concocted term has exactly the same number of syllables as the original, e.g. ewe-niform/uniform or spook-etti/spaghetti (see section 3.9). In this thesis, however, the definition of hahaphony has been slightly modified. Essentially conceptualised as a rhetorical device employed to generate wordplay, its scope has been broadened to encompass phrases and expressions containing two or more words, that sound like the original. The resulting neologism might contain the same, more or fewer syllables than the words or phrases used to generate the instance of wordplay. Example 12:5 and Example 12:24 in Appendix A offer an illustration of how this rhetorical device works.
6. Allusion is a figure of speech in which an object or circumstance from a different, yet related, context is referred to covertly or indirectly. To be able to decipher the true meaning of this reference, the audience is normally expected to have encyclopaedic knowledge. An illustrative example of allusive wordplay is the quote “To err is human; to edit, divine”, which has been humorously crafted by *Grammarly*, one of the well-known online text editor companies, based on the original famous quote “To err is human, to forgive divine”, found in Alexander Pope’s (1711) poem *An Essay on Criticism*.

According to this dichotomic conceptualisation, any given occurrence of multimodal wordplay can be analysed from two different, yet complimentary,

angles: one relates to the media channel through which the wordplay is presented (media-based category), while the other focuses on the linguistic device that triggers the wordplay (rhetoric-based category).

Taking into consideration the multimedia as well as the rhetorical dimensions, the total of 195 instances of ST wordplay found in the corpus can be grouped according to the assigned types shown in Table 5.1 below:

Table 5.1: Distribution of ST wordplay according to type

No.	Types of wordplay Films	Audio-verbal						Audio-visual-verbal						Visual-verbal						Total
		Homonymy	Homophony	Paraphony	Hahaphony	Allusion	Total	Homonymy	Homophony	Paraphony	Hahaphony	Allusion	Total	Homonymy	Homophony	Paraphony	Hahaphony	Allusion	Total	
1	<i>Toy Story</i>	11			1	2	14													14
2	<i>A Bug's Life</i>	9	2		1	1	13													13
3	<i>Toy Story 2</i>	5	3	1		2	11									1			1	12
4	<i>Monsters, Inc.</i>	2	1		2		5								1		1		2	7
5	<i>Finding Nemo</i>	3	1	1	2		7													7
6	<i>The Incredibles</i>	2		1			3													3
7	<i>Cars</i>	3			2	5	10							3	2	1	4		10	20
8	<i>Ratatouille</i>	8	2	2	1		13										1		1	14
9	<i>WALL-E</i>	2			1		3			1			1		1				1	5
10	<i>Up</i>	3					3													3
11	<i>Toy Story 3</i>	14			1	2	17													17
12	<i>Cars 2</i>	8	2	1	4	4	19							1	4	1	11		17	36
13	<i>Brave</i>			1			1													1
14	<i>Monsters University</i>	2	1		1		4								1				1	5
15	<i>Inside Out</i>	2					2										2		2	4
16	<i>The Good Dinosaur</i>	1					1													1
17	<i>Finding Dory</i>	6		2	4		12	1					1							13
18	<i>Cars 3</i>	1					1								5	1	13		19	20
Total		82	12	9	20	16	139	1		1			2	4	14	4	32		54	195
		139 (71.3%)						2 (1%)						54 (27.7%)						

When focusing on the media-based category, the findings reveal that audio-verbal wordplay is the most common type, with 139 instances (71.3%) found in the original corpus (Example 2:2 and Example 7:4 in Appendix A). The overwhelming preponderance of this particular type is rather unsurprising given that dialogue is the main means used by characters to communicate as well as to reveal their personality in films. The second most common type of media-based wordplay is visual-verbal, with 54 instances (27.7%) found in the films, both during the storytelling (Example 7:1 in Appendix A) and in the end-credits scenes (Example 12:36 in Appendix A). Finally, audio-visual-verbal wordplay is the least frequent, with only two instances (1%) found across the various films, one manifested as an illustration of paraphony (Example 9:4 in Appendix A) and the other as homonymy (Example 17:3 in Appendix A). The reason behind this state of affairs can be attributed to the fact that audio-visual-verbal wordplay is normally the most complex to be produced as it relies on the activation of three semiotic layers simultaneously.

An interesting observation to make is the fact that the majority of the 54 cases of visual-verbal wordplay encountered in the 18 films belong to the *Cars* franchise: *Cars* (10), *Cars 2* (17) and *Cars 3* (19). The combined total of 46 cases constitutes 85.2% of all visual-verbal wordplay found in the whole corpus. The high frequency of this type of wordplay in the three films might be attributable to the fact that they are set in urban, open spaces in metropolitan cities dotted around the world, where written texts and signs are ubiquitous. On the whole, visual-verbal wordplay builds on characters names, places, TV shows, trademarks, brands and companies, as well as on allusions to other Pixar movie titles and character names.

There are nine Pixar films in which visual-verbal wordplay is not present at all, which might be accounted for by a number of reasons. Some of the films, such as *Finding Nemo* and *Finding Dory*, feature non-human characters, whose main means of communication is oral rather than written language. Additionally, some of these films are set in a time or place where the use of onscreen text does not seem to be appropriate. For instance, *Up* is an adventure story where the second half of the film primarily takes place in an exotic jungle. Similarly, *Brave* is set in

the medieval Scottish Highlands and *The Good Dinosaur* is set millions of years ago, when the modern-day writing system had not yet been invented.

When examining wordplay from the perspective of the rhetoric-based categorisation, the findings show that the highest number of occurrences belongs to the homonymy type, where a total of 87 instances has been recorded, thus making up 44.6% of all the ST data analysed. Hahaphony ranks second, with 52 cases (26.7%), followed by homophony, with 26 cases (13.3%), and allusion, with 16 cases (8.2%). The least recurrent rhetorical device is paraphony, of which only 14 instances (7.2%) have been detected in the whole corpus.

Interestingly, as already mentioned, no cases of homographic wordplay have been detected in any of the 18 ST Pixar films and this is why this category has not been included in Table 5.1 above. An explanation for this situation is perhaps that, as Delabastita (1993: 79) points out and as noted in section 3.9, homographic wordplay depends largely on sight. Therefore, from an aesthetic perspective, the inclusion of this particular type of wordplay in an audiovisual production could be seen as going against the very nature of cinema, which largely relies on moving images and dialogue, rather than written text. Additionally, the inclusion of wordplay of this type is potentially challenging as the presence of written text on the screen may not be easily understood by certain sectors of society, such as (functional) illiterate viewers and toddlers, whose reading skills may not yet be fully developed and who lack the required encyclopaedic knowledge to fully make sense of the intended pun. Also, unlike in the case of literary texts in which a reader is able to pause and re-examine the content on the page, the audiovisual text presents itself as a fluid continuum, which can occasionally be fast-paced, and thus risks not giving the audience enough time to absorb this type of intricate wordplay.

5.1.2 Translation techniques

This section discusses the concrete translation techniques used by dubbing translators when transferring the instances of wordplay found in the original 18 English-spoken films in the corpus into Thai. The study adopts a macro perspective by focusing on both categories of wordplay, irrespective of film title.

It should be emphasised that the use of compensation – one of the eight translation techniques chosen as part of the theoretical framework of this analysis (see section 3.10.1) – has not been detected in the linguistic transfer of wordplay in the corpus, for reasons that will be discussed in the following pages, and has thus been excluded in the table given below. Table 5.2 illustrates an overall breakdown of the remaining seven translation techniques used to render the 195 wordplay instances contained in the original English dialogue exchanges into Thai:

Table 5.2: Distribution of translation techniques used in the corpus

Types of wordplay Translation techniques	Audio-verbal						Audio-visual-verbal						Visual-verbal						Total	Total
	Homonymy	Homophony	Paraphony	Hahaphony	Allusion	Total	Homonymy	Homophony	Paraphony	Hahaphony	Allusion	Total	Homonymy	Homophony	Paraphony	Hahaphony	Allusion	Total		
Loan	5	1	1	1		8													8	
Literal translation	31	5			5	41													41	
Explicitation	1	1		3	1	6										1		1	7	
Substitution	1					1													1	
Recreation	30	4	7	8	7	56						1							56	
Combination	13	1	1	7	3	25	1		1			1							27	
Non-translation	1			1		2							4	14	4	31		53	55	
Total	82	12	9	20	16	139	1		1			2	4	14	4	32		54	195	
	139 (71.3%)						2 (1%)						54 (27.7%)							

As can be observed, the translation techniques vary significantly across the corpus. Figure 5.3 below shows the overall numbers and percentages of the translation techniques used to deal with the transfer of audiovisual wordplay, irrespective of the category:

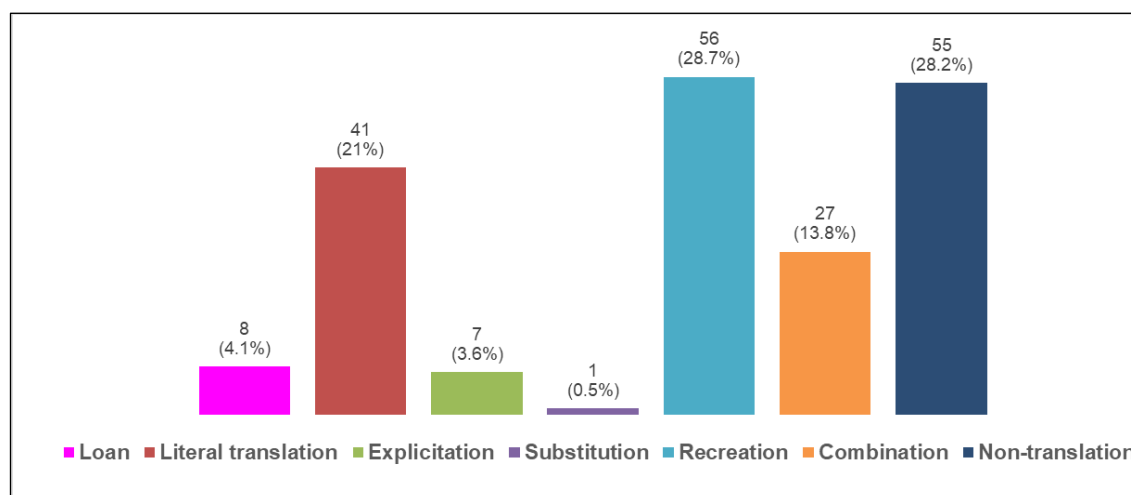


Figure 5.3: Distribution of translation techniques used in the corpus

The three most frequently used translation techniques are recreation, non-translation and literal translation, with the first two accounting for 56 occurrences (28.7%) and 55 occurrences (28.2%) of all translated wordplay items, while the last one accounts for 41 occurrences (21%). Conversely, the least frequently used translation techniques for dealing with multimodal wordplay are loan, explication, and substitution, which make up 8 occurrences (4.1%), 7 occurrences (3.6%), and a mere one occurrence (0.5%), respectively, of all translated wordplay instances.

5.1.2.1 Translation techniques: media-based wordplay

When the translation techniques are taken into consideration according to the media-based category, their number and frequency to deal with the three sub types of media-based wordplay are presented in Figure 5.4 below:

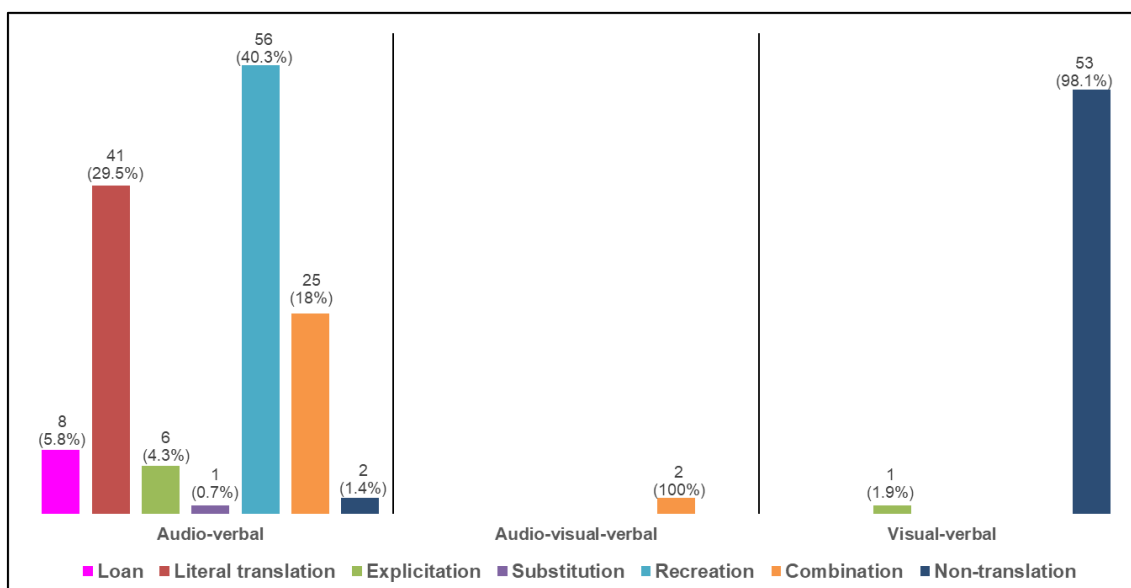


Figure 5.4: Translation techniques used when dealing with media-based wordplay

As reflected in the graphs, none of the translation techniques have been adopted across all three types of media-based wordplay, which seems to confirm the notion that no single technique is applicable across the board. Audio-verbal wordplay, with 139 instances (71.3%), was tackled using seven different translation techniques, with recreation as the most frequently used one (56 cases, 40.3%), followed by literal translation and combination, which were used in a total of 41 cases (29.5%) and 25 cases (18%), respectively. Conversely, the three least used translation techniques in the dubbing of audio-verbal wordplay were explication, with a total of six cases (4.3%), followed by non-translation and substitution, which were used in a total of two cases (1.4%) and one case (0.7%), respectively.



With regards to audio-visual-verbal wordplay, only two instances were found in the corpus, which have been translated using combination, representing 100% of the total.

When it comes to visual-verbal wordplay, 54 instances (27.7%) have been detected in the corpus and only two translation techniques have been activated, namely non-translation and explication, with 53 cases (98.1%) and one case (1.9%), respectively. The only case of explication used to transfer visual-verbal wordplay was observed in *Cars*, where the pun has been translated via voiceover, (see Example 12:34 in Appendix A). In this instance, the SL text

appears on screen where no character is speaking and the translation solution has been for a voice actor to read out the Thai counterpart for the young audience. Of course, to be able to apply this solution in dubbed films it is imperative that no other concurrent information is being delivered at the same time through the audio channel.

Several potential reasons may help explain why the main dubbing technique used to deal with the transfer of visual-verbal wordplay in the corpus has been non-translation. Firstly, since these SL textual elements are either forced narratives or onscreen text embedded into the original film image, the local dubbing studios tend to leave them as they are, that is, in the foreign language and without any translation, unless the SL production company deems that they should be transferred into the TL to help the new audience to appreciate and enjoy the film better. This process can require a great deal of time and financial resources, particularly when the goal is to embed the TL text into the images so as to create the illusion that the programme was originally produced in the target language. Although this approach has not been taken when dealing with the translation of wordplay in the corpus under scrutiny, examples of image manipulation with other intention have been observed in certain scenes featuring these textual elements in two of the films under analysis: *A Bug's Life* and *Finding Dory*. Example in Table 5.3 has been taken from *A Bug's Life*:

Table 5.3: Image manipulation in *A Bug's Life*

<p>CONTEXT: Upon his arrival at Bug City, inhabited by multiple species of insects, Flik, the male ant protagonist, accidentally steps on a beggar grasshopper sitting on the floor with a sign next to him. The note blames the culprit of the grasshopper's misfortune.</p>	
<p>TIME: 00:27:30.857 --> 00:27:34.611</p>	
 <p>(Original US version)</p>	 <p>(Thai-dubbed version)</p>

The Thai text on the yellow sign, ฉันถูกเด็ดปีกอีกแล้ว [(shun took ded peek eek laew), I have had my wings pulled off again], closely resembles the SL writing as far as the layout is concerned. When it comes to the content, however, it crucially transforms the active sentence of the original into a passive one in Thai, thus avoiding the negative mention of the kid as the agent of such a callous action. It can be argued that the trigger behind such a decision is clearly didactic since, in this way, the translation renders the message somewhat more palatable by avoiding putting the blame on a cruel child.

Adding a subtitle to translate onscreen text could be another alternative method for local dubbing companies to consider, provided the text does not compete with any dialogue being uttered at the same time. Yet, this solution is not without its challenges for very young children, who may not have acquired the fast-paced reading skills necessary to enable them to read subtitles by themselves. In any case, the analysis shows that this particular approach of translating onscreen text has not been used at all when dealing with the transfer of wordplay in the corpus.

5.1.2.2 Translation techniques: rhetoric-based wordplay

The distribution of the translation techniques employed by the Thai dubbing translators in order to deal with the transfer of rhetoric-based wordplay is illustrated in Figure 5.5:

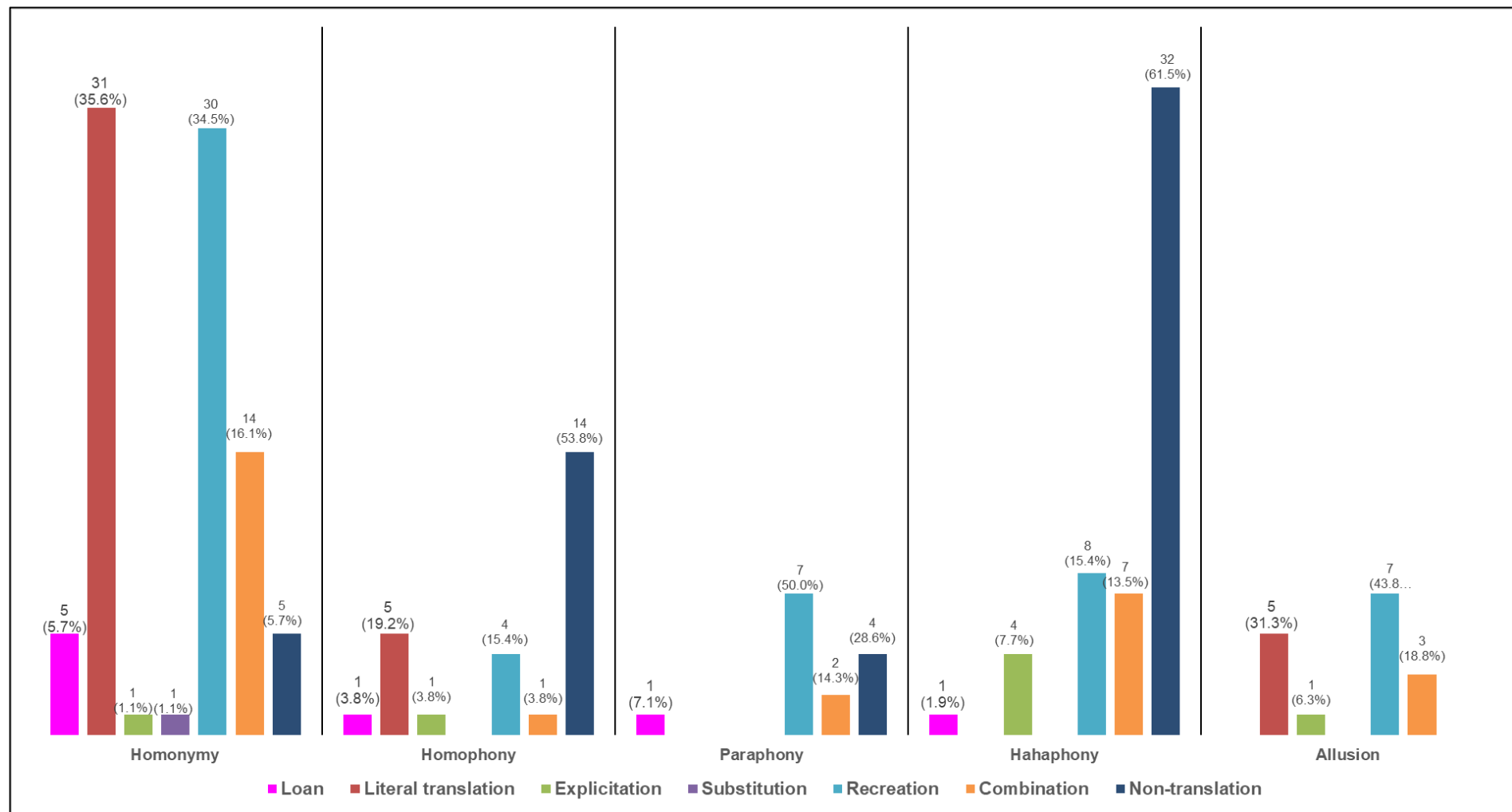


Figure 5.5: Translation techniques used to deal with rhetoric-based wordplay

As shown in the graphs, the adoption of various translation techniques across five types of rhetoric-based wordplay has been more broadly distributed throughout the corpus, as compared to media-based wordplay shown in Figure 5.4. In this respect, literal translation and recreation are the most frequently used translation techniques in the first type of rhetoric-based wordplay, homonymy, accounting for 31 (35.6%) and 30 (34.5%) of the total occurrences. Conversely, the least frequently used translation techniques to deal with homonymy are explication and substitution, each being used just once (1.1%). The reason why literal translation is the most frequently used technique under this category is because this type of wordplay rests on the activation of two or more semantic layers and, when it is translated, dubbing translators normally choose one meaning over the other. As a result of implementing this technique, the other semantic senses embedded in the wordplay tend to disappear, leading to a flat solution in which the original's creativity ends up being sacrificed (see Example 1:11 in Appendix A). Unlike in the case of literary texts, audiovisual productions are constrained by time and space, a circumstance that prevents translators from resorting to the addition of editorial techniques such as footnotes or endnotes as a possible way of explaining the nuances of a particular word or expression (see section 3.10). Interestingly, substitution has only been deployed in the corpus to deal with the transfer of homonymy and none of the other rhetoric-based wordplays (see Example 11:5 in Appendix A). The completely different morphological roots of the English and Thai languages make it very unlikely that the same word pair, sharing the same semantic connotations, can be found in both idioms, which makes it very challenging for translators, though not impossible, to come out with successful solutions. In the end, literal translation has been the most prominently activated technique to deal with homonymy, despite the fact that it inexorably leads to the loss of punning in the target text.

With respect to homophony, the two most frequently used techniques are non-translation and literal translation, which have been found in 14 cases (46.7%) and six cases (20%), respectively. The reason behind non-translation having been prioritised is because 14 out of the 30 cases are of a visual-verbal nature. As mentioned previously, 53 out of a total of 54 instances of visual-verbal wordplay have been left untranslated in the Thai dubbing, and, thus, have resulted in the erasure of wordplay in the TL. In contrast, the two least frequently

used translation techniques are combination and explicitation, with each being found in an equal number of two cases (6.7%), followed by loan, which has been found in just one case (3.3%).

When it comes to dealing with paraphony, the two most frequently used translation techniques are recreation and non-translation, found in seven (50%) and four cases (28.6%) in the Thai-dubbed films, respectively. The least used translation techniques are combination with two cases (14.3) and loan with one (7.1%).

With regards to hahaphony, the two most commonly used translation techniques are non-translation (31 cases, 53.4%) and recreation (9 cases, 15.5%). Conversely, the least prevalent translation techniques are loan and explicitation, with each being found in four cases (6.9%), followed by literal translation, which has been activated on two occasions, representing 3.4% of the total.

Lastly, when it comes to the translation of allusions, recreation and literal translation are the two most favoured translation techniques, employed in nine (45%) and five cases (25%), respectively. On the other hand, combination and non-translation are the two least used techniques, being found in four (20%) and two cases (10%), respectively.

Worth noting in this analysis is the fact that the activation of two, or more, translation techniques (combination technique) has been used primarily when dealing with the transfer of horizontal wordplay: 22 (78.6%) out of a total of 28 occurrences. Indeed, when two, or more, similar or identical signs are exploited by means of repetition in a given ST dialogue (see Example 10:1 in Appendix A), two or more translation techniques have been concurrently activated by the Thai dubbing translators in their attempt to convey all the semantic layers embedded in the original lines into the TT dialogue.

5.1.3 Translation results

The following section offers an analysis of the results achieved by implementing the various translation techniques discussed in section 5.1.2. As stated in section 3.10, this research project adopts the typology proposed by Delabastita (1996b)

as part of the theoretical framework scaffolding this analysis. Although the scholar uses the term ‘translation techniques’, the decision in these pages has been to rename them as ‘translation results’ so as to avoid confusion with the translation techniques discussed in the previous section. I would like to argue that the scholar’s categories are more fruitful and operative as potential gradation ‘results’ rather than techniques, which can be applied to the dubbed translations into Thai of the wordplay contained in the 18 children’s audiovisual feature films originally shot in English. Of the scholar’s potential eight translation results used to deal with the translation of monosemiotic wordplay, the following four have been considered to be the most productive and will be employed in the analysis of the translations achieved when dubbing polysemiotic or multimodal wordplay for young audiences:

1. **PUN>PUN:** the ST wordplay is preserved in the TT dialogue.
2. **PUN>NON-PUN:** the ST wordplay is sacrificed in the TT dialogue.
3. **PUN>PUNOID:** the ST wordplay is replaced in the TT with some wordplay-related rhetorical device.
4. **NON-PUN>PUN:** the ST dialogue, which contains no wordplay, is rendered into the TT using wordplay. This can be understood as a way of compensating for other instances of wordplay that may have been lost elsewhere in the programme.

Figure 5.6 displays how the 195 instances of ST wordplay have fared after undergoing the linguistic transfer into the TL via the various translation techniques discussed in section 5.1.2. The numbers and percentages offer an overall picture, irrespective of film title and wordplay category:

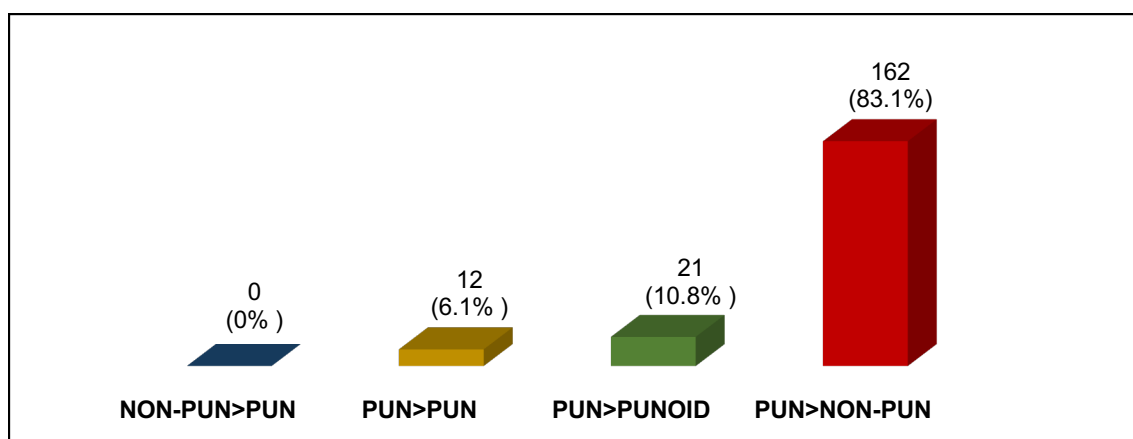


Figure 5.6: Translation results of wordplay in the corpus

As can be seen, the analysis of the corpus shows that no instances of NON-PUN>PUN have been detected in the corpus at all, and no wordplay has been intentionally inserted into the TT as a means of compensation. Such outcome could be due to various potential reasons, including the lack of the necessary linguistic skills and experience required of the TT translators responsible for the task. Additionally, the time and space constraints characteristic of audiovisual texts, as well as the presence of the images and other semiotic layers, makes it arduous for translators to creatively depart from the original film scripts, though not impossible. This challenge is particularly acute in the case of lip synchrony, which, as discussed by Chaume (2007), it is one of the highest priorities for a successful transfer into a TT.

The above figure, together with Figure 5.1, shows that the predominant result in the transfer of wordplay in the Thai-dubbed films in the corpus was PUN>NON-PUN. Out of a total of 195 instances of ST wordplay, an overwhelming 162 instances have not been transferred into the TT dialogue, making up 83.1% of the whole corpus. It can be argued that the Thai translators' priority might have been to preserve as much wordplay as possible in the TT, but, in the face of these results, it is evident that the loss of SL wordplay in the TL is sharply at odds with the creative intent of the original productions. The severe mutilation of wordplay in the Thai dubbed versions has the knock-on effect of adversely affecting, and crucially reducing, the often-humorous effect intended by the creators of the SL film.

When it comes to the successful rendering of SL wordplay in the TL, the PUN>PUN result has only been observed in a total of 12 cases (6.1%) of the 195

instances recorded in the whole corpus, casting doubts about the degree of loyalty of the TT in respect to the ST, as well as to the creative intent of the original films.

As already mentioned, PUN>PUNOID is a translation result in which no element of the original wordplay makes it into the TL, though the solution encountered still displays a measure of stylistic effort on the part of the dubbing translator to preserve, to some extent, the rhetorical creativity contained in the SL. Various types of rhetorical device have been used by the translators, with the most frequent ones being rhymes and alliteration. This approach, which requires a certain degree of skill on the part of the dubbing professional, could be considered as conveying some of the effects intended by the SL film creators in the TT, and has been found in 21 (10.8%) cases of ST wordplay in the Thai-dubbed versions. Though these results clearly enhance the creative intent of the dubbed version, it seems legitimate to query whether they are sufficient to convey a similar impact as the original films, or whether more could have been done on this front.

Figure 5.7 shows an overall breakdown of the way in which the 195 instances of wordplay found in the English corpus have been transferred into Thai, in accordance with the media-based category:

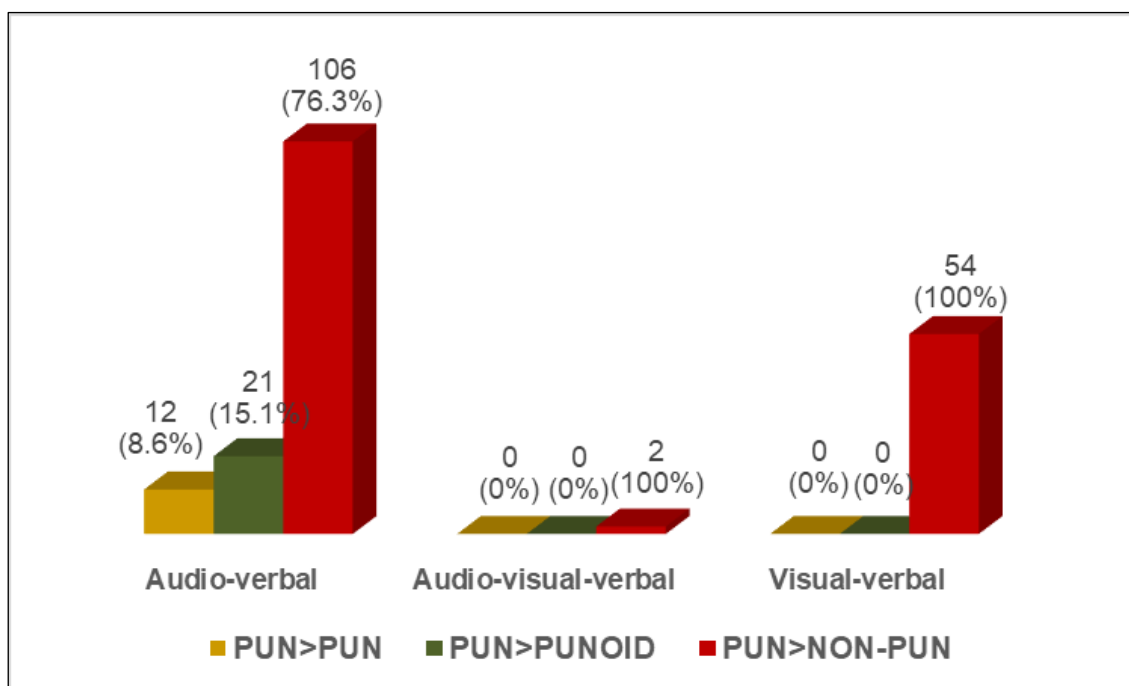


Figure 5.7: Translation results for media-based wordplay

When taking a look at puns according to their media nature, only original audio-verbal instances of wordplay have been found to have resulted in some sort of punning effect in the TT, whether as examples of PUN>PUN or PUN>PUNOID. The rest of media-based occurrences, i.e. audio-visual-verbal (2 cases) and visual-verbal (54 examples), have not made it into the dubbed versions at all and have ended up as PUN>NON-PUN. Of the outcomes showing some degree of punning elaboration in Thai, 12 (8.6%) instances follow the formula PUN>PUN while 21 (15.1%) cases adhere to the PUN>PUNOID pattern. On the other hand, the translation result of PUN>NON-PUN, which shows an absence of rhetorical creativity in the TT dialogue, has been found to be overwhelmingly predominant in 106 cases, representing 76.3% of the total audio-verbal wordplay.

Figure 5.8 shows an overall breakdown of the way in which the original 195 instances of wordplay have been rendered into Thai, when considering them under the rhetoric-based category:

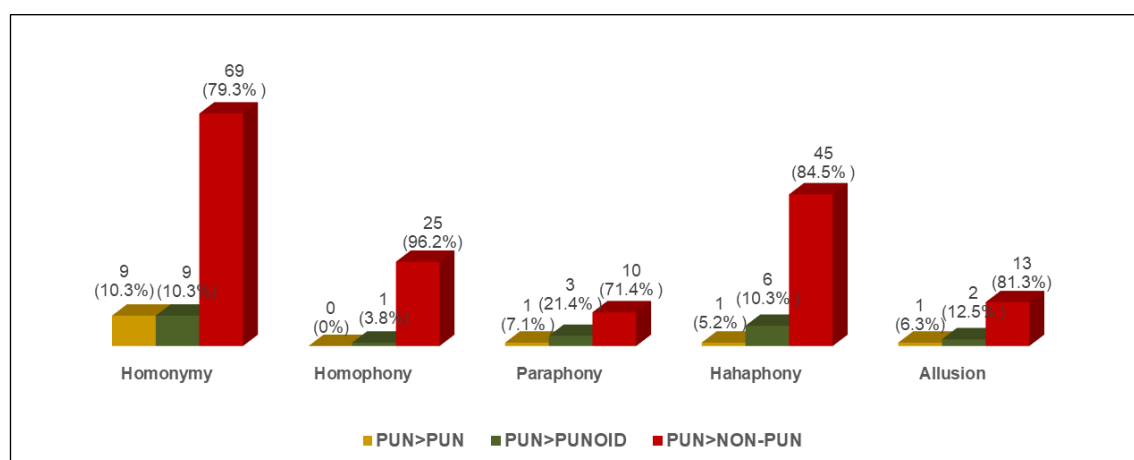


Figure 5.8: Translation results for rhetoric-based wordplay

When the five linguistic devices on which wordplay is based are taken into consideration, it is evident that all three types of translation result have been achieved in all types of rhetoric-based wordplay, the exception being homophony, where no cases of PUN>PUN have been observed.

Once again, PUN>NON-PUN is the predominant translation result encountered in the Thai versions, irrespective of the rhetoric-based device at the core. The three types of wordplay in which this pattern is most prevalent, with

percentages above 80%, are homophony (25, 96.2%), hahaphony (45, 86.5%) and allusion (13, 81.3%). In contrast, two types of wordplay based on homonymy and paraphony have seen this result in less than 80% of cases, i.e. 69 instances representing 79.3% and 10 instances representing 71.4% of the total of occurrences under these types, respectively.

The second most frequent result is that of PUN>PUNOID, whose highest frequency of occurrence has been observed in the following cases: paraphony (3, 21.4%), allusion (2, 12.5%), hahaphony (6, 11.5%) and homonymy (9, 10.3%). Conversely, the wordplay type with the lowest frequency of occurrence is homophony, which also shows the smallest number of cases, 1, representing 3.8% of the total instances under this category.

As already discussed, the PUN>PUN pattern has been found to be the least recurrent in the whole corpus. Of the few instances showing this result, the highest frequency appears in the homonymy category with 9 (10.3%) cases, followed by paraphony, hahaphony and allusion, where only one case of each has been encountered, making up 7.1%, 1.9% and 6.3% of the total, respectively. On the other hand, homophony shows the lowest frequency of occurrence with no cases. The implications of these results are discussed in the next section.

5.1.4 Relationship between translation techniques and translation results

Figure 5.9 offers a visual representation of the overall breakdown of the results encountered in the Thai dubbed versions alongside the seven translation techniques used in the analysis of the 195 instances of wordplay contained in the original texts, irrespective of the film title and the wordplay category. A comparison of this type helps to explain the relationship that can be established between the use of a particular translation technique and its likely impact on the creative outcome when transferring the punning event into Thai:

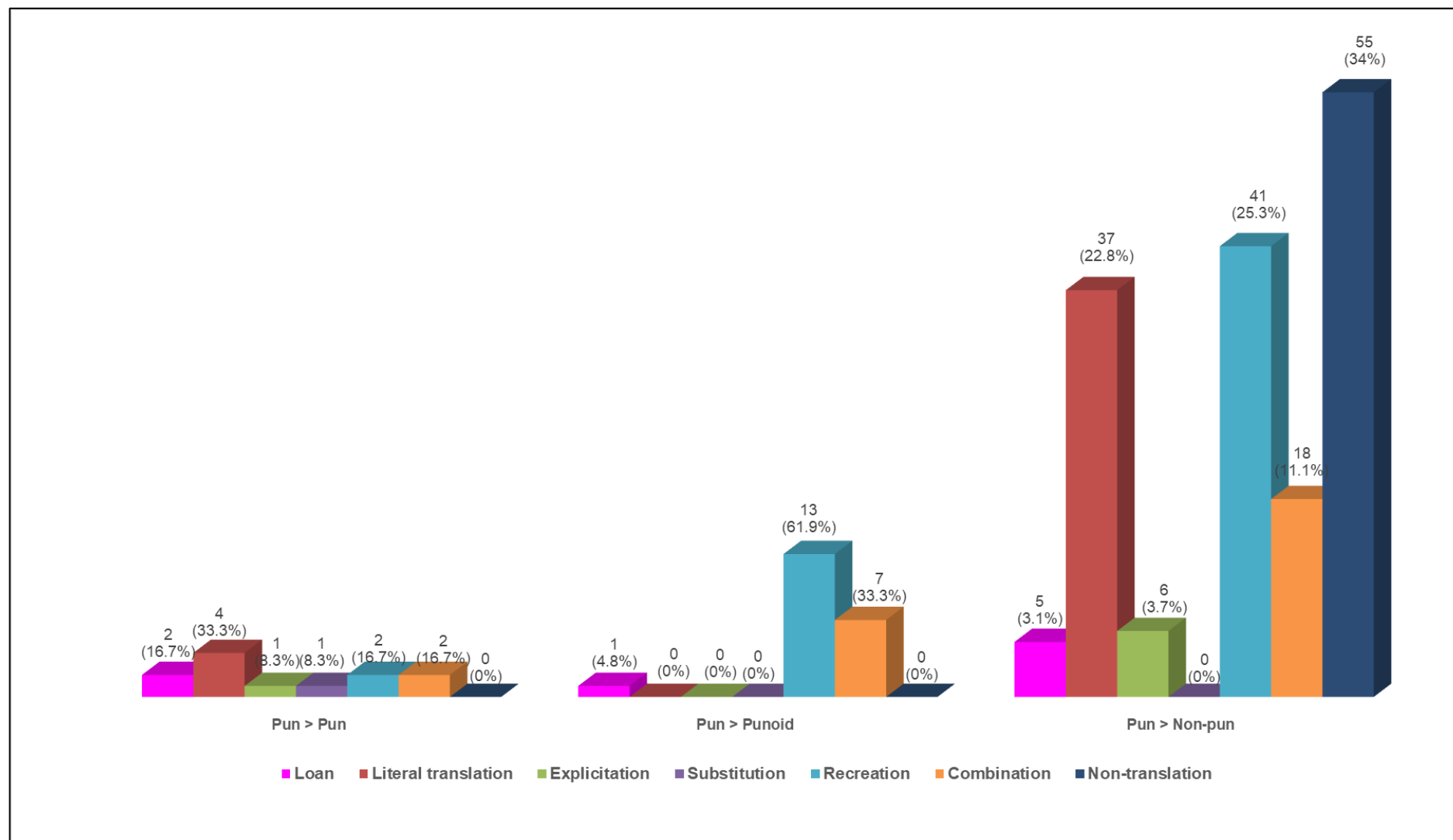


Figure 5.9: Relationship between translation techniques and translation results

For the successful transfer of ST wordplay into TT wordplay, encapsulated in the pattern PUN>PUN, the translation technique with the highest frequency of occurrence is literal translation, with 4 cases (of 12) and making up 33.3% of this translation result. This is followed by loan, recreation and combination, each with an equal number of 2 cases and making up 16.7% of this translation result each. At the other end of the spectrum, the translation techniques of explicitation and substitution show the lowest frequency of occurrence, with each being found in only one (8.3%) case, while non-translation does not feature under this category.

Although PUN>PUNOID is a result that risks compromising the creativity of the ST wordplay in the TT dialogue, it does show a certain degree of creative intent on the part of the translator as it involves stylistic compensation through the use of various rhetorical devices, such as rhyme and alliteration. The ultimate aim is to convey (part of) the effect of the ST in the TT in one way or another, whether for humorous or educational purposes. Under this result category, only three translation techniques have been activated, out of the potential seven. Of these, the two techniques with the highest frequency are recreation and combination, with 13 (61.9%) and 7 (33.3%) cases, respectively. On the other hand, loan has been resorted to in one case (4.8%) only, while literal translation, explicitation, substitution and non-translation have not been capitalised on at all.

Finally, when it comes to the PUN>NON-PUN pattern, a total of six translation techniques out of seven have been applied. Non-translation has been the one with the highest occurrence, with 55 cases, making up 34% of the total for this type. It is followed by recreation, with 41 (25.3%) cases, and literal translation, with 37 (22.8%) cases, while combination has been resorted to on 18 (11.1%) occasions. In contrast, the least frequently used translation techniques in this category are explicitation, with 6 (3.7%) cases, followed by loan, with 5 (3.1%) cases, while substitution does not feature under this category.

5.2 Analysis of Thai-dubbed instances of wordplay in the corpus

Examples of each of the five rhetoric-based types of wordplay found in the corpus are discussed in the following sections in relation to the seven translation techniques employed by Thai dubbing translators to transfer the embedded

meanings in the original productions into the Thai-dubbed versions. Due to space limitations, an individual analysis of each of the examples of wordplay found in the corpus cannot be carried out. Instead, a selection of illustrative instances based on the rhetorical category are therefore discussed, reflecting a variety of issues raised by the dubbing of audiovisual wordplay and representative of the many constraints and challenges encountered in the corpus. The examples chosen are illustrations of all the types of wordplay previously discussed and their discussion is based on the research design laid out in Chapter 4.


5.2.1 Translation of homonymy

Seven translation techniques have been deployed to deal with the dubbing into Thai of a total of 87 instances of ST wordplay involving a form of homonymy. These include loan, literal translation, explicitation, substitution, recreation, combination and non-translation and will be discussed in the ensuing subsections.

5.2.1.1 Homonymic wordplay translated using loan

There are five cases of ST homonymic wordplay that have been translated in the Thai-dubbed films using the loan technique. Example 2:6 is from the film *A Bug's Life*.

Example 2:6

Film: <i>A Bug's Life</i>	No. of example in film: 2:6
Time: 00:29:22,095 --> 00:29:25,723	
Context: At a bar, a mosquito customer orders a 'Bloody Mary' with the special characteristic, "O-positive".	
Harry: Hey, bartender! Bloody Mary , O-positive.	
Rhetoric-based type of wordplay: Homonymy	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English

แฮร์รี่: เฮ้ บาร์เทนเดอร์! บลัดดี้แมรี กรุ๊ปโอบวก	Harry: Hey, bartender! Bloody Mary , O-positive group.
Translation technique: Loan	
Outcome: Pun → Non-pun	
Similar examples: 8:13, 11:17, 12:25, 14:12	


In this example, there is an audio-verbal pun involving the homonymous substantive ‘blood’ which should be understood in its literal and figurative senses at the same time. Firstly, its literal meaning is part of the name of the beverage known as ‘Bloody Mary’, an alcoholic drink made of vodka and tomato juice, which is the colour of blood. Second, the figurative sense of the term refers to a red liquid contained inside the body of humans and other animals, which is the main source of food that the character making the order at the bar feeds on. In the Thai-dubbed version, ‘Bloody Mary’ has been transferred, using the loan translation technique, as บลัดดี้แมรี [Bloody Mary], arguably because it is the name of a beverage also known in Thailand and it can also be seen on screen. As a result, the second figurative sense of ‘blood’ [(luad), เลือด] contained in the name of the beverage is inevitably lost. It can be argued that although the name of this widely known drink may be understood by some Thai adults, who are able to make the connection between the beverage and a drop of blood being served to the mosquito and, thus, appreciate the creatively intended humour, young children and those who do not possess sufficient knowledge of English may not be able to comprehend the humour.

5.2.1.2 Homonymic wordplay translated using literal translation

Thirty-one cases of ST wordplay have been transposed into the Thai-dubbed version by using the technique of literal translation. A prime occurrence is illustrated in Example 6:3, taken from the film *The Incredibles*.

Example 6:3

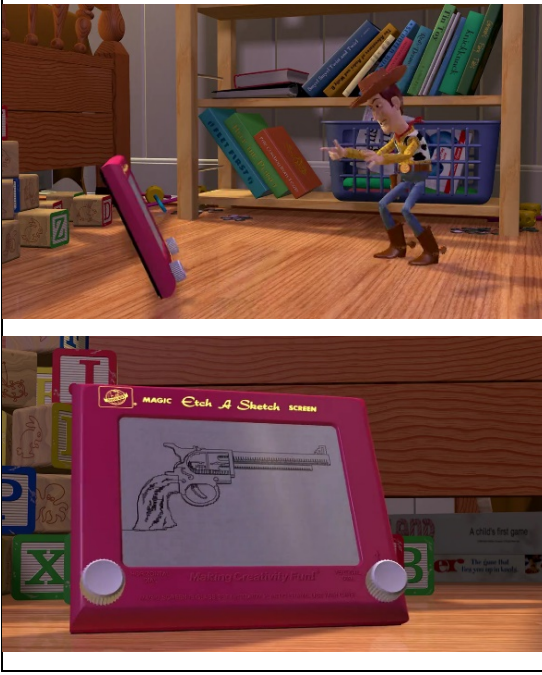
Film: <i>The Incredibles</i>	No. of example in film: 6:3
Time: 00:23:32,077 --> 00:23:37,832	
Context: Bob and Lucius, who are helping a group of civilians escape from a blazing building, are mistaken for criminals by a policeman. Lucius, who has the ability to freeze	

objects and surfaces with his hands, feels dehydrated owing to the fire and tries to get a drink so that he can use the water in his body to generate ice. When he reaches out to get the drink, the policeman orders him to freeze. He then proceeds to freeze the policeman and flees the scene with Bob.	
<p>Cop: I said freeze!</p> <p>Lucius: I'm just getting a drink.</p> <p>Cop: You've had your drink. Now...</p> <p>Lucius: I know. I know. Freeze.</p>	
Rhetoric-based type of wordplay: Homonymy	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
<p>ตำรวจ: บอกให้นิ่ง ๆ!</p> <p>ลูเซียส: ขอแค่กินน้ำเท่านั้นเอง</p> <p>ตำรวจ: เอาละ ได้ดื่มแล้ว ที่นี่แกจะต้อง...</p> <p>ลูเซียส: รู้แล้ว รู้แล้ว แข็ง</p>	<p>Cop: I said stay still!</p> <p>Lucius: I'm only asking for drinking water.</p> <p>Cop: Alright, you've drunk. Now you must...</p> <p>Lucius: I know. I know. Freeze.</p>
Translation technique: Literal translation	
Outcome: Pun → Non-pun	
Similar examples: 1:1, 1:2, 1:3, 1:7, 1:10, 1:13	

In this instance, the audio-verbal pun relies on the dual figurative and literal meanings of the verb 'to freeze', which is uttered first by the cop and then by Lucius, with a different sense on each occasion. The first meaning is 'to become suddenly motionless or paralysed' whereas the second one is 'to turn something into ice'. In this particular scene, the policeman uses the first meaning of the verb when giving Lucius the order, while the latter activates the second, thus triggering the pun and its comic effect. In the Thai-dubbed film, both verbs have been translated directly, using the technique of literal translation. The first has been translated as นิ่ง ๆ [(ning ning), stay still] whereas the second has been translated as แข็ง [(kaeng), freeze or hard], thus sacrificing the pun and the comic effect contained in the TT.

Another interesting example of homonymy, which has been translated using literal translation, is the following extract from *Toy Story*:

Example 1:3

Film: <i>Toy Story</i>	No. of example in film: 1:3
Time: 00:05:30,631 --> 00:05:32,592	
Context: Woody is having a play gunfight with Etch, a drawing board toy.	
<p>Woody: Hey, Etch. Draw!</p>	
Rhetoric-based type of wordplay: Homonymy	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
วู้ดดี้: เฮ้ เอตช์ ชักปืน!	Woody: Hey, Etch. Pull out the gun!
Translation technique: Literal translation	
Outcome: Pun → Non-pun	
Similar examples: 2:2, 2:4, 3:7, 3:11, 4:5, 5:1	

This audio-verbal wordplay involves a form of homonymy where the lexical term ‘draw’ is being played on, as it is a verb that can mean both ‘to pull a gun out’ and ‘to make a picture’. In this scene, when Woody asks Etch to draw, Etch carries out both actions simultaneously, i.e. he draws the gun out while at the same time drawing the picture of the gun on the board. The gestures of Woody raising his arms together with the drawing on the board of the actual revolver contribute to fixing the semantic field visually.

In the TT, however, the two senses of the verb ‘to draw’ cannot be activated at once as the Thai language does not possess an equivalent word pair that is capable of conveying the same pun as in English. To deal with this challenge, the

dubbing translator has chosen to focus on the kinesic information transmitted by Woody's movements and to transfer the information literally, giving priority to the first of the meanings previously mentioned. 'Draw!' has been rendered as ชักปืน! [(chug puen), pull out the gun!], thus leading to the inevitable loss of the latter sense, 'to make a picture of a gun'. This being said, the Thai audience can still see the picture of a gun being drawn on the board and is able to make sense of the content, although the ST pun has in fact been sacrificed.

Adaptation for lip synching in this scene entails a certain degree of technical dexterity in the Thai dubbing as the character's lips movements can be seen in close-up, as illustrated in Figure 5.10:





Figure 5.10: Close-up shot showing the character's lips movements

Despite containing two syllables, ชักปืน! [(chug puen) pull out the gun], instead of the one syllable uttered in the original, the ensuing translation manages, to some extent, to fit in the character's mouth flaps and respect the opening of the mouth provoked by the open vowels sounds /drɔ:/ and /puɛ:n/. For those in the know, a minor, though still perceptible, asynchrony can be detected between the sound and the visual cues, although, as discussed in section 3.4, synchronising the lip movements of animated characters is more flexible than when dubbing human characters. So, even though the TT does not fit the character's lips as seamlessly as it does in the ST, it is still considered acceptable because it is likely to pass unnoticed by the young target audience.

Another example of homonymy, which has been transferred into the Thai dubbing via literal translation, is the following excerpt taken from *Toy Story 3*:

Example 11:2

Film: <i>Toy Story 3</i>	No. of example in film: 11:2
Time: 00:03:04,643 --> 00:03:06,486	
Context: In Andy's playful imagination, Mr and Mrs Potato Head are blowing up a bridge towards which a train carrying a group of orphans is heading. In spite of Woody and Jessie's attempt to stop the unfortunate incident, the train falls off the bridge into the valley below, before Buzz lifts the train to safety from underneath.	
<p>Buzz: Glad I could catch the train!</p>	
	
Rhetoric-based type of wordplay: Homonymy	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
บัซ: ดีนะที่ฉันมาทันจับรถไฟ!	Buzz: Good that I came to catch the train in time!
Translation technique: Literal translation	
Outcome: Pun → Pun	
Similar examples: 6:1, 7:7, 8:1, 8:6, 8:10	


The humour in this example relies on wordplay built around the homonymy of the verb 'to catch' which, when used with the substantive 'train' in this situation, can be understood literally as well as figuratively: 'to get hold of / carry the train' and 'to get on board the train'. On this occasion, the denotative meaning, which would

be the least expected of the two possible interpretations, is reinforced by the images depicted on screen, whereby Buzz is literally ‘catching’ and lifting the train. The ST has been translated literally in the Thai version and is one of the very few examples in the whole corpus where equivalent counterparts can be found in both languages, as the TT phrase จับรถไฟ [(jub rot fai), take/catch the train] also conveys the two meanings simultaneously. The ST pun and its comic effect are thus successfully maintained in the TT and the semiotic cohesion between dialogue and images has been safeguarded.

5.2.1.3 Homonymic wordplay translated using explicitation

In the entire corpus, only one case of ST homonymic wordplay has been rendered into Thai by using explicitation. The exchange occurs in the film *A Bug's Life*:

Example 2:5

Film: <i>A Bug's Life</i>	No. of example in film: 2:5
Time: 00:23:21,565 --> 00:23:23,942	
Context: The circus bugs are instructed by the ringmaster to start performing. On her way to the stage, a black widow spider, named Rosie, informs the pillbugs, Tuck and Roll, about the task.	
Rosie: Don't you understand? We are up !	
Rhetoric-based type of wordplay: Homonymy	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
โรซี่: ไม่รู้เรื่องหรือ เราต้องขึ้นไป!	Rosie: Don't you get it? We must go up !
Translation technique: Explicitation	
Outcome: Pun → Pun	
Similar examples: -	

This audio-verbal wordplay relies on the homonymic potential of the term ‘up’, which can be understood both literally and metaphorically. In the first instance it is an adverb particle meaning that a series of events is about to happen,


whereas the second sense, in which ‘up’ functions as a preposition, means the state of being in a higher position. While the former meaning is the one intended by Rosie, the latter is the sense actually understood by the Hungarian pillbug brothers, whose English is not their strong suit. This justifies why, when on hearing Rosie, one of the bugs immediately jumps on top of the other, an action that contributes to the humorous impact of this scene.

In the TT version, ‘up’ has been translated in a more concrete way than in the ST version by using the technique of explicitation. That is, it has been rendered in such a manner that it accommodates the two senses implied in the original, thanks to the expression ขึ้นไป [(kuen pai), go up]. As a result, the pun has been preserved in the TT.

5.2.1.4 Homonymic wordplay translated using substitution

Only one instance has been detected in the corpus under analysis of a ST homonymic wordplay that has been translated into the TT dialogue using the technique of substitution. This case is illustrated in Example 11:15, which belongs to the film *Toy Story 3*:

Example 11:15

Film: <i>Toy Story 3</i>	No. of example in film: 11:15
Time: 00:35:18,950 --> 00:35:20,998	
Context: Three soft, plush green balls in a green zip-up case that looks like a pea pod, known as Peas-in-a-Pod, are discussing whether Woody is a real cowboy and Pea #3 replies:	
Pea #3: ‘Course he’s not, pea-brain .	
Rhetoric-based type of wordplay: Homonymy	
Media-based type of wordplay: Audio-verbal	

Target text in Thai	Back translation in English
ถั่ว#3: คาวบอยที่โง่เง่า ตาถั่ว	Pea #3: That's not a cowboy, pea-eye .
Translation technique: Substitution	
Outcome: Pun → Pun	
Similar examples: -	


The ambiguity of this inventive wordplay rests on the homonymy of the expression ‘pea-brain’, which can be understood simultaneously in its denotative and connotative senses. Here, the denotative meaning expressed by the pea is an informal noun referring to a foolish or unintelligent person, whereas the connotative meaning capitalises on the images and is based on the fact that the character is in fact a pea-pod-shaped toy. In the Thai-dubbed version, this witty pun has been translated by means of substitution, making the most of a Thai expression with a similar meaning. In this case, the ST term ‘pea-brain’ has been substituted by the TT ตาถั่ว (ta tua), which literally translates as ‘pea-eye’ and, luckily, also refers to a dumb person, particularly someone with poor eyesight. In this regard, this commonly used expression has been ingeniously brought into use in the TT by the translator. As a result, visual coherence is maintained in the TT and the original pun and comic effect can be said to have been preserved. Yet, the jury is out as to whether the use of this expression with mildly offensive undertones is appropriate in this context or, on the contrary, it contributes to the perpetuation of negative stereotypes among young viewers.

5.2.1.5 Homonymic wordplay translated using recreation

Thirty examples of ST homonymic puns found in the corpus have gone through the translation technique of recreation in their transfer to Thai, such as Example 11:12 from the film *Toy Story 3*:

Example 11:12

Film: <i>Toy Story 3</i>	No. of example in film: 11:12
Time: 01:11:55,520 --> 01:11:58,774	

Context: Unable to cross over to the other side of a skip bin to escape, Woody asks Slinky Dog, a toy dachshund with a metal helical spring for a body, if he can spring himself to the other side, thus creating a bridge for the other toys to climb across.	
Slinky: Well, I might be old, but I still got a spring in my step.	
Rhetoric-based type of wordplay: Homonymy	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
สลิงกี้: ถึงแม้ฉันจะเก่า แต่ความเก่าของฉันยังอยู่นะ	Slinky: Though I'm old , but my coolness still remains.
Translation technique: Recreation	
Outcome: Pun → Punoid	
Similar examples: 1:6, 1:8, 1:11, 2:1, 2:11, 2:12, 3:4	


Here, the humour of the quip relies on homonymy triggered by the use of the substantive 'spring', which can encapsulate two different meanings at once. When replying to Woody, Slinky uses the expression figuratively to refer to an energetic, youthful and excited mood or manner, while, at the same time, the literal sense of this idiom is provided through the visual channel, as Slinky stretches the helical spring of which his body is made in order to bridge the gap between the building and the end of the skip bin. In the Thai version, this audio-verbal pun is dealt with through the translation technique of recreation, where the translator freely manipulates the ST dialogue by altering the phrase 'but I still got a spring in my step' and rendering it as แต่ความเก่าของฉันยังอยู่นะ [(tae kwam-gao khong shun yung yoo na), but my coolness still remains]. As a result, the TT substantiveเก่า [(gao), coolness] deliberately plays with the TTเก่า [(gao), old] used in the previously uttered phrase, 'Well, I might be old'. Indeed, the phrase has been literally translated as ถึงแม้ฉันจะเก่า, [(thueng shun ja gao), though I'm old] with the spelling and pronunciation of the two Thai terms being similar, though with a slight tonal difference typical of the Thai language, in which a word carries

different shades of meaning depending on the tone, which is also reflected in the spelling. In this case in point, the translation results in an act of linguistic creativity that has been cleverly embedded into the TT.

5.2.1.6 Homonymic wordplay translated using combination

A total of 13 instances of homonymic wordplay have been translated using a combination of two or more different techniques at once. Example 12:14 is taken from the film *Cars 2*:

Example 12:14

Film: <i>Cars 2</i>	No. of example in film: 12:14
Time: 00:43:43,161 --> 00:43:45,538	
Context: When they meet one another officially for the first time, Finn and Mater introduce themselves to each other.	
<p>Finn: Finn McMissile. British Intelligence. Mater: Tow Mater. Average intelligence.</p>	
Rhetoric-based type of wordplay: Homonymy	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
<p>ฟินน์: ฟินน์ แม็คมิสไซล์ จารชนอังกฤษ เมเทอร์: โทว์เมเทอร์ จาระบีโอทีอป</p>	<p>Finn: Finn McMissile. English spy. Mater: Tow Mater. OTOP grease.</p>
Translation techniques: Combination	
Outcome: Pun → Pun	
Similar examples: 2:7, 3:10, 5:3, 7:3, 10:1, 11:4	

The ambiguity of this audio-visual wordplay relies on the homonymy of the substantive ‘intelligence’, which is taken both in its literal and its figurative senses.

In the first sense of the word, ‘intelligence’ is used by McMissile to introduce himself as a British agent who deals with the handling of secret information. In the reply by Mater, the misunderstanding comes to the fore as he has activated the second meaning of the term intelligence, i.e. ‘the ability to learn and understand things’. The pun is strongly reinforced visually, with Mater showing features of someone that is indeed not very clever.


In the Thai translation, the quip has been translated using combination, a technique that is often activated by translators when dealing with horizontal wordplay. The first time it is uttered, the substantive ‘intelligence’ is translated with the help of an explicative hypernym as จารชนอังกฤษ [(ja ra chon ung-krid), English spy], a TT solution which also narrows down the geographical origin of Finn and turns him into an English rather than British character. The second reference to intelligence has been dealt with in a more freely manner, by resorting to a technique referred to in this thesis as ‘recreation’. In this precise instance, the translator has activated their linguistic creativity and wit to translate, in a rather domesticating manner, the funny ‘average intelligence’ as จาระบีโอท็อป [(ja ra bee OTOP), OTOP grease]. โอท็อป (OTOP) is an initialism standing for ‘One Tambon One Product’, widely known in the country as the name of a local entrepreneurship stimulus programme initiated by one of Thailand’s former Prime Ministers, in which ‘Tambon’ refers literally to ‘sub-district’. When put together, the expression จาระบีโอท็อป (ja ra bee OTOP) can be roughly back translated as ‘local grease product’, which is far from the original sense of ‘average intelligence’ uttered by Mater to self-identify as not being a very smart person. Yet, it can be argued that จาระบี [(ja ra bee), grease] can be understood by the Thai viewers as a metonymic reference to ‘automobiles’, which are the main protagonists of the film. The TT โอท็อป (OTOP) also adds to the pun connotations of being ‘rural’ or from the ‘countryside’, which fits well with the character of Mater, as he is meant to come from the remote Radiator Spring. This nonsensical and unrelated response in the Thai version to McMissile’s introduction of himself also reveals the speaker’s personality to some extent, without explicitly saying that he is of ‘average intelligence’. Additionally, the first two syllables of both Thai utterances, จาร (ja ra) in จารชน and จาระ (ja ra) in จาระบี, ingeniously contribute to the impact

of the pun as they share the same pronunciation yet differ in terms of spelling and meaning. It can then be said that the translation outcome leads to a similar punning impact in the TT.

5.2.1.7 Homonymic wordplay translated using non-translation

A total of five instances of ST puns have not made it to the Thai dubbed version of the film because the technique of non-translation has been used. Example 1:4 is from the film *Toy Story*:

Example 1:4

Film: <i>Toy Story</i>	No. of example in film: 1:4
Time: 00:05:37,054 --> 00:05:40,600	
Context: Woody is having a play gunfight with Etch, a drawing board toy, and compliments Etch on his ability to draw quickly.	
<p>Woody: Etch, you've been working on that draw. Fastest knobs in the West.</p>	
Rhetoric-based type of wordplay: Homonymy	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
<p>วู้ดดี้: เอตช์ นายชู้มซ้อมมานานี่หว่า ยอดสิงห์ปืนไวตะวันตก</p>	<p>Woody: Etch, you've been practising. Fast gunman of the West.</p>
Translation technique: Non-translation	
Outcome: Pun → Non-pun	
Similar examples: 7:1, 7:2, 7:4, 12:31	

This scene immediately follows the one previously discussed in Example 1:3, in which the play-on-word is triggered by the activation of two of the possible semantic layers of the verb ‘draw’, i.e. ‘to pull a gun out’ and ‘to make a picture or diagram’. In the current example, the pun further elaborates on this semantic duality by adding yet another twist with the use of the same lexical item, ‘draw’, but this time functioning as a substantive, i.e. ‘you’ve been working on that draw’. In the Thai-dubbed film, however, this noun has been eliminated and the entire utterance has been replaced by another one with a similar meaning; albeit, one that loses the creativity found in the original dialogue, in which the various morphological values of the term ‘draw’ are called to the fore.

After having analysed some of the most characteristic examples of how rhetoric-based wordplay articulated around homonymy has been dealt with in dubbing, the following sections pay attention to the translation of rhetoric-based wordplay referred to as ‘homophony’.

5.2.2 Translation of homophony


A total of 26 instances of wordplay based on homophony have been detected in the English corpus. They have been translated into Thai by means of six techniques, namely, loan, literal translation, explicitation, recreation, combination and non-translation.

5.2.2.1 Homophonic wordplay translated using loan

Only one instance of ST homophonic wordplay has been translated using the technique of loan, as illustrated in Example 5:4 below, taken from the film *Finding Nemo*:

Example 5:4

Film: <i>Finding Nemo</i>	No. of example in film: 5:4
Time: 00:37:58,985 --> 00:38:08,035	

Context: The fish inside the tank at the dentist's gather together to perform a welcoming ritual for Nemo. The event takes place near an artificial volcano – serving as an aquarium decoration piece – called Mount Wannahockaloogie.	
Bloat: You have been called forth to the summit of Mount Wannahockaloogie to join with us in the fraternal bonds of tankhood.	
Rhetoric-based type of wordplay: Homophony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
โบลต: นายจะต้องขึ้นไปสู่ยอดเขาวันนาฮกกาลูเกี เพื่อจะทำพิธีสาบานตนเป็นพี่น้องร่วมแท่งก้ของเรา	Bloat: You must ascend to the summit of Mount Wannahockaloogie to attend an oath-swearing ceremony to become one of our tank brotherhood.
Translation technique: Loan	
Outcome: Pun → Non-pun	
Similar examples: -	

This audio-verbal pun relies on the homophony of the name ‘Wannahockaloogie’, which can be understood simultaneously in the sense of an ad-hoc, concocted proper noun for the volcano, as well as a play on a potential alternative pronunciation, when the expression is deconstructed in discrete units: ‘wannahock-a-loogie’. The colloquial expression ‘to hock a loogie’ refers to the action of expelling phlegm, or any other similar type of secretion, from the mouth, in a loud manner, which in a creative way can be said to bear resemblance with the geological phenomenon of lava erupting from a volcano. To add to the creativity of this exchange, the expression is also a slang term that means ‘to cut a fish’ (urbandictionary). In the Thai solution, the translator has made use of a loan to deal with the quip, a translation technique generally used for rendering proper names from the ST into Thai, as วันนาฮกกาลูเกี (Wannahockaloogie). As a result, the comic and punning effects embedded in the ST line have inevitably been sacrificed in the TT.

Interestingly, this example also contains the substantive ‘tankhood’ which could be considered an instance of portmanteau as defined by Nash (1985) (see section 3.9). This neologism involves a combination of ‘tank’, which refers to the aquarium that houses various sea creatures and is visually depicted on the screen, and ‘brotherhood’, the noun meaning friendship and loyalty. The neologism has been formed by simply adding the suffix ‘-hood’ to the base term, ‘tank’, in order to coin a humorous term that fits the ongoing situation. As mentioned in section 3.9, the definition of wordplay in this thesis is based on the one given by Delabastita (1996b), that is, the exploitation of newly invented terms that brings about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. The playfully concocted term ‘tankhood’ is thus deemed to be a mere case of linguistic creativity in the same manner as ‘kelpcake’ discussed in section 5.1 and, as a result, did not make it into the final list of wordplay items from the corpus under analysis.

5.2.2.2 Homophonic wordplay translated using literal translation

There are five instances of ST homophonic puns in the corpus that have been translated by means of the technique of literal translation. The following Example 8:3 is an interesting and clear-cut case of homophony, extracted from the film *Ratatouille*:

Example 8:3

Film: <i>Ratatouille</i>	No. of example in film: 8:3
Time: 00:46:41,850 --> 00:46:54,520	
Context: Colette is delivering a kitchen induction and uttering words of encouragement to Linguini, who has now accidentally entered the kitchen as a new chef.	
Colette: We are artists, pirate. More than cooks are we . Linguini: We ? Colette: Oui . You are one of us now, oui ? Linguini: Oui . Thank you, by the way, for all the advice about cooking.	
Rhetoric-based type of wordplay: Homophony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English


คอเล็ตต์: เราเป็นศิลปิน โจรสลัด เราเป็น มากกว่าก๊วนะ ลิงกวินี: เราเหรอ? คอเล็ตต์: ใช่ นายก็เป็นพวกเราแล้ว ใช่มั๊ย? ลิงกวินี: ใช่ ขอขอบคุณ สำหรับคำสอนทุกอย่างที่ เกี่ยวกับการทำอาหาร	Colette: We are artists, pirate. We are more than cooks. Linguini: We ? Colette: Yes . You're already one of us, right ? Linguini: Yes . Thank you, for all the teachings about cooking.
Translation technique: Literal translation	
Outcome: Pun → Non-pun	
Similar examples: 2:9, 3:3, 3:6, 4:3	

The formation of this cross-lingual pun relies on the homophony of the English pronoun 'we' and the French adverb 'oui' [yes], which sound the same (/wi:/), but differ in their spelling and meaning. The former is an English plural, first-person pronoun whereas the latter is the French affirmative adverb meaning 'yes' in English. As the storyline of the film develops in the French capital, Paris, and the plot revolves mainly around French cuisine and culture, the English dialogue exchanges throughout the film resort to code-switching as a linguistic strategy, by incorporating numerous French terms and expressions as well as the proper names of the characters. Additionally, many of the lines are delivered with a distinct French accent that also reinforces the ethnical background of the characters. In the Thai dubbing, both the English pronoun and the French adverb have been dubbed literally, with 'we' becoming เรา [(rao), we] and 'oui' ใช่ [(chai), yes]. As a result, the punning effect and humour, as well as the linguistic foreignness contained in the ST, are lost in the TT.

Example 3:6, extracted from *Toy Story 2*, is another prime instance of homophonic wordplay found in the corpus, for which the translator has activated the technique of literal translation:

Example 3:6

Film: <i>Toy Story 2</i>	No. of example in film: 3:6
Time: 00:37:00,844 --> 00:37:02,970	
Context: Buzz, Hamm, Mr Potato Head, Rex and Slinky have embarked on a mission to rescue Woody, who has been kidnapped by Al. In this scene, Slinky, whose head and bottom parts are connected by a metal helical spring as a body, is the last to arrive at the spot where	


his friends are gathering. Whilst Buzz is checking whether everyone is present, Slinky's front body part has already arrived whereas his bottom part is still catching up from behind.	
<div> <div></div> <div> <p>Buzz: Who's behind?</p> <p>Slinky: Mine.</p> </div> </div>	
	
Rhetoric-based type of wordplay: Homophony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
<p>บัซ: ใครรั้งท้าย</p> <p>สลิงกี้: ก้นฉัน</p>	<p>Buzz: Who's coming last?</p> <p>Slinky: My bottom.</p>
Translation technique: Literal translation	
Outcome: Pun → Non-pun	
Similar examples: 2:9, 3:3, 4:3, 8:3	

In the above example, the ambiguity arises from a different interpretation of the words 'who's' and 'whose', which share the same phonetics but differ in spelling and meaning. The former is the contracted form of the pronoun 'who' and the verbal form 'is', whereas the latter is the genitive case of the pronoun 'whose'. Misunderstanding Buzz's question as 'Whose behind?', Slinky promptly replies that it is his bottom that is catching up from behind, thus creating a pun and adding humour to the ST. In the Thai solution, the translator has resorted to the technique of literal translation and has rendered 'who's' as ใคร [(krai), who's], thus resulting in the elimination of the ambiguity present in the ST and, subsequently, in the loss of the pun in the TT.

5.2.2.3 Homophonic wordplay translated using explication

In the corpus, there is only one instance of a ST homophonic pun that has been transferred in the Thai dubbing by means of the explication technique. This case is discussed in Example 8:2, taken from the film *Ratatouille*.

Example 8:2

Film: <i>Ratatouille</i>	No. of example in film: 8:2
Time: 00:41:33,999 --> 00:41:40,229	
Context: Skinner is working in secret with his advertising executive, François, to covertly market his own line of microwaveable food under Gusteau's name.	
<p>François: Easy to cook. Easy to eat. Gusteau makes Chinese food Chine-Easy!</p>	
Rhetoric-based type of wordplay: Homophony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
<p>ฟร็องซัวส์: อาหารทำง่าย อาหารทานง่าย กุสโต ทำอาหารจีนเป็น ไชนีส อีซี่!</p>	<p>François: Easy-to-make food. Easy-to-eat food. Gusteau can cook Chinese food. Chinese-Easy!</p>
Translation technique: Explication	
Outcome: Pun → Non-pun	
Similar examples: -	

The humour in this vertical audio-verbal wordplay is built round homophony, in which the neologism 'Chine-Easy' shares the same phonetics as the word 'Chinesy', but differs in spelling and meaning from it. According to the Oxford English Dictionary (online), 'Chinesy' is an adjective formed within English by derivation (the adjective Chinese + the suffix 'y') and used to indicate "characteristic or reminiscent of China or of what is Chinese; Chinese in nature or appearance". 'Chine-Easy' is also the result of morphological play in which the epithet 'Chinese' is deconstructed so that the first syllable 'Chine-' is kept and combined with the adjective 'easy', by means of a method that Nash (1985) refers to as 'portmanteau' (see section 3.9). The blend of words results in the cleverly

remastered neologism ‘Chine-Easy’, which in the film conveys the idea that cooking and eating Chinese food are both easy tasks. The translation technique of explicitation has been used in the Thai dubbing, in which the invented term ‘Chine-Easy’ has been broken up into its two main constituents and flattened into the standard ไช่नीส อีซี่ [(Chinese easy), Chinese easy], thus resulting in the loss of punning and comic effect.

5.2.2.4 Homophonic wordplay translated using recreation

Four cases of ST homophonic puns have been translated into the TT using the technique of recreation, as illustrated in Example 12:18, an extract from the film *Cars 2*:

Example 12:18

Film: <i>Cars 2</i>	No. of example in film: 12:18
Time: 00:49:34,554 --> 00:49:38,682	
Context: Finn, who is on board a mission spy jet named Sid, orders the jet, in French, to make his way to Paris immediately.	
Finn: Paris. Tout de suite . Mater: Yeah, two of them sweets for me, too, Sid.	
Rhetoric-based type of wordplay: Homophony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
ฟินน์: ปารีส จัดไปเลย เมเทอร์: ไช่ จัดไปให้ฉันด้วยก็แล้วกันนะซิด	Finn: Paris. Arrange it right away. Mater: Yeah, arrange it for me, too, Sid.
Translation technique: Recreation	
Outcome: Pun → Non-pun	
Similar examples: 2:13, 3:2, 14:1	

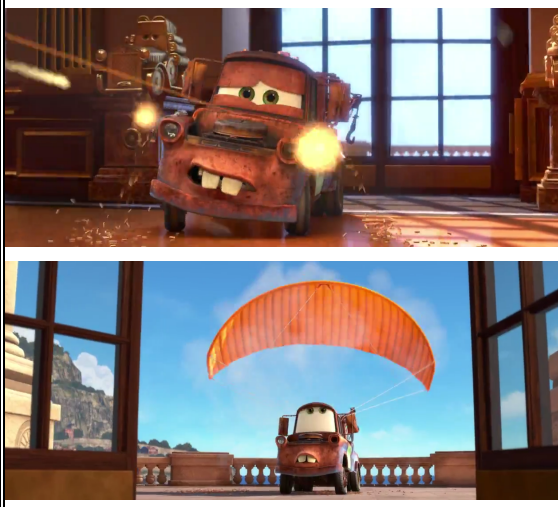
This audio-verbal pun revolves round the creative device of homophony, in which the French adverbial expression ‘tout de suite’ [at once], pronounced as /,tūt 'swēt/, shares the same phonetic realisation as ‘two sweets’ in English, but has a totally different spelling and meaning. This similarity results in Mater’s misunderstanding of the foreign expression and the creation of a rather nonsensical exchange in the English ST.

In the Thai solution, the two original lines have been translated by means of recreation, in which both ‘tout de suite’ and ‘two sweets’ are rendered as จั๊ดไป (jud pai), a colloquialism commonly used by young Thai speakers to agree with an interlocutor’s suggestion or idea. Similar to ‘let’s arrange it’, ‘let’s make it happen’ or ‘as you wish or request’, the expression capitalises on the catchiness and vividness of the register but fails to trigger any punning effect in the TT.

5.2.2.5 Homophonic wordplay translated using combination

There is only one instance of ST homophonic wordplay that has been translated in the Thai dubbing using the technique of combination, as discussed in Example 12:26, from the film *Cars 2*:

Example 12:26

Film: <i>Cars 2</i>	No. of example in film: 12:26
Time: 01:12:00,232 --> 01:12:05,819	
<p>Context: After seeing his automated assistant computer pulling its guns by mistake, Mater utters one of his catchphrases, ‘shoot’, out of surprise, as a euphemism for the vulgar expression ‘shit’. The computer mistakenly understands it as an order to shoot and starts firing. Mater then explains that he did not mean to shoot and but was using the term as a replacement for the swearword. The computer further misinterprets the term as ‘chute’, a misunderstanding that is reinforced visually with the presence of a parachute.</p>	
<p>Mater: Wait! Wait! I didn’t mean that kind of shoot!</p> <p>COMPUTER: Correction acknowledged. Deploying chute.</p>	
Rhetoric-based type of wordplay: Homophony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English

เมเทอร์: เตี่ยว! เตี่ยว! ฉันทไต้เอาจริงถึงชีวิต! คอมพิวเตอร์: แก้ไขตามคำขอ ยิงชูชีพ	Mater: Wait! Wait! I didn't mean to take their lives ! COMPUTER: Correcting as requested. Deploying chute [life -saving umbrella].
Translation technique: Combination	
Outcome: Pun → Punoid	
Similar examples: -	


The pun contained in this example relies on the homophony of two words, namely 'shoot' and 'chute', which share the same phonetics, as /ʃu:t/, but differ in terms of spelling and meaning. Here, the verb 'to shoot' means 'to fire a bullet', whereas the latter, 'chute' – a shortened form of 'parachute' – has been used to refer to a cloth canopy which fills with air and allows a person attached to it to descend slowly from the sky. In the dubbed dialogue, the translator's linguistic skills were of great importance for the successful transfer of the ST wordplay in question into the TT. To elaborate, the translator had to try hard to work out a translation that conveys the sense of the wordplay since the scene is visually constrained by the 'chute', which is clearly visible on screen and needs to be justified in the TT when the assistant computer utters the word. Eventually, the ST pun has been translated by means of combination since Thai does not possess an equivalent pair of words with the very same denotations.

In the TT, the substantive 'shoot' has been omitted, and the entire dialogue line 'I didn't mean that kind of shoot!' has been freely rendered as ฉันทไต้เอาจริงถึงชีวิต! [(shun maid dai aow jing thueng **chee wit**), I didn't mean to take their **lives**], using the technique of recreation, while the clipped substantive 'chute' has been transferred literally as ชูชีพ [(choo cheep), life-saving], a shortened form of ร่มชูชีพ [(rom choo cheep), life-saving umbrella/parachute]. These TTs have been wisely yielded, perhaps with the translator's aim to play between the substantive ชีวิต [(chee wit), life/lives] and its synonym ชีพ [(cheep), life], the second syllable of the substantive ชูชีพ [(choo cheep), life-saving]. The semantic departure from the original results in a punoid in the TT.

5.2.2.6 Homophonic wordplay translated using non-translation

A total of 14 instances of ST homophonic puns, involving wordplay of a visual-verbal nature, have been eliminated in the Thai versions. Example 4:1 below, extracted from the film *Monsters, Inc.*, is exemplary of this type of treatment:

Example 4:1

Film: <i>Monsters, Inc.</i>	No. of example in film: 4:1
Time: 00:08:36,349 --> 00:08:49,237	
Context: On their way to work, Mike Wazowski and James Sullivan walk past a grocery store named <i>Tony's Grossery</i> .	
TONY'S GROSSERY	
Rhetoric-based type of wordplay: Homophony	
Media-based type of wordplay: Visual-verbal	
Target text in Thai	Back translation in English
-	-
Translation technique: Non-translation	
Outcome: Pun → Non-pun	
Similar examples: 7:12, 7:16, 12:4, 12:9, 12:11, 12:19, 14:5	

In this scene, an instance of visual-verbal wordplay is built around the neologism 'GROSSERY' in 'TONY'S GROSSERY', the name of the store clearly written on the front window. The substantive has been ingeniously invented, adopting a slightly different spelling, so that it shares the same phonetic pronunciation as the substantive 'grocery'. The play on words is heighten visually with the various ads posted on the front window and announcing the selling of rather disgusting and distasteful sounding goods such as 'blood oranges', 'bilge berries', 'mangle fruit', 'spineapples' and the like.

The store sign has not been translated into Thai, which is the standard practice observed in the case of all the instances of visual-verbal wordplay found in the corpus, with the notable exception of Example 12:34, where the written text has been dubbed using explication. This translation decision can be due to a number of reasons. Firstly, and rather unlikely, the wordplay contained in this example may not have been noticed by the dubbing translator and other participants in the translation process, or, more likely, it may have been considered too complex to transfer successfully into Thai, a target language that does not have a semantically equivalent pair of words to fit this particular case. Secondly, the fact that the pun relies on SL textual elements that are an intrinsic part of the images makes their replacement into other languages financially and creatively onerous, which is why the standard approach adopted by Thai local dubbing studios is to leave them in the foreign language and ignore them. Interestingly, however, the redesign of images is known to have been implemented in the country, when the original production companies deem it necessary to replace the images containing the ST text so that the message can be understood by the TL audience. A case in point are the films *Finding Dory* and *Coco* (Unkrich, 2017), where numerous scenes containing simple English texts, such as building names and signs, have been changed into Thai. Thirdly, although voiceover is a translation approach adopted to deal with the visual-verbal wordplay (see Example 12:34), and is perhaps the most appropriate translation solution given the literacy level of the target audience, wordplay of this kind may have been disregarded by the local dubbing studio or the distribution company for its minor significance, especially in the light of the concurrently ongoing dialogue exchanges that leave no room for voiceover to be inserted in the TT. Lastly, although the onscreen texts could have been translated into Thai by adding a subtitle at the bottom of the screen, such inserts might be considered a visual distraction, particularly for children, the main target audience, whose reading skills may not be developed enough to comprehend them at speed.

Regardless of the reasons behind this translation decision, the result is that the ST visual-verbal wordplay inscribed on all onscreen texts has not been altered linguistically and remains intact in the original language. As a result, without a Thai counterpart, only very perceptive viewers with a rather good command of the source language would be able to decipher the semantically ambiguous

information and appreciate the wordplay. Ultimately, the fact that the text has not been translated into the TL warrants the classification of this example as one in which the non-translation technique has been adopted. Although it can be argued that the wordplay has not been eliminated as such and is still present in the form of the English source language, it goes without saying that, without a TL translation, it will likely pass unnoticed among the young TT audience, who will not be able to comprehend and appreciate such a creative linguistic phenomenon.

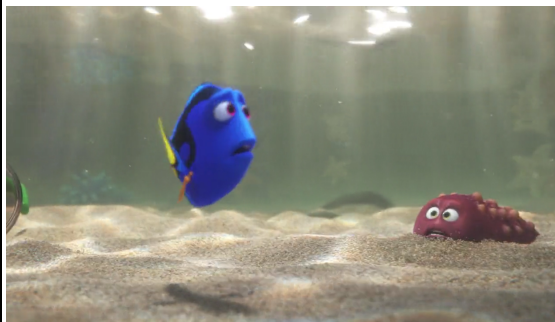
5.2.3 Translation of paraphony

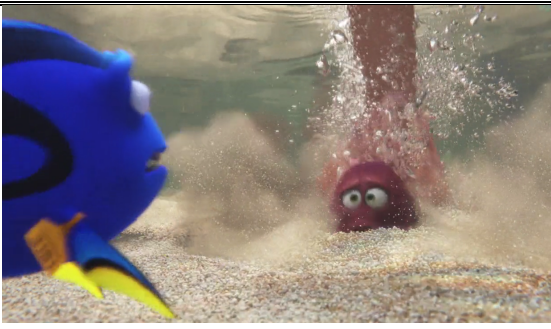
There are 14 cases of paraphony in the ST that have been translated into Thai using four different translation techniques: loan, recreation, combination and non-translation. The rest of techniques, i.e. literal translation, explication and substitution, have not been exploited in the transfer of this type of pun. The following sections offer illustrative examples of the four techniques observed in the corpus.

5.2.3.1 Paraphonic wordplay translated using loan

When dealing with the translation of ST paraphonic wordplay, only one instance has been detected in the corpus in which the technique of loan has been employed. This happens in Example 17:8, from the film *Finding Dory*:

Example 17:8

Film: <i>Finding Dory</i>	No. of example in film: 17:8
Time: 00:42:38,389 --> 00:42:41,309	
Context: While searching for an octopus named Hank, in a pool in the aquarium's Kid Zone, a sea cucumber tries quietly to warn Dory against the naughty hands of kids. As his voice is deep and harsh, she misunderstands the word as the proper name 'Hans'.	
<p>Sea Cucumber: Han(d)s.</p> <p>Dory: No. Not Hans. I'm looking for Hank.</p>	

		
Rhetoric-based type of wordplay: Paraphony		
Media-based type of wordplay: Audio-verbal		
Target text in Thai		Back translation in English
ปลิงทะเล: ฮานส์ ดอรี่: ไม่ใช่ฮานส์ ฉันตามหาแฮงค์		Sea Cucumber: Hans . Dory: No. Not Hans . I'm looking for Hank .
Translation technique: Loan		
Outcome: Pun → Non-pun		
Similar examples: -		

The humorous effect in this example is created by playing on a paraphonic audio-verbal pun on two proper names: 'Hans' and 'Hank'. The former arises from a misunderstanding because of the quiet, trembling tone of voice in which the sea cucumber utters the word 'hands' – the part of the body at the end of the arm and a visual reference clearly visible on the screen – without enunciating the final consonant sound /d/, whereas the latter is the actual name of one of Dory's friends and a character in the film. They are similar in terms of pronunciation but differ in terms of spelling and, most importantly, denotated referent.

In the Thai solution, the two proper names have been transferred using the loan translation technique, a very common approach observed regularly in the TT when dealing with the translation of these lexical items. In this regard, 'Hans' is rendered directly into Thai as ฮานส์ [(Hans), Hans], therefore losing the connection to the common noun 'hands', and 'Hank' as แฮงค์ [(Hank), Hank], which results in the loss of the pun and its intended humorous effect.

5.2.3.2 Paraphonic wordplay translated using recreation

Seven paraphonic puns encountered in the ST have been accounted for in the Thai dubbing by means of the translation technique of recreation. Example 13:1 below, taken from *Brave*, is one of such cases:

Example 13:1

Film: <i>Brave</i>	No. of example in film: 13:1
Time: 00:32:12,931 --> 00:32:18,185	
Context: Princess Merida is asking an old lady for a spell to change her faith. Disguised as a master woodcarver, the old lady nearly lets slip her true identity as a witch.	
The Witch: I should know. I'm a witc... whittler . Of wood.	
Rhetoric-based type of wordplay: Paraphony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
แม่มด: ข้าต้องรู้ ข้าเป็นแม่... แม่หมอ เรื่องไม้	The Witch: I must know. I'm a "mae..." [mother] "mae-mor" [female expert]. Of wood.
Translation technique: Recreation	
Outcome: Pun → Pun	
Similar examples: 3:1, 5:2, 6:2, 8:8, 8:9, 12:2	

In this example, the horizontal audio-verbal pun is created in English by exploiting the paraphony of the unfinished substantive 'witc...', i.e. 'witch', with 'whit...', the first syllable of the substantive 'whittler'. These two lexical units share near pronunciations but differ in spelling, and lead to words that, once completed, have different meanings. The former is a verbal reference to the witch who has agreed to help Merida, whereas the latter refers to a person who carves wood into an object by repeatedly cutting small slices from it. The pun here rests on the confusion created around the lady's identity: a witch in the fictional universe of the film but in this scene disguised as a 'whittler of wood' to cover up her true identity so as to deceive Princess Merida.

In the Thai-dubbed film, recreation has been activated, a translation technique in which the translator has used their linguistic creativity to give a new meaning to the original text. The first 'witc...', a denotation of 'witch', has been freely

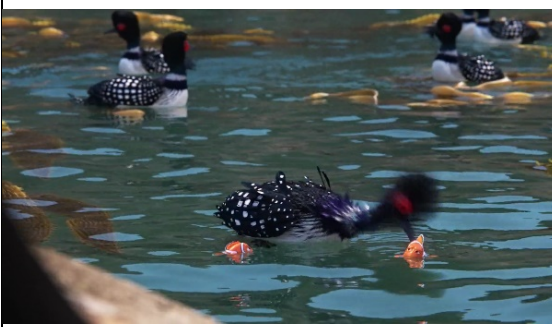
translated by แม่ [(mae), mother], which in Thai happens to be also the first syllable of the substantive แม่ผัด [(mae mod), witch]. As in the ST dialogue, the Thai counterpart is also unfinished and uses only one syllable of the word แม่ผัด [(mae mod), witch], so that the character does not reveal her true identity. ‘Whittler’ is, on the other hand, cleverly translated as แม่หมอ [(mae mor), female expert], where the first syllable is the very same one as in the previous term.

As far as lip synchronisation is concerned, the solution in the TT comfortably fits the visible mouth flaps of the character on screen, as it contains the same number of syllables and forces the opening of the mouth. All in all, both the pun and the comic effect have been ingeniously preserved in the TT, while at the same time respecting the technical dimension.

5.2.3.3 Paraphonic wordplay translated using combination

In the case of two instances of paraphonic wordplay observed in the ST, the Thai output has exploited the technique of combination, in which two translation techniques have been activated at the same time. Example 17:6, taken from the film *Finding Dory*, illustrates this procedure:

Example 17:6

Film: <i>Finding Dory</i>	No. of example in film: 17:6
Time: 00:35:44,934 --> 00:35:49,272	
Context: Marlin and Nemo are searching for Dory, who has been captured and taken to the Marine Life Institute. In this scene, the pair are introduced to a common loon, named Becky, who has the habit of pecking Marlin, before they finally set off to save Dory.	
Marlin: Hi, Becky . Ow! Stop. Let's call her Pecky because this is hurting.	
Rhetoric-based type of wordplay: Paraphony	


Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
มาร์ลิน: หวัดดี เบ็กกี้ โอ้ย! หยุดที่ เปลี่ยนชื่อเป็น จิกเหอะ เล่นนี้เจ็บนะ	Marlin: Hi, Becky . Ow! Stop. Change her name to Jig [to peck] . This is hurting.
Translation technique: Combination (loan and explicitation)	
Outcome: Pun → Non-pun	
Similar examples: 9:4	

In this example, the pun is articulated around two proper names, ‘Becky’ and ‘Pecky’, the actual and made-up names of the loon, respectively. These sobriquets are considered a paraphonic pair as they are very similar in pronunciation and spelling but differ in meaning. As a horizontal pun in which two items are presented simultaneously, this quip has been rendered into Thai using combination, a translation procedure that, in this particular case, involves the activation of two different techniques at once. Using the translation technique of loan, the first proper name, ‘Becky’, remains unchanged in the TT as เบ็กกี้ (Becky), a typical approach used in the linguistic transfer of proper names so as to maintain a certain degree of exoticism in the TT (see also Examples 17:8 and 1:9). The second name, on the other hand, is an ad-hoc, made-up one that plays on the existing verb ‘to peck’. By calling her ‘Pecky’, Marlin has teasingly altered Becky’s real name to foreground her habit of pecking on him, thus creating a source of amusement in the original dialogue. This concocted new proper name has been recreated in Thai, by means of explicitation, as จิก [(Jig), to peck], thus adhering to the denotative meaning of the original but dispensing with the ST pun and its humorous effect.

Another case exploiting the translation technique of combination for the transfer of a paraphonic pun from English into Thai is Example 9:4, taken from the film *WALL·E*:

Example 9:4

Film: <i>WALL·E</i>	No. of example in film: 9:4
Time: 00:48:36,690 --> 00:48:44,230	

Context: Captain McCrea has been living on <i>Axiom</i> , a massive luxury spacecraft cruising through space, for so long that he has almost lost the ability to read. Assuming that everything is voice-controllable, and in an attempt to obtain more information about planet Earth, he misreads ‘Operation Manual’ as ‘Operate Manuel’.	
Captain: (Reads) “ Operate Manuel. ” Manuel , relay instructions.	
Rhetoric-based type of wordplay: Paraphony	
Media-based type of wordplay: Audio-visual-verbal	
Target text in Thai	Back translation in English
กัปตัน: (อ่าน) “การใช้งานคู่มือ” คู่มือ เปิดจอคำแนะนำ	Captain: (Reads) “ <i>Koo-Mua</i> Operation. ” <i>Koo-Mua</i> , turn on the instruction screen.
Translation technique: Combination (non-translation and recreation)	
Outcome: Pun → Punoid	
Similar examples: 17:6	

This audio-visual-verbal wordplay is built around the paraphony of the common nouns ‘operation’ and ‘manual’, which are visually present on screen as part of the operation manual cover, and the verb ‘operate’ together with the proper name ‘Manuel’. Both the expression ‘operation manual’, which appears visually, and the uttered ‘operate, Manuel’ bear a close resemblance in pronunciation and spelling but differ in meaning. In this instance, the pun is created from an innocent misunderstanding of Captain McCrea, who mistakes the ‘operation manual’ for an automated male voice-controllable book of instructions named ‘Manuel’. Consequently, he gives a verbal order to the manual in the hope of obtaining further instructions.


In the Thai solution, the two substantives in ‘OPERATION MANUAL’, clearly visible on screen, have been left in the original, a common practice when dealing with onscreen text, as already discussed in Example 4:1. In the case of the second expression, ‘Operate Manuel’, the translator has ignored the proper name, ‘Manuel’, and decided instead on playing with the onscreen text, which has been freely recreated as การใช้งานคู่มือ [(karn chai ngan koo-mua), *Koo-Mua* Operation)]. Here, the term คู่มือ (koo-mua) is a punoid creatively invented to play

phonetically on คู้มื่อ (koo-mue), a literal translation of the noun ‘manual’, which has a similar sound to คู้มัว (koo-mua). As a made-up compound, คู้มัว (koo-mua) does not mean anything in particular, although the word มัว (mua) on its own carries the sense of ‘being chaotic or disorganised’, which adds a sense of humour to the coined term. By manipulating the text in this manner, the translator has managed to come up with a creative solution that maintains a certain punning effect in the TT.

5.2.3.4 Paraphonic wordplay translated using non-translation

Four instances of ST paraphonic puns, all of which fall under the media-based category of visual-verbal, have been dealt with by activating the technique of non-translation. Example 7:9, from *Cars*, serves as an example:

Example 7:9

Film: <i>Cars</i>	No. of example in film: 7:9
Time: 00:39:42,880 --> 00:39:46,509	
Context: The bumper sticker that one of the Radiator Springs townsfolk puts on the rear of the tourist car reads:	
<p>NICE BUTTE Radiator Springs</p>	
Rhetoric-based type of wordplay: Paraphony	
Media-based type of wordplay: Visual-verbal	
Target text in Thai	Back translation in English
-	-
Translation technique: Non-translation	
Outcome: Pun → Non-pun	

This witty piece of vertical paraphonic wordplay is based on the use of the substantive ‘butte’, which can be understood as an alternative to ‘butt’. The two words resemble one another in spelling but differ in both pronunciation and meaning. Here, ‘butte’ /bju:t/ refers to an isolated hill with steep sides and a flat top, a natural landform characteristic of the film’s location, which is set in the Arizona desert. The second word, which arises from the duality of the first substantive, is ‘butt’ /bʌt/, a slang word and shortening of ‘buttocks’ and part of the car onto which the bumper sticker is attached.

In the Thai-dubbed version, the pun has not been tackled at all and the original onscreen text has been left intact in the original language, without any attempt at translating it, be it with the use of subtitles or an added voiceover, and despite the fact that no concurrent dialogue can be heard when the written text appears on screen. As previously discussed (see section 5.1.2), this is the way in which visual-verbal wordplay is normally dealt with in Thai dubs, which irremediably leads to the loss of the pun unless the target viewers are fully conversant with the source language.

5.2.4 Translation of hahaphony

In all, 52 cases of hahaphonic wordplay have been observed in the original films. Of the various translation techniques at hand, only five have been exploited by the dubbing translators, namely, loan, explicitation, recreation, combination and non-translation. No instances of literal translation or substitution have been detected in the Thai corpus.

The following examples illustrate the Thai dubbing translator’s solutions when dubbing AVT hahaphonic wordplay from English.

5.2.4.1 Hahaphonic wordplay translated using loan

There is only one instance of a ST hahaphonic pun in the corpus that has been translated with the use of loan, as illustrated by Example 1:9, an extract from the film *Toy Story*:

Example 1:9

Film: <i>Toy Story</i>	No. of example in film: 1:9
Time: 00:19:00,608 --> 00:19:02,610	
Context: Woody is arguing in front of the other toys over whether Buzz Lightyear is a real Space Ranger. Showing his suspicion, he contemptuously addresses Buzz with a made-up surname that is phonetically close to his real one.	
Woody: Okay, then, Mr Light Beer , prove it.	
Rhetoric-based type of wordplay: Hahaphony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
วู้ดดี้: งั้นได้เลยคุณไลต์เบียร์ พิสูจน์สิ	Woody: Alright, then, Mr Light Beer , prove it.
Translation technique: Loan	
Outcome: Pun → Pun	
Similar examples: -	

In the case of this vertical audio-verbal hahaphonic pun, the key lexical item is Buzz's surname, 'Lightyear', which in the ST has been changed into a similar sounding one, 'Light Beer', thus creating the pun. In a clever deconstructive manner, the second half of the surname, 'year' /jɪə, jə:/, has been replaced with the common noun 'beer' /bɪə/, with which it shares a very similar pronunciation. The humorously invented 'Light Beer', denotatively referring to a type of beer with low alcoholic and calorific content, stands out as a linguistically creative twist that enhances Woody's skepticism about the true nature of Buzz.


Relying on the loan technique, the original 'Light Beer' has been translated into Thai as ไลต์เบียร์ [(light beer), Light Beer], a well-known alcoholic beverage in Thailand. The translation can be said to preserve the hahaphonic pun, though it is also true that the overall creative intent achieved with the opposition between 'Lightyear' and 'Light Beer' can only be appreciated in Thai if the viewers are also

familiar and conversant with the deconstructed meaning of the English compound ‘Lightyear’, which is highly unlikely.

5.2.4.2 Hahaphonic wordplay translated using explication

There are four instances of hahaphony in the original films that have been translated by resorting to explication. The following is one such example, taken from *WALL·E*:

Example 9:3

Film: <i>WALL·E</i>	No. of example in film: 9:3
Time: 00:05:38,520 --> 00:05:42,950	
Context: The voice of the CEO of the megacorporation Buy-N-Large (BNL) is heard in the advertisement announcing the starliner <i>Axiom</i> .	
CEO: Because at BNL, space is the final fun-tier !	
Rhetoric-based type of wordplay: Hahaphony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
ซีอีโอ: เพราะที่บีเอ็นแอล อวกาศคือ พรมแดน ความสนุกสุดขีด!	CEO: Because at BNL, space is the ultimate fun frontier !
Translation technique: Explication	
Outcome: Pun → Non-pun	
Similar examples: 7:19, 12:34, 17:9	


The humour in this audio-verbal wordplay is created by deconstructing the substantive ‘frontier’ /'frʌntɪə, frʌn'tɪə/, meaning a border between two territories or, more generally, a limit, and coining a new term with which it bears close phonetic resemblance, i.e. ‘fun-tier’ /fʌn-tɪə/. By playing with the phonetical dimension, the pun thus relies on an alternative understanding of the original word, which is accessed by re-arranging the word boundaries. The creatively invented substantive ‘fun-tier’ is a combination of ‘fun’, a word which sounds

similar to ‘fron’, and the lexical unit ‘-tier’, which is the second syllable of the substantive ‘frontier’. Based on the standard meaning of ‘frontier’, the new coinage ‘fun-tier’ creatively suggests a ‘frontier of fun’, in reference to the place to which the spaceship is taking its passengers.

The blend of these two different semantic elements, ‘fun’ and ‘frontier’, results in the invented word ‘fun-tier’, which gives rise to a translation challenge for dubbing translators in any other languages. In the Thai-dubbed version, the neologism ‘fun-tier’ has been translated using the technique of explicitation as พรอมแดนความสนุก [(prom dan kwam sanook), fun frontier], where พรอมแดน (prom dan) literally means ‘frontier’ and ความสนุก (kwam sanook) is a literal translation of ‘fun’. The outcome leads to the loss of the linguistic creativity and the punning effect present in the original TT.

The next instance of a hahaphonic pun has been taken from *Cars 2* and is the only case of a visual-verbal type of wordplay, in the whole corpus, that has been fully addressed in the translation, though the resulting output fails to convey the pun:

Example 12:34

Film: <i>Cars 2</i>	No. of example in film: 12:34
Time: 01:35:31,683 --> 01:35:37,313	
Context: Prior to the start of the Radiator Springs Grand Prix, the Italian racing car Francesco notices McQueen’s custom license plate.	
<p>Francesco: See you at the finish line, Mc... What is that?</p> <p>McQueen: Just something I had made up for the occasion.</p> <p>Onscreen text: KA-CIAO, FRANCESCO!</p>	
Rhetoric-based type of wordplay: Hahaphony	
Media-based type of wordplay: Visual-verbal	
Target text in Thai	Back translation in English
<p>ฟรานเชสโก: เจอกันที่เส้นชัยนะแม็ค... นั่นอะไร</p> <p>แม็คควีน: “ลาก่อน ฟรานเชสโก” ไง ทำเฉพาะงานนี้เลย</p>	<p>Francesco: See you at the finish line, Mc... What is that?</p> <p>McQueen: It’s “Bye, Francesco.” It’s made specifically for this event.</p>

Translation technique: Explication
Outcome: Pun → Non-pun
Similar examples: 7:19, 9:3, 17:9

The creative wit in this example relies on a pun articulated around the hahaphony of the inventive expression ‘KA-CIAO’, which is presented only visually on screen and is never mentioned by any of the characters in the scene. Here, the pun is triggered by the creation of a novel, blended compound in English that sounds similar to the original word. The first part of the new expression, ‘KA’, is reminiscent of the exclamation ‘ka-chow’, McQueen’s catchphrase in the film frequently uttered to express excitement, happiness and sometimes overconfidence. The second part of the expression is the foreign greeting ‘ciao’ /tʃaʊ/, an informal salutation in Italian used to mean ‘hello’ or ‘goodbye’, known around the globe, graphically similar to ‘chow’ and phonetically the same, i.e. /tʃaʊ/. The neologism ‘KA-CIAO’ thus embeds two meanings simultaneously that let transpire the happiness inherent in McQueen’s favourite catchphrase as well as the character’s confidence in winning the race, by already excluding the Italian competitor with his farewell message.

In the Thai-dubbed film, an attempt to account for the ST pun has been carried out with the help of explication. Rather than adding an interlingual subtitle, the decision has been taken to incorporate the onscreen text in the line uttered by McQueen so that the necessary details can be provided to allow the young target audience, with limited knowledge of English, make sense of the written information and the dialogue exchange. Nonetheless, the ensuing sentence places the emphasis on the farewell message only, thus failing to maintain the creativity observed in the original conversation.

5.2.4.3 Hahaphonic wordplay translated using recreation

A total of eight instances of wordplay have been dubbed in the TT using recreation, as in Example 17:5, taken from the film *Finding Dory*:

Example 17:5

Film: <i>Finding Dory</i>	No. of example in film: 17:5
Time: 00:34:49,713 --> 00:34:53,675	
Context: Hank, the octopus, together with two fish from the Marine Institute, Destiny and Bailey, are helping Dory find a building known as the 'Open Ocean', a place where Dory used to live before being separated from her parents and where she believes her parents are currently located.	
Dory: There! Guys, follow me. I know how we can get to locomotion . Destiny and Bailey: Open Ocean . Dory: Exactly.	
Rhetoric-based type of wordplay: Hahaphony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
ดอรี่: นั่น! พวกเรา ตามฉันมา ฉันรู้วิธีไปที่อะไรนั้น เดสทินี่และเบลีรี่: มหาสมุทรจำลอง ดอรี่: ชื่อมันเลย	Dory: There! Guys, follow me. I know how to get to that something place . Destiny and Bailey: Ma-ha-sa-mut-jum-long [ocean aquarium] . Dory: That name.
Translation technique: Recreation	
Outcome: Pun → Non-pun	
Similar examples: 5:5, 5:7, 11:10, 12:10, 12:24, 17:2, 17:4	

The two key expressions in this instance of wordplay are 'locomotion' and 'Open Ocean', with the former being creatively chosen as a play on the pronunciation of the latter, which is the name of the actual building in the Marine Institute. Although 'locomotion' does not contain a pseudo-morphic unit, this type of wordplay is categorised as hahaphony because the term itself is made to sound similar to the main phrase, 'Open Ocean'. Furthermore, both have four syllables, thus adding creativity to the punning effect.

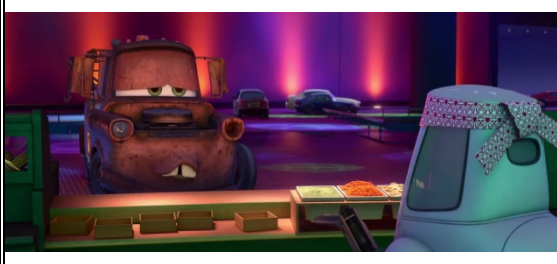
In the Thai-dubbed version, to connect the ST proper noun 'Open Ocean', referred to throughout as มหาสมุทรจำลอง [(ma ha sa mut jum long), ocean aquarium], and the substantive 'locomotion', the technique of recreation has been activated. This particular dubbing technique involves a semantic departure from the original meaning and requires a certain degree of creativity on the part of the translator. In this particular instance, the ST term 'locomotion' has been translated

in the Thai dialogue as อะไรนั่น [(a rai nun), that something place], resulting in the original pun being entirely discarded.

5.2.4.4 Hahaphonic wordplay translated using combination

Seven cases of hahaphonic puns found in the ST corpus have been rendered in the TT by means of the translation technique known as combination. This is illustrated in Example 12:5, from the film *Cars 2*:

Example 12:5

Film: <i>Cars 2</i>	No. of example in film: 12:5
Time: 00:24:49,737 --> 00:24:52,156	
Context: While going over a selection of free food on offer at a World Grand Prix promotional event, Mater notices a tray of wasabi that he mistakenly believes to be pistachio ice cream. He is corrected by the chef.	
<p>Sushi Chef: No, no, wasabi.</p> <p>Mater: Oh, same old, same old. What's up with you?</p>	
Rhetoric-based type of wordplay: Hahaphony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
<p>เชฟซูชิ: โน โน วาซาบิ</p> <p>เมเทอร์: โอ้ วอสซัพบี้ บายดีแท่นอ</p>	<p>Sushi Chef: No, no, wasabi.</p> <p>Mater: Oh, "what's up, bee-bee" [baby].</p> <p>It's absolutely fine.</p>
Translation technique: Combination (loan and recreation)	
Outcome: Pun → Non-pun	
Similar examples: 2:8, 4:6, 4:7, 8:5, 12:23, 14:3	

In the above example, the audio-verbal pun is articulated around the hahaphony of the substantive 'wasabi', a strong-tasting green root paste used in Japanese cooking, which can be seen on screen and Mater mistakes for pistachio ice cream, and 'What's up?', a casual greeting meaning 'How are you?'. These two expressions sound slightly similar, although the former, 'wasabi' /wə'sa:.bi/,


contains one more syllable than ‘What’s up?’, which is pronounced as /,wɑ:ˈsʌp/. Mater, who misconstrues the warning uttered by the thick accented Japanese chef as ‘What’s up?’, promptly replies ‘Same old, same old. What’s up with you?’, a response which results in a hahaphonic pun loaded with humorous effect.

In the Thai dubbing, the ST pun is dealt with by activating a combination of translation techniques, a procedure often used with horizontal wordplay. ‘Wasabi’ /wəˈsɑ:bi/ has thus been transferred with the help of the loan วาซาบิ [(wasabi), wasabi] which is a commonly known term in Thailand, whereas Mater’s line ‘Oh, same old, same old. **What’s up** with you?’ has been freely translated as โอ้ วอสซัฟบี๋ บายดีแท่นอ๋อ [(Oh, what’s up, bee-bee. Bai dee tae nor), Oh, what’s up, baby. It’s absolutely fine], which makes use of multiple techniques at once. The expression ‘Same old, same old’ has been totally omitted, the line ‘**What’s up** with you?’ has been creatively rendered as วอสซัฟบี๋ (What’s up, “bee-bee”?) using loan and recreation. That is to say, ‘What’s up’ has been translated using loan as วอสซัฟ [(what’s up), What’s up] and ‘with you’ has been freely recreated as บี๋ (bee-bee). To clarify, บี๋ (bee-bee) is an onomatopoeia possibly created by the translator to play on the term of endearment ‘baby’, both of whose final syllables contain a similar sound to ‘wasabi’. Moreover, the phrase บายดีแท่นอ๋อ (bai dee tae nor), a colloquial expression belonging to a north-eastern Thai dialect, meaning roughly ‘It’s absolutely fine’ and containing no semantic relation to the ST, has been freely added into the TT dialogue using the technique of recreation so that the length of the TT โอ้ วอสซัฟบี๋ บายดีแท่นอ๋อ is comparable to that of the ST ‘Oh, same old, same old. **What’s up** with you?’, and fits the character’s lips. As a result, the intended ST pun is lost in the TT.

5.2.4.5 Hahaphonic wordplay translated using non-translation

A total of 32 instances of ST hahaphonic wordplay, of which one instance is of an audio-verbal type and 31 are of a visual-verbal type, have been non-translated in the dubbed version. An instance of audio-verbal type is illustrated in Example 7:11, taken from the film *Cars*:

Example 7:11

Film: Cars	No. of example in film: 7:11
Time: 01:06:12,783 --> 01:06:16,651	
Context: McQueen is telling the townsfolk that a retired racing car named Doc Hudson was, in fact, a former professional racer that had won the “Piston Cups” championship on three occasions.	
<p>McQueen: He won three Piston Cups!</p> <p>Mater: (Spits out fuel) He did what in his cup?</p>	
Rhetoric-based type of wordplay: Hahaphony	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
<p>แม็คควีน: เขาได้ถ้วยพิสตันคัพสามสมัย!</p> <p>เมเทอร์: (พ่นน้ำมัน) [ฟังไม่ออก] คัพอะไรนะ</p>	<p>McQueen: He's got Piston-Cup cups for three seasons!</p> <p>Mater: (Spits out fuel) [unintelligible] cup what?</p>
Translation technique: Non-translation	
Outcome: Pun → Non-pun	
Similar examples: 7:5, 8:7, 12:3, 12:6, 12:30, 12:33, 12:35, 18:2, 18:3, 18:4	

In this scene, Mater mishears the expression ‘Piston Cups’ and immediately checks with McQueen whether he has understood him correctly, by incredulously asking: ‘He did what in his cup?’. In this instance, ‘Piston Cups’ is the name of a car racing event on which the phrase ‘pissed in cups’, as misheard by Mater, is based²⁸. To clarify, the substantive ‘Piston’ sounds similar to ‘pissed in’, a vulgar slang word meaning ‘to urinate’, especially when uttered at speed. The comedic hahaphonic pun has thus been cleverly implied without the character directly


²⁸ The clipped video of this instance of wordplay can be viewed at bit.ly/3HsRJ0R and more information on the play-on-words can be found at bit.ly/3sRx4h6 and bit.ly/3BNYwRb.

uttering the word, which is usually considered strongly inappropriate for children, the main target audience of the film.

In the Thai dubbing, the name of the racing competition, ‘Piston Cups’, has been translated, using the techniques of loan and explicitation simultaneously, as ถ้วยพิสตั้นคัพ [(thuay Piston Cup), Piston-Cup Cup]. In this case, ‘Piston Cups’ has been maintained in the TT as a single proper noun with the loan พิสตั้นคัพ [(Piston Cup), Piston Cup]. The explicative term ถ้วย [(thuay), cup] has been added to provide further information for the young audience, who might not have knowledge of the foreign term คัพ (cup) in พิสตั้นคัพ (Piston Cup). Unfortunately, the Thai-dubbed dialogue of Mater’s response ‘He did what in his cup?’ is partly unintelligible and most likely has gone unappreciated by the TL audience. As this line is bound not to be comprehended, thus negatively affecting the understanding of the previous sentence uttered by McQueen, it can be argued that the translation technique here used is that of non-translation, which ultimately results in the loss of the ST pun in the TT.

Another case of ST hahaphony belonging to the visual-verbal type, which has been eliminated in the dubbed version, is shown in Example 4:2, from the film *Monsters, Inc.*:

Example 4:2

Film: <i>Monsters, Inc.</i>	No. of example in film: 4:2
Time: 00:28:36,590 --> 00:28:40,636	
Context: In the city of Monstropolis, inhabited by monsters, human children are considered to be toxic and, as such, are not allowed in the city. However, one day, a girl named Boo accidentally enters the city and, being such a rare incident, she makes it to the news on television.	
KID-TASTROPHE!	

Rhetoric-based type of wordplay: Hahaphony	
Media-based type of wordplay: Visual-verbal	
Target text in Thai	Back translation in English
-	-
Translation technique: Non-translation	
Outcome: Pun → Non-pun	
Similar examples: 12:12, 12:13, 12:16, 12:22, 12:36, 15:1, 15:2	

The hahaphonic humour in this example relies on the written headline ‘KID-TASTROPHE!’ that appears on the TV screen, whilst the yellow monster newscaster reports on the ‘catastrophic’ event of a kid entering the city. In this instance, the creatively invented noun ‘kid-tastrophe’ is based on the substantive ‘catastrophe’, a noun which refers to a sudden event that causes very great trouble or destruction and that has been deconstructed so that the first morpheme unit ‘ca’ is replaced by ‘kid’, in a direct reference to the young girl, Boo. The similarity in pronunciation between the resulting neologism, ‘kid-tastrophe’, and the original term is at the base of the punning effect.

In the Thai film, the English onscreen text has been left intact, with no attempt at translating it, whether with the help of a subtitle or a voiceover addition, which irremediably leads to its disappearance in the TT, unless the target viewer is fluent in the source language.

The following pages discuss various examples, encountered in the corpus, that illustrate the last type of wordplay under the rhetoric-based category, i.e. allusion, and the way in which it has been dubbed from English into Thai.

5.2.5 *Translation of allusion*

A total of 16 cases of allusion have been detected in the original films, all of which belong to the audio-verbal type. They have been translated into Thai by activating four translation techniques: literal translation, explicitation, recreation and combination. The other three techniques, i.e. loan, substitution and non-translation have not been resorted to by the dubbing translators to tackle the transfer of allusions.

5.2.5.1 Allusive wordplay translated using literal translation

There are five instances of ST allusions that have been dubbed into Thai by means of literal translation. One of them is illustrated in Example 7:20, from the film *Cars*:

Example 7:20

Film: <i>Cars</i>	No. of example in film: 7:20
Time: 01:55:38,612 --> 01:55:43,276	
Context: A car named Minny, which is lost in the desert, asks the following question to her husband.	
Minny: Oh, for the love of Chrysler , can we please ask someone for directions?	
Rhetoric-based type of wordplay: Allusion	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
มินนี่: โอ๊ย เพื่อเห็นแก่ไครส์เลอร์ ช่วยถามทางคนแถวนี้หน่อยได้มั๊ยคุณ	Minny: Oh, for the sake of Chrysler , can you ask someone around here for directions?
Translation technique: Literal translation	
Outcome: Pun → Non-pun	
Similar examples: 3:5, 3:9, 11:7, 12:15	

In the above example, the creativity emerges from the echoic similarity that the newly coined expression ‘for the love of Chrysler’ shares with the more mundane ‘for the love of Christ’, an oath used to express annoyance or surprise. In a fictional universe inhabited by anthropomorphic vehicles, the pun is created by replacing ‘Christ’ with the proper name ‘Chrysler’, one of the best-known automobile manufacturers in the United States, where ‘Christ’ /kraɪst/ shares a similar sounding with the first syllable of ‘Chrysler’ /ˈkraɪslər/. The result is an allusive pun that brings about a communicatively significant confrontation of two different meanings.


In the Thai-dubbed dialogue, the ST pun has been literally translated as เพื่อเห็นแก่ไครส์เลอร์ [(pua hen gae Chrysler), for the sake of Chrysler], which, by staying on the denotative level, does not establish any reminiscent connections with any

other expressions in Thai, thus resulting in the loss of the ST pun and linguistic creativity in the TT.

5.2.5.2 Allusive wordplay translated using explication

There is only one instance in the original corpus of allusive wordplay that has been translated into Thai using explication, as illustrated in Example 7:8, from *Cars*:

Example 7:8

Film: <i>Cars</i>	No. of example in film: 7:8
Time: 00:39:06,042 → 00:39:12,447	
Context: Luigi is showing his tire shop to Minny and her husband, the travelers who are lost and passing through the city. Outside of the shop, many tires are stacked up in such a way that they resemble the Leaning Tower of Pisa, the well-known structure located in Italy, the home country of the shop owner.	
Luigi: And if you need tires, stop by Luigi's Casa Della Tires, home of the Leaning Tower of Tires .	
Rhetoric-based type of wordplay: Allusion	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
ลูจี้: ถ้าคุณต้องการยาง แวะที่ร้านลูจี้คาซาเดลล่า หอเอนปีซ่าแห่งยาง	Luigi: If you need tires, stop by Luigi Casa Della, Pisa Leaning Tower of Tires .
Translation technique: Explication	
Outcome: Pun → Non-pun	
Similar examples: -	

The audio-verbal pun in this example is built on allusion, where the utterance of the concocted structure name 'Leaning Tower of Tires' establishes a direct connection with Italy's iconic 'Leaning Tower of Pisa', visually portrayed on the screen, thus bringing about a communicatively significant confrontation of two linguistic structures with two different meanings. In the instance, the creativity of the expression is anchored in the images, where a physical tower of tires – the rubber covering placed around a wheel to form a flexible contact with the road –

can be seen decorating the space immediately outside of the shop. Here, the image of the tires being stacked in the form of the well-known leaning tower acts as a visual constraint, which makes it very challenging when rendering this dialogue into any other language.

In the Thai solution, the pun has been translated by means of explicitation, in which the veiled reference to the city of Pisa has been brought to the fore in the expression หอเอนปิซ่าแห่งยาง [(hor ain Pisa haeng yang), Pisa Leaning Tower of Tires]. Once again, the role and importance of the images seem to have guided the translator in the search for a solution that considers the implicit cultural allusion and makes it explicit, so that it is easier for the TL audience to retrieve the information, albeit at the cost of the linguistic creativity displayed in the original dialogue.

5.2.5.3 Allusive wordplay translated using recreation

Seven instances of ST allusive wordplay have been translated freely into Thai by using recreation. Example 7:10, from the film *Cars*, serves as an illustration:

Example 7:10

Film: <i>Cars</i>	No. of example in film: 7:10
Time: 00:43:24,934 --> 00:43:27,494	
Context: McQueen is uttering one of his catchphrases to cheer himself up before the start of a race between himself and Doc Hudson, who later will become his mentor.	
McQueen: Float like a Cadillac, sting like a Beemer.	
Rhetoric-based type of wordplay: Allusion	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
แม็คควีน: ฟลิวเหมือนคาลิแลค ปู๊ดป๊าดเหมือนบีเอ็ม	McQueen: Fluttering like a Cadillac, nimble like a BM.
Translation technique: Recreation	
Outcome: Pun → Non-pun	
Similar examples: 1:5, 1:12, 2:3, 7:18, 11:11, 12:8	

The humour in this example relies on McQueen's catchphrase being a clever take on the renowned quote attributed to the legendary USA heavyweight boxing champion Muhammad Ali: 'Float like a butterfly, sting like a bee'. The two insect species mentioned in the original phrase, 'butterfly' and 'bee', have been replaced with two globally known vehicle brands, namely 'Cadillac' and 'Beemer'. The latter, a car or motorcycle manufactured by the company BMW, has been ingeniously chosen as it plays upon the original substantive 'bee', with which it shares the same first consonant and vocalic sounds.

In the Thai-dubbed version, the pun has been recreated as พลิวเหมือนคาคิลแลค ปรี๊ดปรี๊ดเหมือนบีเอ็ม [(plew muan Cadillac, prood prad muan BM), fluttering like a Cadillac, nimble like a BM]. In this case, the verbs 'float' and 'sting' have been translated by the adjectives พลิว [(plew), fluttering] and ปรี๊ดปรี๊ด [(prood prad), nimble], respectively, which can be said to conform better to the characteristics of automobiles, by being 'fluttering' and 'nimble' instead of 'floating' and 'stinging'. Although the entire line is considered to have been translated by means of recreation, the substantive 'Cadillac' has been specifically rendered using a loan word คาคิลแลค [(Cadillac), Cadillac] and 'Beemer' via explication as บีเอ็ม [(bee em), BM], a shortened form of 'BMW' and a much better-known initialism of the brand in Thailand, which is easier for the TT audience to grasp than the ST 'Beemer'. Moreover, if this pun was to be rendered literally using the verbs ลอย [(loy), float] and ต่อย [(thoy), sting], the dubbed texts might puzzle the young TL audience, who may not have sufficient encyclopaedic knowledge and are thus unable to relate to Muhammad Ali's trademark phrase. On the whole, the main priority has been given to semantic preservation and the ST punning and comedic dimensions have not made it into the TT.

5.2.5.4 Allusive wordplay translated using combination

A total of three ST allusive puns have been translated in the Thai-dubbed version by means of a combination of techniques. Example 12:1, from the film *Cars 2*, serves as an illustration:

Example 12:1

Film: <i>Cars 2</i>	No. of example in film: 12:1
Time: 00:04:34,065 --> 00:04:38,110	
Context: The villainous workers at the offshore drilling rig are talking about the crushed remains of British spy Agent Leland Turbo, whom they previously caught and destroyed.	
Acer: Yeah! This one we caught sticking his bumper where it didn't belong .	
Rhetoric-based type of wordplay: Allusion	
Media-based type of wordplay: Audio-verbal	
Target text in Thai	Back translation in English
เอเซอร์: ไซ้! เจ้านี้แหละยื่นกันชนหน้าเข้ามา ซ่าไม่เข้าเรื่อง	Acer: Yeah! It's this one who stuck out his front bumper, swaggering where he's not supposed to .
Translation technique: Combination (literal translation + recreation)	
Outcome: Pun → Punoid	
Similar examples: 7:17, 12:29	

In this instance, the ST audio-verbal pun 'sticking his bumper where it didn't belong' is a modified allusion to the idiomatic expression 'stick one's nose where it doesn't belong', which refers to the action of interfering in matters that do not concern you. Here, the substantive 'bumper' – a horizontal bar at the front of a vehicle that keeps it from being damaged when hit and which serves as the nose of the anthropomorphic character in the film – has been cleverly used to replace 'nose' in the original expression.

In the Thai dubbing, the ST wordplay item has been broken into two parts: 'sticking his bumper' and 'where it didn't belong', each of which has been translated using different techniques in combination. 'Sticking his bumper' has been literally translated with a minor addition as ยื่นกันชนหน้าเข้ามา [(yuen gun chon na khao ma), stuck out his front bumper], while 'where it didn't belong' has been recreated as ซ่าไม่เข้าเรื่อง [(za mai khao ruang), swaggering where he's not supposed to]. It can be added that ยื่นกันชนหน้าเข้ามา (yuen gun chon na khao ma) is a direct translation by means of substitution since Thai has the idiomatic expression ยื่นจมูก [(yuen jamook), stick out one's nose], which shares the same

semantic field as the ST idiom. As a result, the ST pun contained in this example can be said to have been preserved in the TT as a punoid.

5.3 Discussion of results

This chapter has presented a detailed analysis of the dubbing of wordplay as manifested in the audiovisual corpus being researched. Its main aim has been to ascertain their translational relationship to the ST dialogue, in an attempt to answer the research questions raised in the previous chapters and to provide the reader with an insight into the potential motivations behind the translation policy applied to the dubbing of these children's programmes. Additionally, a qualitative analysis of the approximation to 'success' – or otherwise – of the different translation techniques activated by the TT translators has been carried out. Such an approach allows not only for the description of the translation solutions reached by the various translators and the local dubbing studios in their treatment of wordplay within the Thai-dubbing arena but also for the assessment of their potential impact on the TL young audience. When assessing the degree of success in which an occurrence of ST wordplay has been rendered in the Thai-dubbed version, the final decision has relied on the researcher's subjective opinion, which is based on knowledge of both languages and academic expertise as well as ample professional experience in the dubbing practice. As will be discussed in 6.2, research of this nature could be complemented with further studies focusing on the actual reception of wordplay by the audience.

From a quantitative point of view, a total of 195 instances of wordplay have been identified in the original films, of which 32 representative examples have been carefully selected and thoroughly analysed. Given that, in the case of audiovisual wordplay, audio and visual coherence must be taken into consideration in conjunction with semantic coherence, the transfer of English puns into Thai has proved to be a complex and challenging task for Thai translators. To this, one can add the linguistic complexity embedded in the nature of wordplay, which simultaneously carries various meanings and communicative purposes. Indeed, one of the most striking findings from this analysis is that, of the aforementioned 195 ST wordplay items, only 12 instances (6.2%) have been successfully transferred into Thai, a considerably lower number than in the original films.

These 195 ST puns have been categorised into two main categories according to their nature: media-based and rhetoric-based. The former taxonomy, which draws on Zabalbeascoa's (2008) model of audiovisual texts, includes (1) audio-verbal, (2) audio-visual-verbal and (3) visual-verbal plays on words. Of these three types, audio-verbal is the most common one, with 139 instances (71.3%), reinforcing the idea that the 'audio' and 'verbal' dimensions are the key ones in the production of wordplay, which is overwhelmingly embedded in the dialogue exchanges uttered by the characters. Visual-verbal wordplay is the second most frequent type, with 54 instances (27.7%), while audio-visual-verbal wordplay has only been found on two occasions (1%). The sparse presence of the latter type in the films can be justified on the grounds that this type of wordplay requires the articulation of three components at the same time and, thus, risks becoming too cognitively challenging for the young audiences to understand and appreciate.

In the case of the rhetoric-based category, drawing on the works of scholars such as Leppihalme (1996), Delabastita (1997) and Dienhart (1998), six types of wordplay can be distinguished, namely (1) homonymy, (2) homophony, (3) paraphony, (4) hahaphony, (5) allusion and (6) homography, though no examples of the latter one have been detected in the corpus, for the reasons discussed in section 5.1.1. Of the remaining five subtypes, the most recurrent examples of rhetoric-based wordplay are homonymy, with 87 instances (44.6%) and hahaphony, with 52 cases (26.7%), followed by homophony (26, 13.3%), allusion (16, 8.2%), and paraphony (14, 7.2%).

This analysis has revealed a total of seven dubbing techniques used by the translators when rendering English wordplay into Thai, namely (1) loan, (2) literal translation, (3) explicitation, (4) substitution, (5) recreation, (6) combination and (7) non-translation. No examples of compensation have been observed, despite this being a potential translation technique (Ranzato, 2015). Overall, the most frequently-used techniques to deal with the transfer of audiovisual wordplay are recreation, accounting for 56 occurrences (28.7%), non-translation (55, 28.2%) and literal translation (41, 21%). In contrast, the least frequently used translation techniques are loan (8, 4.1%), explicitation (7, 3.6%) and substitution (1, 0.5%).

When the distinction between wordplay belonging to media-based and rhetoric-based categories is taken into consideration, it is found that the translation techniques adopted by the TT translators vary across the corpus. In the case of media-based wordplay, the translation technique most frequently activated by translators is recreation, accounting for 56 occurrences (28.7%) of the 195 found in the corpus, all of which belong to the audio-verbal type. One of the reasons behind this translation phenomenon is because wordplay generally exploits two or more different senses simultaneously, and when the TT translators are unable to play with TT word pairs that share the same or equivalent punning and comedic impact with the ST counterparts, they give priority to the semantic and visual coherence of the message by activating the technique of recreation. As a result, some TT instances can be said to trigger a similar or comparable punning effect to the ST, despite the fact that the original sense has been sacrificed and a new meaning has been forced on to the film. Non-translation is the second most frequent technique observed in the corpus, accounting for 55 cases (28.2%) of the total of 195 instances of media-based wordplay, of which 53 cases (96.4%) belong to the visual-verbal type and 2 cases (3.6%) belong to the audio-verbal type. Conversely, the least frequently activated technique is substitution which, belonging to the audio-verbal type, has been used in only one case (2%) of the total, due to the linguistic difference between English and Thai, which makes finding semantically equivalent word pairs difficult, if not impossible, in various other cases.

With regards to the translation techniques activated for the transfer of rhetoric-based wordplay, recreation has been found to be the most frequently used one, accounting for 56 occurrences (28.7%), and has been mostly activated to deal with the linguistic transfer of homonymy, in 30 cases (15.4%). The second most frequently used technique in the corpus is non-translation, accounting for 55 occurrences (28.2%) and has been found to be most prolific in the linguistic transfer of hahaphony, with 32 cases (16.4%). This is followed by literal translation, accounting for 41 occurrences (21%), which has been given priority when translating cases of homonymy, in the same manner as recreation, with 31 cases (15.9%). In contrast, the three least frequently employed translation techniques are loan, explicitation and substitution. Loans have been detected in 8 occurrences (4.1%) and have been mostly activated when dealing with cases

of homonymy (5 instances, 2.6%). Explication (7, 3.6%) has been most frequently used when faced with instances of hahaphony (4 cases, 2.1%), while substitution accounts for only 1 occurrence (0.5%) in which the translator was dealing with homonymy.

Drawing on Delabastita's (1996b) categorisation of translation results when dealing with instances of wordplay, this chapter has discussed the various translation outcomes observed in the films, intimately dependent on the effectiveness of the translator's application of the seven above-mentioned translation techniques. Of the four potential results – namely, (1) PUN>PUN, (2) PUN>NON-PUN, (3) PUN>PUNOID and (4) NON-PUN>PUN – the latter has not been detected once. The absence of this translation result may be justified by the nature of the audiovisual text, in which the several spatial and temporal constraints, as well as the need for synchronisation with the concurrent audio and visual elements, make it difficult, if not impossible, for the translator to insert any extra information.

It has been shown that the predominant translation result across the corpus is (2) PUN>NON-PUN, detected in 162 cases (83.1%), which means that the ambiguity and comedic effect of the original wordplay instances have been erased, to a large extent, in the TT (Examples 3:2, 8:9 and 17:2). Only a few cases (12, 6.1%) can be observed in which the translators have managed to preserve them as such (Examples 1:9, 12:14 and 13:1), while on a few other occasions (21, 10.8%) the attempt has been made to rescue them in the TT by means of punoids (Examples 12:1, 17:4 and 14:3). One of the reasons behind this high rate of unsuccessful translation of wordplay could be the linguistic gulf between the English and Thai languages, which have completely different morphological roots and make it very unlikely that similar pairs of words and expressions can be found in both languages. Other reasons behind this state of affairs could lie in the (lack of) professional experience of the translators and the (poor) working conditions under which they must operate; areas that should be investigated in future research.

Although there is evidence that the dubbing translators have attempted to address the majority of wordplay items in the corpus, the predominance of

PUN>NON-PUN in our analysis would seem to indicate that successfully translating wordplay is indeed a very difficult and complex task. As already noted, audiovisual and rhetorical constraints compound the challenges encountered in transferring multimodal wordplay from English into Thai. In this respect, 55 (34%) instances, out of a total of 162, show a clear misalignment between the creative intent of the original and that of the TT and are the result of eliminating visual-verbal wordplay. Overreliance on literal translation when transferring wordplay into Thai dubbing can also be seen as another of the downsides for such discrepancy between originals and target texts, raising the question of whether the solutions could have been more creatively daring if the impact of the original is to be somewhat recreated in the TTs. Having said that, wordplay is by nature semantically ambiguous, carrying two or more meanings in its formulation, and thus making it difficult, if not impossible, for all the embedded meanings to be successfully transferred into the TT, even when translators possess the sufficient linguistic skills and translation experience to perform the task. These findings are in line with those highlighted in recent research (Aljuied, 2021) which seem to indicate that, despite the translators' best attempt to dub audiovisual puns, the various constraints of audiovisual texts make their rendering very challenging, thus resulting in a small number of ST puns being successfully transferred into the TT.

Finally, although (1) PUN>PUN is ultimately the most desired translation result, and the fact that the translators have attempted to address the transfer of wordplay in some cases, the reality is that only a small number of examples (12, 6.1%) have been successfully transferred in the corpus. To better understand the potential reasons behind this state of affairs, a closer look should be directed at the rest of agents involved in the workflow chain, particularly in the case of visual-verbal wordplay, the media-based type that has been found on 54 occasions (27.7%) but has only been translated in 2 cases (1.1%). Indeed, in cases like these, the distribution company as well as the local dubbing studio should pay more attention to the creative intent and communicative role played by the SL textual puns articulated around the images, as well as their importance to the storyline, and decide whether to alter them in the TL versions, which will of course incur greater production times and costs.

Chapter 6

Conclusion

As the research project draws to a close, this final chapter aims to offer a summary of the findings and results yielded in the analysis, thus providing answers to the three research questions posed in Chapter 1. The main research findings will be presented and explained in the first section of the chapter. This is followed by suggestions for further academic contributions in the hope of encouraging cross-disciplinary exploration into AVT and, for instance, figurative language such as wordplay and the translation of children's cultural outputs, whether films or books, which is an under-explored area.

The decision was taken to focus this study on the transfer of wordplay due to the fact that punning is one of the most significant rhetorical linguistic devices that may be manipulated deliberately and artistically for a variety of purposes, whether comedic or instructional. Additionally, it is regarded by many scholars as one of the major challenges encountered in the field of translation (Delabastita, 1993, 1996b, 1997; Díaz Pérez, 2008). As discussed in section 3.7, the topic of wordplay and its translation has become increasingly prominent in academic circles in recent decades, particularly in the field of literary translation, thanks to the works of authors such as Klitgård (2005), Díaz Pérez (2010, 2013), Marco (2010) and Kjerkegaard (2011). Nevertheless, the linguistic transfer of wordplay in the field of AVT still has yet to receive the scholarly attention and recognition that it deserves. Research conducted so far tends to focus on the interlingual subtitling of audiovisual productions (Schauffler, 2012; Wibisono, 2014; Williamson and De Pedro Ricoy, 2017), whereas studies on the dubbing of wordplay are fewer and farther between. More interestingly, many of them have been undertaken in a contrastive manner, in which the subtitled and dubbed versions of the same audiovisual productions are compared. Some of these pioneering works are the ones authored by scholars such as Pisek (1997), Schröter (2005) and Scholtes (2016).

The situation is compounded in the case of certain language combinations like English and Thai, where research on the intersection between AVT and wordplay has rarely been undertaken. Thus, in an attempt to fill this academic gap, I have investigated the dubbing, from English into Thai, of wordplay contained in a corpus of 18 Pixar animated feature films primarily aimed at children, which, to the best of my knowledge, is the first such examination in the given language combination.

As already mentioned, this study is primarily based on a descriptive analysis that does not seek to evaluate or critique the dubbing quality of wordplay in the Thai versions of the corpus films, or to propose translational alternatives that could be deemed of a higher standard. Instead, one of the main objectives of this research study has been to examine how wordplay, which is prevalently featured in audiovisual programmes targeted primarily at a young viewership made up of children between the ages of 3 and 12 years, is dealt with in the dubbing from English into a comparatively underexplored language and culture such as Thai. Drawing on Descriptive Translation Studies, the functioning of operational norms in the English-to-Thai dubbing of children's animated feature films is therefore investigated. The study also provides a detailed diachronic as well as current overview of the AVT landscape – particularly dubbing – in Thailand, a country where information on such matters continues to be scarce and has hardly ever been presented in English for the benefit of an international readership. This is the current state of affairs in the country, despite the fact that the field of AVT is rapidly expanding in both the business and academic spheres, principally due to the surge in interest among Thai citizens in consuming foreign productions that have been subtitled or dubbed, the two main AVT practices conducted in Thailand's mediascape. The relentless importation of Hollywood films to be screened in cinemas across the country and the upsurge of both local and international VOD providers have come to play a significant role in AVT's increasing recognition among the Thai audience.

The bilingual parallel corpus used in this study is a collection of 18 English-language animated features created by Disney's Pixar Animation Studio and their Thai-dubbed counterparts. All in all, the corpus is comprised of 36 films with a total estimated running time of 3,596 minutes. The selected films were initially

released in cinemas in the United States between 1995 and 2017 and were subsequently released in Thailand in the same years. For research purposes, they have been watched on the DVD format, which became available in Thailand 3 to 6 months after their initial US release. These DVDs contain the same Thai-dubbed audio tracks as the cinematic versions.

6.1 Research findings

The main and most important research findings of this investigation are summarised in the following pages, and related to the research questions posed in the introduction.

Upon close inspection, 18 selected films of the corpus were found to have been given either of two ratings, G (i.e., General Audiences) or PG (i.e., Parental Guidance Suggested), in their country of origin, the US, in accordance with the language used and the violence level of the content featured in the films, both for cinematic and home entertainment distribution. In the target country, Thailand, all the films have been classified as ก, an abbreviation for กว้ไป, which stands for general distribution. This initial difference signifies that Thai authorities seem to be more relaxed when it comes to the classification rating of audiovisual features intended for the young viewership. Although an observation of this nature is expected to bear little weight on the actual linguistic transfer of wordplay, it may be of interest when embarking on potential future research focused on the young audience's reception and perception of translated audiovisual productions. In this regard, further research should be able to shed light on the topics and themes in productions aimed at young audiences in the Southeast Asian country that are susceptible to official censorship, as well as the extent to which these ideological manipulations may take place.

The methodological foundation of my research is Toury's (1980, 1995) and Chesterman's (1997) notions of norms in translation. DTS, of which the two scholars are some of the most prominent proponents, views translation as a socially-contextualised behavioral activity. In this vein, Toury (1980: 51) defines norms as central to the act and event of translation, considering them as "the

translation of general values or ideas shared by a certain community – as to what is right and wrong, adequate and inadequate – into specific performance-instructions appropriate for and applicable to specific situations”. The role of preliminary norms, or overall translation policy, as have been explained in section 2.5.2, has been evinced in this analysis. Taking into account the overarching translation policy, or factors that condition the selection of texts to be translated in a certain culture and language at a particular time, has helped to ascertain that all Pixar films in the corpus were distributed in Thailand on multiple platforms the same year that the originals were released in the USA. In a globalised economy, where some major multinationals keep a firm grip on the distribution of their audiovisual productions around the world, it is challenging to discern whether the ultimate decision behind this distribution pattern may rest with the foreign producers or with domestic distribution authorities, in response to Pixar’s tremendous financial and reception success since the distribution of their debut film, *Toy Story*. This situation can be said to be the same as with all other films produced by Pixar’s parent company, Walt Disney, which are distributed in the nation soon after their release in the USA. The prevalent strategy followed in Thailand when dealing with the translation of these animation films is to produce a dubbed as well as a subtitled version, so that they can attract as large an audience as possible. Traditionally, the former is targetted at young audiences as well as to viewers living in rural areas, whereas the subtitled versions are aimed at the adult population and those living in urban environments, although with the arrival of streaming platforms the boundaries have become blurrier. As in the rest of the world with these highly prominent productions, and in contrast to the literary translation industry, where some translators, especially the renowned ones, may have a say in the selection of the works to be translated, the film selection process does not involve the translators, whose sole responsibility is to translate and produce the subtitling/dubbing scripts as commissioned.

The analysis has revealed that there are 195 original audiovisual wordplay occurrences, of which only 12 instances have been found to be successfully maintained as wordplay in the Thai-dubbed versions.

In order to answer the first research question on the types of wordplay present in children’s animated feature films produced by Pixar Animation Studios, the 195

ST wordplay instances identified have been classified into two main categories according to their presentation nature: media-based and rhetoric-based. Drawing on Zabalbeascoa's (2008) model of audiovisual texts, a novel typology of wordplay has been devised and adopted in this study thus contributing to AVT research, particularly in the field of dubbing wordplay. The taxonomy based on the media components that constitute the formation of wordplay includes instances of (1) audio-verbal, (2) audio-visual-verbal and (3) visual-verbal wordplay. Of these, audio-verbal is the most prominent type in the English originals (139, 71.3%), lending credence to the notion that the 'audio' and 'verbal' dimensions play the most significant role in the production of wordplay. The second most frequent type is visual-verbal wordplay (54, 27.7%), whereas audio-visual-verbal wordplay is the least frequently occurring type, which has been identified on only two occasions (1%). One of the reasons for the lowest frequency of audio-visual-verbal wordplay in the corpus is probably the fact that it requires instantaneous articulation of three components and, therefore, is the most difficult to produce and risks being too cognitively demanding for the comprehension and enjoyment of the audience, particularly the young ones.

In the case of the rhetoric-based category, articulated around the works of scholars such as Leppihalme (1996), Delabastita (1996b) and Dienhart (1998), homonymy (87, 44.6%) and hahaphony (52, 26.7%) occur most frequently in the corpus, followed by homophony (26, 13.3%), allusion (16, 8.2%), and paraphony (14, 7.2%). The results from the analysis reveal that homography does not seem to be the most appropriate linguistic device for the creation of wordplay in audiovisual productions aimed at a young audience as no cases of homographic wordplay have been detected in the corpus, both in the ST and the TT versions. One of the reasons for its absence lies, as Delabastita (1993: 79) advocates, in the fact that its manifestation requires the presence of written text, which, in the case of audiovisual wordplay, is the presence of written text on screen, in competition with the rest of images. Adding to this is the fact that the selected films' primary audience consists mostly of young viewers, whose reading skills are restricted, especially among the lower age groups. Due to the increased cognitive effort necessary to identify and appreciate this type of wordplay, homographic wordplay runs the risk of being overlooked and unappreciated by such an audience; hence, its absence in the corpus under scrutiny.

As far as the second research question is concerned, the findings have shed light on the problems and challenges encountered by Thai translators and dubbing professionals when dealing with the dubbing of the examples of wordplay identified in the corpus. The predominance of PUN>NON-PUN as a translation result in the analysis reveals the complexities involved in the dubbing of wordplay from English into Thai. In a similar vein, the variety of wordplay found in the corpus results in a multi-faceted challenge which lies not only in the linguistic complexity embedded in the nature of wordplay, which simultaneously carries various meanings and communicative purposes, but also in the nature of audiovisual wordplay, where audio and visual coherence must be taken into consideration in conjunction with semantic coherence. In addition to providing a semantically accurate and well-crafted dialogue, easily readable and performable, translators should adhere to isochrony and lip synchrony (see section 2.2.1) when rendering wordplay into Thai. The overreliance on the techniques of non-translation and literal translation revealed by the analysis as well as the prioritisation of synchronisation often result in the elimination of wordplay in the Thai-dubbed version, showing a clear misalignment between the creative intent of the original and that of the target text.

This challenge is further compounded by systemic differences between the source and target languages. As discussed previously (see section 5.1.2.2), retaining the double meaning embedded in wordplay is particularly complicated considering the radically different morphological roots of English and Thai, regardless of the translators' inventiveness and creativity or years of experience. In addition, the working conditions in which translators and dubbing professionals work in the Thai AVT market, having to meet tight deadlines and being poorly paid (see section 2.4), exacerbate the situation.

The third research question in this study was aimed at identifying the main translation techniques employed by translators when dealing with the dubbing of wordplay present in the corpus. Based on the results yielded by the analysis, irrespective of the wordplay category, the techniques which have been defined as recreation (56, 28.7%), non-translation (55, 28.2%), literal translation (41, 21%), and combination (27, 13.3%) are the most frequently-used to transfer audiovisual puns, while loan (8, 4.1%), explicitation (7, 3.6%), and substitution (1,

0.5%) are the least frequently employed. Notable is the case of recreation (see section 3.10.1), which has been used both on its own (see Examples 2:1, 4:4 and 12:20) and in conjunction with other technique(s) (see Examples 3:10, 12:26 and 15:3). This state of affairs may have resulted from the translator's belief that an end result yielded from using literal translation would likely confuse the target young audience. Alternatively, should recreation be employed, the TT, when paired with other concurrently occurring onscreen audiovisual components, would make more sense and seem more natural, albeit at the expense of the ST's original meaning.

Another notable translation technique uncovered by this research is non-translation. Of the total of 55 occurrences spotted in the corpus, only 2 cases (3.6%) of non-translation relate to the linguistic transfer of audio-verbal wordplay, whereas the remaining 53 instances (96.4%) correspond to the translation of visual-verbal wordplay. This indicates that, in all these instances, the linguistic puns as well as their humorous effect found in the original films are left untranslated in the Thai dubbed versions, meaning that all the English textual elements appear on screen unedited. Such a blanket approach clearly detracts from the overall linguistic creativity, which is substantially curtailed in the various TTs, and it is especially detrimental for non-English-speaking audience members who cannot make fruitful use of the information contained in the originals. To effectively tackle visual-verbal wordplay in order to enhance the TL audience's enjoyment of the film and to ensure that the Thai-dubbed films retain all various intended functions inherent in the original films, another AVT mode, i.e., voiceover, could have been utilised (see Example 12:34). In this respect, this approach, in which a dubbing voice talent utters the translated onscreen text as it appears, is a seemingly most appropriate translation solution than the use of subtitles in Thai, given the literacy level of the main target audience, whose reading skills may not be sufficiently developed to comprehend the onscreen text at speed. A third option to deal with the transfer of ST visual-verbal wordplay could have been the graphical modification of these texts that could have been translated into Thai, thus replacing the original English words. Yet, this process might not always be sustainable since it requires a great deal of time and financial resources, particularly when the goal is to embed the TL text into the images so as to create the illusion that the programme was originally produced in the target

audience's mother tongue. Be that as it may, neither voiceover nor subtitles or replacement of text have been activated to account for these original messages, with the already mentioned outcome of the information being missed in the target texts.

It should also be noted that the use of compensation for the linguistic transfer of wordplay has not been detected in the corpus. Arguably, this might be the result of the translators' lack of linguistic abilities and translation competence. Indeed, the spatial and temporal constraints that govern the translation of audiovisual texts, together with the role played by images and other semiotic layers, make it very challenging for translators to creatively diverge from the original film scripts without the risk of jeopardising semiotic cohesion. This difficulty is especially apparent in the case of lip synchrony, which Chaume (2007) lists as a top priority for the successful transfer of an audiovisual ST into an audiovisual TT.

Drawing on Delabastita's (1996b) work on the translation of puns, this research has established that the scholar's categorisation of what he names "translation techniques" is more fruitful and better understood if the techniques are actually viewed as "translation outcomes". From this perspective, this exploration has chosen four of the translation outcomes proposed by Delabastita (*ibid.*), namely, (1) PUN>PUN, (2) PUN>NON-PUN, (3) PUN>PUNOID and (4) NON-PUN>PUN, which are reliant on the translator's successful application of the seven translation techniques discussed in previous paragraphs. The study has found no occurrences of (4) NON-PUN>PUN in the corpus, perhaps due to the multilayered semiotic nature of audiovisual texts, where spatial and temporal constraints, as well as the need to maintain synchronisation with concurrent audio and visual elements, make it very challenging for the translator to incorporate additional information in the TT. Despite the translators' best attempt to maintaining the punning effect found in the ST, the prevalent translation outcome throughout the corpus is (2) PUN>NON-PUN (162, 83.1%), which indicates the significant inevitable loss of ambiguity and humour in the TT puns. Yet, despite the various constraints that impinge on the linguistic transfer of wordplay, the reality is that the Thai translators have made considerable efforts to convey the comic effect and creativity inherent in the original English lines, albeit with varying degrees of success. In this respect, 12 cases (6.1%) of preservation of the pun,

as attested by the translation result (1) PUN>PUN, have been observed, and 21 occurrences (10.8%) of the translation result (3) PUN>PUNOID, that is, the successful substitution of ST puns with punoids in the TTs, have been detected.

In conclusion, translating wordplay contained in any kind of media is a very challenging and difficult task, which arguably becomes more arduous in the case of audiovisual productions, where various communicative layers can simultaneously occur at once. The financial success of imported audiovisual programmes is partly dependent on the quality of their translations and this means that excellent linguistic competence and creativity are required from professional translators undertaking the task. By looking at concrete cases of wordplay and their dubbing into Thai, it is hoped that the readers, be they professional dubbing translators, AVT students or interested academics, will be able to learn and benefit from the different solutions reached to address this translational challenge.

6.2 Further research and limitations of the current study

By adopting a descriptive approach focused on actual professional practice, the current PhD study has reached interesting findings, which will hopefully spark further interest and research into AVT, and more specifically in the field of dubbing. In doing so, it has also exposed its limitations, some of which have already been discussed throughout the thesis. Although it would have been interesting to explore a wider corpus, covering more genres or the productions of other animations studios, it was decided to narrow down the object of study, focusing on Pixar considering the popularity and success of these films in Thailand, as well as the prevalence of US content in the Thai audiovisual market. As a result, the findings of this study are applicable to a specific type of product and further research is needed to ascertain whether these trends are present in similar audiovisual texts and contexts. Yet, the fact that these are in line with similar studies investigating animation from other studios and in other languages (e.g. Disney and Arabic in the case of Aljuied, 2021) is noteworthy.

As already discussed, the assessment of the degree of success in which an occurrence of ST wordplay has been rendered in the Thai-dubbed version has

relied on the researcher's subjective opinion, which is based on knowledge of both languages and academic expertise as well as ample professional experience in dubbing. Such subjectivity, in line with an interpretivist epistemological position, could be deemed a limitation of this research, which could be complemented with studies on the actual reception of wordplay by the audience. This is a potential avenue for further research, which lies beyond the scope of this project but is crucial to ascertain whether viewers are consciously aware of any manipulation of verbal and visual play on words that may have taken place in the translation process or to evaluate the degree of success of the different wordplay instances found in the TT. Studies of a similar nature have been conducted by scholars like de los Reyes Lozano (2020), who has investigated young children's reactions to some of the translation techniques regularly adopted in dubbed animated films, from English into Spanish, to deal with challenges such as cultural references, colloquial language, educational content and songs. Opinions of young and adult viewership on special cases where linguistic and extralinguistic manipulations have been deployed would also provide a clearer picture of the audiovisual landscape in a country like Thailand.

As already mentioned, interest in AVT is rapidly growing in the country. Given the vibrancy of the field, the time seems to be ripe for the academic exploration of other topics of research that would certainly contribute to the broadening and promotion of knowledge in such arena in Thailand. Since subtitling is another preferred mode of AVT among Thai audiences, a systematic and detailed investigation could be undertaken to testify whether the results reached in this thesis are also applicable to the subtitled versions of the same corpus of films. Better yet, a comparative study between the dubbed and subtitled versions of these films could also be carried out to examine the translational change and manipulation of wordplay both at linguistic and extralinguistic levels. Another possible avenue for research would be to ascertain whether the dubbing techniques for tackling wordplay proposed in this research and the results obtained are also present in the dubbing (or subtitling) of children's animated productions in other language combinations. The scope can be opened to cover different themes and target audiences, focusing on the productions of other globally known animation studios, such as the US-based Walt Disney Animation Studios, Blue Sky Studios, Illumination, DreamWorks Animation or the UK-based

Aardman Animations. Furthermore, productive research could be carried out on other genres of audiovisual corpora, e.g., game shows, sitcoms or chat shows, that are more exclusively adult-oriented and possibly include a greater density of play on words.

The results yielded in this doctoral thesis contribute scholarly value to the existing research in AVT in general, and to the Thai dubbing scene in particular, given the scarcity of studies conducted so far, both on the dubbing of wordplay in children's audiovisual programmes and on this language combination in particular. To this end, this research sheds light on professional practices and behaviours as regards the dubbing of wordplay into Thai and paves the way for future studies that will contribute to a better understanding of the varied socio-cultural systems within which AVT operates. It is hoped that the results of this investigation would be an encouragement to other Thai translation students or academics that would like to embark on AVT-focused research, where the linguistic dimension is analysed as part and parcel of a much richer communicative network of semiotic channels, and where translational norms, economy and culture play a critical role in the final translation output. Interdisciplinary studies on translating for a specific viewership such as children and audiovisual wordplay, for instance, might yield rewarding results as there is currently a scarcity of research on AVT in Thailand.

Finally, this doctoral research is a humble contribution to one small part of the AVT arena as a whole. Nevertheless, I hope that the methodology presented and discussed here, which provides a new, combined approach for the analysis of the dubbing of wordplay, can be further adopted and adapted by future researchers in studies on the linguistic transfer of wordplay. It is also hoped that both its theoretical framework and findings will prove advantageous and fruitful for other students, academics, and scholars interested in this cross-disciplinary field. In a similar vein, I believe this research has bridged an existing gap in the literature by providing new insights into Thailand's AVT industry to a wider audience. This is especially vital nowadays given that Thailand's mediascape, both academic and professional, is developing and more and more international audiovisual products are being offered through different VOD portals in the country, all of which need translation before reaching their intended audiences.

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Appendices

Appendix A: Transcript of all examples of wordplay found in the corpus