

Analysis of Translation Strategies Employed in the Thai Translation of the Romantic Comedy *The Proposal*

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Abstract

The aims of this paper are twofold: to identify the strategies used in translating the script for the movie *The Proposal*; and to show how those strategies are employed by the translator on the basis of pragmatics in particular, Grice's implicature. The data which are investigated are 85 extracts; the findings reveal that two types of paraphrase (related and unrelated) are very common (18 and 23, respectively), as is the use of loan words (25). The violations of maxims are also frequent and dealt with paraphrase with related and unrelated words; and some of them are literally translated, except the maxim of quantity for paraphrases with related words with just one. 'Explicitation: amplification' has nine examples, in the midrange. In sharp contrast, the five other strategies come in with very low numbers: three each for omission and cultural substitution, two for paraphrase with a neutral word, and one each for using a general word and illustration.

Keywords: translation strategies, Grice's maxims and implicature

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1. Introduction

Because translation is a process that varies from person to person, depending on their experience, personality and knowledge of both languages, the topic can cover a huge area. Focusing on strategies used in the final translation helps to limit the scope. This study employs eight strategies developed by Baker (2011), with the addition of another, as explained below, and includes the concept of ‘implicature’ and the maxims of quantity and quality from Grice (1975).

1.1 Rationale

As English is an international language, most of the mass media material in different forms has been either written or translated into English so that people of various nationalities will be able to get access to the media. Not only does news appeal to people, but entertainment in any form also attracts them. There are many types of movie that people can choose, such as action, adventure, comedy, detective, drama films, epics/historical films or period, horror, thriller, animation, science fiction, fantasy, and romance. In terms of popularity, according to a poll conducted by the National Institute of Development Administration (NIDA) on 10-12 June 2013, comedy is ranked the first, followed by action, drama, epic/historical or period films, horror/thriller, sci-fi, fantasy, animation, and romance respectively. This paper, therefore, selected a comedy to be investigated. Also, Pitpreecha (1998) points out that comedies are the type of film that are considered to be difficult to translate.

The factor why the English-language movies are difficult for Thai viewers is explained by Baker (2011, p. 232): ‘Different societies, and indeed different individuals and group of individuals within the same society, have different experiences of the world and different views on the way events and situations are organized or related to each other’. Therefore, experienced translators have to come to Thai movie-goers’ or viewers’ rescue.

1.2 Objectives of the study

This study has the following aims:

- a) To identify the strategies used in translating the script for the 2009 movie *The Proposal*, from Touchstone Pictures, starring Sandra Bullock and Ryan Reynolds, and translated by Khun Thanatcha Saksiamkul;
- b) To show how those strategies are used by the translator on the basis of pragmatics, in particular, Grice's implicature.

2. Literature review

2.1 Defining 'translation'

According to Nida (1964), translation is both art and science. That is, even though the translator does not have to follow many rules and regulations, translation cannot solely be considered an art. Neither can translation be regarded merely as science, with precise rules. This is due to the fact that translation involves art, skill and experience on the part of the translator. Also, Nida further elaborates that translation is a matter of transferring the meaning of the source language to the target language.

Catford (1965) states that translation is using the target language to convey the meaning of the source language. The translator deploys the target language as a tool to impart the original meaning. So a competent translator must have a good command of both the source and the target language.

Sunchawee Saibua (1999) defines translation as transferring the meaning of the source text to the translated version. Retaining the meaning of the source language is an overriding goal for a translator; it is also a criterion to measure whether or not the translated text is up to a high standard.



2.2 Translation strategies

Baker (2011, pp. 23-43) catalogues eight translation strategies used by professional translators, which are as follows:

- a) Translation by a more general word (superordinate);
- b) Translation by a more neutral/less expressive word;
- c) Translation by cultural substitution;
- d) Translation by a loan word or loan word plus explanation;
- e) Translation by paraphrase using related words;
- f) Translation by paraphrase using unrelated words;
- g) Translation by omission;
- h) Translation by illustration.

We also apply ‘explicitation’, the strategy introduced by Vinay and Darbelnet (1958), which is defined as ‘a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation’ (quoted in Klaudy, 2009, p. 104). Nida (1964) further adapted this concept by proposing three techniques, namely addition, subtraction and alteration. We have selected ‘addition’ to supplement Baker’s eight strategies above.

2.3 Pragmatics

Pragmatics is defined by Levinson (1983, p. 21) as ‘the study of the relations between language and text that are basic to an account of language understanding’. The concept which we will apply to our research is ‘implicature’ coined by Grice (1975). Grice used this term to refer to what the addresser intends to mean or implies that what he/she actually says. An ‘implicature’ is an inference made by the listener when the addresser ‘flouts’ Grice’s four maxims under the Cooperative Principle, which states, ‘Make your contribution such as is required, at the stage at



which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged'. The four maxims are as follows:

The maxim of quality

Try to make your contribution one that is true, specifically:

- (i) do not say what you believe to be false;
- (ii) do not say that for which you lack adequate evidence.

The maxim of quantity

- (i) make your contribution as informative as is required for the current purposes of the exchange;
- (ii) do not make your contribution more informative than is required.

The maxim of relevance

Make your contributions relevant.

The maxim of manner

Be perspicacious, and specifically:

- (i) avoid obscurity;
- (ii) avoid ambiguity;
- (iii) be brief;
- (iv) be orderly.

This study will employ only the maxims of quality and quantity.

Baker (2011, p. 238) succinctly explains the meaning of 'implicature' as 'aspects of meaning which are over and above the literal and conventional meaning of an utterance and they depend for their interpretation on a recognition of the Cooperative Principle and its maxims. Apart from observing the maxims, a language user can deliberately flout a maxim and in doing so produce what Grice calls a 'conversational implicature'.



2.4 Translating movies

Sawittree Muangyai (2003) examines the translation strategies used by the translator S.H. Thippayachat Chatchai in translating the movie script for *Romeo & Juliet*. The results show that literal translation is used more than word-for-word and free translation at the sentence level. Word omission and word addition are used more frequently than changing affirmative sentence into interrogative sentence, but the opposite is true at word level. When it comes to semantic matters, the strategy of using more expressive words outstrips that of paraphrase and using related words.

Rungrat Kittiprapas (2005) conducted a study on register analysis. Two main features of language are examined: personal pronouns and abstract nouns. The movie script investigated is *Lord of the Rings: The Fellowship of the Ring*. The result shows that register is a very important tool in translation.

Kulachat Sripho (2005) analyses the translation of swear and rude words in foreign movies by five leading translators: Thanatcha Saksiamkul, Jiranan Phitpreecha, Mom Chao Thipayachat Chatchai, Saksit Saengpray and Anirut Na Songkla. They use various techniques in translating swear words, depending on their experience and background in language, attitude towards the career, worldview, common sense and personal ideals. Other factors are related to movie viewers, censorship, movie distributors, post-production process, and the socio-cultural situation at the time.

Poranee Poosri's (2012) research focuses on unpleasant speech act translation in four Thai films. Two types of politeness techniques, as classified by Brown and Levinson (1978), are used: (1) the 'bald on-record' strategy and (2) the 'off-record' strategy. The free translation technique is most frequently used in the bald on-record strategy and literal translation is most frequently used with the off-record strategy.

The study by Panchalee Treetrachet, Nakornthep Tipayasuparat and Rebecca Webb (2017) investigates the type of humor emerging in the movie *Ted*. They find that the translator employed seven strategies: (1) formal equivalence, (2) cultural substitution, (3) paraphrase using related words, (4) paraphrase using unrelated words, (5) resignation, (6) using more neutral/less expressive word and (7) mixed strategies (four under Baker's strategies, one from Nida (1964) and one proposed by Gottlieb (1997)). Besides, the researchers point out that occasionally the meaning of the joke is literally changed, yet the humor type expressed in the source text was successfully conveyed to the Thai audience as the same type of humor. The researchers conclude, therefore, that the vital aspect to consider when translating humor is preserving the humor type of the original version as much as possible.

Napasinee Nillaphan (2018) investigates the translation strategies used in translating the songs in the animation movie *Little Mermaid: Poor Unfortunate Souls*. The strategies she selected are some proposed by Larson (1984): (1) restatement, (2) omission, (3) borrowed words, (4) form-based translation or literal translation and (5) non-literal translation. Literal translation, borrowed words and restatement are most frequently used, but omission and non-literal translation are sometimes used. She therefore concludes that, to have the translated text sound natural, the translator should adhere to the original meaning and appropriateness.

3. Methodology

3.1 Dual method

This research is both qualitative and quantitative. As for the former, it focuses on a case study of the movie subtitles in *The Proposal*. We used percentage to calculate the frequencies of the types of strategies used by the translator, Khun Thanatcha Saksiamkul, a well-known and experienced movie script translator.



3.2 Procedure

The procedure comprises seven steps:

- a) We looked at three movie scripts, all comedies, and we selected the script of *The Proposal*, because of the density of humour in the dialogue. The two other choices were *Monty Python and the Holy Grail*, from Python Pictures, and *Tootsie*, from Columbia Pictures;
- b) Since there is sometimes more than one script available on the Internet, we chose the one that best matches the Thai subtitle;
- c) We retrieved the original English script from the Internet and then typed the Thai subtitle from the screen right next to the English script;
- d) We excluded the dialogues containing simple adjacency pairs, ones serving phatic functions and rhetoric questions, swear words and lexical items that carry simple and basic meaning;
- e) We collected sentences consisting of figurative speech in the hope that we would find implicatures resulting from the speaker's flouting of Grice's maxims under the Cooperative Principle;
- f) We identified the strategies used by the translator and then explained the reasons why we labeled them as such;
- g) We used percentages to determine the frequencies of the strategies used by the translator.

4. Analysis and discussion of the data

This chapter is concerned with the classification together with the explanation of the strategies used by the translator. Also, the violation of the maxim of quantity and quality will be

elucidated alongside the strategies displayed by the translator. There are 85 extracts that illustrate both the translation strategies and the floutings of the maxims of quantity and quality. In this paper, only one of each is presented, and some extra loan words.

4.1. Translation strategies

There are nine strategies used in the translation of *The Proposal*. Eight of the following strategies are proposed by Baker (2011, pp. 23-43). An extra one, ‘explicitation: amplification’, combines ‘explicitation’ by Vinay and Darbelnet (1958) and ‘addition’ by Nida (1964). Under the rubrics of ‘translation by paraphrase using related words and unrelated words’, we also include the violation of the maxims of quantity and quality. The strategies are as follows:

- (i) Omission;
- (ii) Translation by paraphrase using related words:
 - Violation of the maxim of quantity: translation by paraphrase using related words
 - Violation of the maxim of quality: translation by paraphrase using related words
 - Literal translations of the flouting of the maxim of quality
- (iii) Explicitation: amplification;
- (iv) Translation by paraphrase using unrelated words:
 - Translation of idioms: using an idiom of similar meaning but dissimilar form;
 - Violation of the maxim of quality: translation by paraphrase using unrelated words.
- (v) Cultural substitution;
- (vi) Translation by paraphrase using more neutral and less expressive words;
- (vii) Translation by a more general word (superordinate);
- (viii) Translation by using loan words:
 - Retrieving lexical items from the source text which are commonly used as loan words;
 - Deploying commonly used loan words to replace the lexical items in the source text to make the text shorter.



(ix) Translation by illustration.

Below are examples of each type of strategy, as they were found by the researchers in the subtitles of the film and a script for the movie. Regarding the characters in the dialogues, Andrew and Margaret are the main characters (Margaret is Andrew's boss at a publishing company); Grace and Joe are Andrew's parents; Annie (also called Gammy) is Andrew's grandmother on his father's side; and Bob is a colleague who dislikes Margaret.

(i) Omission

Source text	<p>Andrew: Ask me nicely to marry you. Margaret...</p> <p>Margaret: <u>Would you please, with cherries on top</u>, marry me?</p> <p>Andrew: OK. I don't appreciate the sarcasm, but I'll do it.</p>	Thai text	<p>Andrew: ขอผมแต่งงานดี ๆ มากาเร็ต</p> <p>Margaret: ได้โปรดเถอะ แต่งงานกับฉันนะ</p> <p>/dây pròod thò?</p> <p>Please</p> <p>tææŋ-ŋaan kàb chán</p> <p>Marry with me</p> <p>น้า?/ (softener particle)</p> <p>Andrew: โอเค ผมไม่ค่อยชอบที่เหมือนประชด แต่ก็ได้</p>
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The translator leaves out the words 'cherries on top', which is usually used as a decoration on top of a cake or ice cream and can play an important role in making the dessert taste better, so a person who wants something from another person says this as if making an extra offer ('I'll add cherries on top of your ice cream'), because it makes the request much more appealing. However, putting cherries on Thai desserts is not done, so the phrase is omitted. The translator, however, sticks to the word 'Please', meaning 'ได้โปรดเถอะ', to soften Margaret's tone.



(ii) Translation by paraphrase using related words

Source text	Annie: My mother made this dress <u>by hand</u> .	Thai text	Annie: แม่ฉันตัดเสื้อนี้ด้วยตัวเอง /dûuay tuua-ʔeen/ by herself
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Instead of translating ‘by hand’ as /dûuay mii/, the translator uses /dûuay tuua-ʔeen/ meaning ‘she herself made it’.

Violation of the maxim of quantity: translation by paraphrase using related words

Source text	Annie: <u>We’re not under any illusions that you two don’t sleep in the same bed.</u>	Thai text	Annie: ที่รัก พวกเราก็โต ๆ กันแล้ว พวกเรอกงนอนเตียงเดียวกันอยู่แล้ว phûuak raw kîʔ too-too we then grown-up kan lǎæw/ each of us already /phûuak thǎə khon you may กอน tiian diiaw kan sleep same bed together yûu lǎæw/ already
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Instead of posing a statement in a direct way, i.e. ‘I’m sure you two sleep in the same bed’, Annie beats about the bush by citing: ‘/phûuak raw kîʔ too-too kan lǎæw phûuak thǎə khon กอน tiian diiaw kan yûu lǎæw/’, back translates as ‘We’re grown-ups; you two probably sleep in the same bed’.



Violation of the maxim of quality: translation by paraphrase using related words

Source text	Margaret: I'd be impressed, If you didn't spill in the first place. Remember, <u>you're a prop.</u> Andrew: Won't say a word.	Thai text	Margaret: ชั่งใจถ้าคุณไม่ทำ ถ้วยแรกหก จำไว้นะ คุณแค่จะไหลที่นี้ /khun khææ ʔàlày You just spare part thii nii/ here Andrew: ผมรู้ดีนะ
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'A prop' is deployed by Margaret as metaphor to insult Andrew. It is construed as อุปกรณ์การแสดง, which back translates as 'performing facilities'. In colloquial Thai, the word /ʔàlày/, meaning 'something reserved for use when required (Royal Institute, 1999)', is usually used to replace 'a prop'. /ʔàlày/ can be used in any context, not only in the context of a theatre.

Literal translations of the flouting of the maxim of quality

Source text	Margaret: OK, <u>pluck my eyes out</u> , OK.	Thai text	Margaret: เอ้อ ก๊วกตาฉันออกที /khwák taa chán ʔòók / pluck eyes my out
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/khwák taa chán ʔòók / literally means 'pluck my eyes out', which is construed as 'I don't want to see it'. It is a metaphor.

(iii) Explicitation: amplification

Source text	Andrew: I'm looking at a \$250,000 fine and five years in jail. <u>That changes things.</u>	Thai text	Andrew: ผมอาจต้องโดนปรับ250,000 เหรียญ กับติดคุกอีก 5 ปี <u>เสี่ยงจะตาย</u> /sian càʔ-taay/ risky extremely
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/sìian cà? taay/ means ‘extremely risky’. This translated version is not equivalent to the English. However, according to the context, both the source text and the Thai text are relevant to the situation. Besides, the latter carries the propositional meaning even more clearly.

(iv) Translation by paraphrase using unrelated words

Source text	Margaret: <u>What’s his twenty?</u> Andrew: He’s moving. He has crazy eyes.	Thai text	Margaret: เขาเป็นยังงี้บ้าง Andrew: เขาจุ่นจ่าน โกรธเกรี้ยว นัยน์ตาดู /kháw pen yan ñay bâan/ he be how
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‘What’s his twenty?’ is a form of the question which was asked by people using citizen’s band (CB) radio in the 1970s, ‘What’s your twenty?’ It is equivalent to ‘Where are you?’ or ‘How are you?’

Translation of idioms: using an idiom of similar meaning but dissimilar form

Source text	Margaret: Bob is gonna fire you the second I’m gone. Guaranteed. <u>That means you’re out on the street looking for a job.</u>	Thai text	Margaret: บ๊อบจะไล่คุณออกหลังฉัน ไปแล้ว รับรองได้ <u>แล้วคุณก็จะเตะฝุ่นตามลำพัง</u> /lǎæw khun kǐ? cà? So you then will tè? fùn taam lam-phan/ kick dust on your own
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/tè? fùn/ is a short form of an idiom /dǎon tè? fùn/, which literally means ‘walk kick dust’, back translated as ‘walk aimlessly in order to look for a job’.

Violation of the maxim of quality: translation by paraphrase using unrelated words

Source text	Bob: <u>You poisonous bitch.</u>	Thai text	Bob: ยายแก่บ้าพลังเฮ้ย /yaay kǎæ bâa phálan/ Grandma old crazy energy
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‘Poisonous bitch’ is used as a metaphor to describe Margaret. The translator, however, does not literally translate it. /yaay kǎæ bâa pháʔ-lan /, meaning ‘old grandma with workaholic energy’ is used instead. The target version maps Margaret’s distinctive characteristics better than the original.

(v) Cultural substitution

Source text	<p>Annie: Promise me you’ll work harder to be a part of this family.</p> <p>Andrew: I will, Gammy.</p> <p>Annie: <u>Well, then the spirits can take me.</u></p> <p>Grace: Oh, Annie.</p> <p>Andrew: Gammy?</p> <p>Annie: <u>I guess they’re not ready for me.</u></p>	Thai text	<p>Annie: สัญญากับย่าว่าจะพยายามเป็นครอบครัวให้มากกว่านี้นะ</p> <p>Andrew: ได้ครับ</p> <p>Annie: <u>ฉันข่าก็จะตายตาหลับ</u> /hǎn yâa kǎw càʔ taay So granny then will die taa làb/ eye sleep</p> <p>Grace: โอ้ แอนนี่</p> <p>Andrew: ย่า?</p> <p>Annie: <u>สงสัยยายังไม่ถึงที่ตาย</u> /sǎn-sǎy yâa yan mây suspect granny yet not thǎn thîi taay/ reach place die</p>
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Even though most Thais believe in the existence of ghosts, it is inauspicious to say that ‘the spirits can take me’. Alternatively, /taay taa làb/ is used. It literally means ‘die eye sleep’ or ‘die with eye lids closed’. It is traditionally believed that ‘if one dies with closed eyes, he/she has nothing to worry about’. /yâa yan mây thǎn thîi taay/ means ‘my death time is not due yet’.



(vi) Translation by paraphrase using more neutral and less expressive words

Source text	Andrew: Hi! Mom, what is this? Grace: Nothing. It's just a little welcoming party. <u>Is that a crime?</u>	Thai text	Andrew: แม่ครับ อะไรกันนี้ Grace: ไม่มีอะไรนี่ แค่อาร์ตี้ต้อนรับกลับบ้านเท่านั้น มันผิดด้วยหรือ /man phìd dûay rǎ/ It wrong also (Q-particle)
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A crime is 'an illegal action or activity for which a person can be punished by law' (Collins COBUILD Advanced Dictionary of American English, 2007) whereas 'wrong' means 'bad, incorrect or immoral'. The translator chooses /phìd/, meaning 'wrong' which is less expressive than 'crime'.

(vii) Translation by a more general word (superordinate)

Source text	Margaret: But we know you're incredibly busy with <u>a room full of gardeners and delivery boys to tend to.</u> If you just give us our next step, <u>we will be out of your hair and on our way.</u>	Thai text	Margaret: คุณคงงานยุ่งมาก ห้องทุกห้องเต็มไปด้วยคนเข้าเมือง เด็กส่งของอะไรทำนองนั้น /hǎwŋ thúk hǎwŋ tem room every room full pay dûay khon-khâw- mīaŋ with immigrants dek-sòŋ-khǎwŋ boys delivery ʔàray thamŋwŋ nán/ something like that ถ้าคุณจัดการเรื่องเราให้เรียบร้อย เราจะรีบไป และไม่ต้องรบกวนคุณอีก /raw cà? rīb pay láe? We shall hurry go and mây tǎwŋ rób-kuuan not have to disturb khun ʔiik/ you again
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In the original, hyponyms are applied; the translator, being aware of the limited space for the subtitle, uses a superordinate /khon-khâw- mīān/ meaning ‘immigrants’, and /ʔàray thamḡḡḡ nán/ back translates as ‘something like that’ to make the detail shorter.

(viii) Translation by using loan words

• Retrieving a lexical item which is commonly used in Thai from the source text

Source text	Barista: Here you go. Your <u>regular lattes</u> .	Thai text	Barista: นี่ค่ะ เรกกูล่า ลาเต้ /rék-kuu-làa-laa-têe/
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Source text	Andrew: Why are we headed to Bob’s <u>office</u> ?	Thai text	Andrew: ทำไมเราต้องไปที่ออฟฟิศ บ๊อบด้วยล่ะ /ʔb-fíd/ or /ʔb-fís/
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Source text	Margaret: I can manage everything from Toronto with <u>videoconference, Internet</u> .	Thai text	Margaret: ฉันคงสั่งงานทุกอย่างจาก โทรอนโต้ โดยใช้วิดีโอคอนเฟอร์เรนซ์ กับอินเทอร์เน็ต /wiidii-ʔoo khwɔnfəəren kàb intəənet/
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• Deploying a commonly used loan word to replace the lexical items in the source text

Source text	Andrew: Let me <u>get my head on straight</u> , OK?	Thai text	Andrew: ผมขอเคลียร์หัวให้ว่างก่อน โอเค /khliia/
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According to Collins COBUILD (2007), ‘If you get something straight, you make sure that you understand it properly or else someone does’. In the Thai text the translator uses the loan word /khliia/ literally means ‘make something clear’ to mean ‘get my head straight’.

**(ix) Translation by illustration**

Source text	Margaret: <u>Gammy! Let's take it to the bridge!</u>	Thai text	Margaret: คุณย่าเต้นตามฉันดูซิคะ khun yâa tèn taam Gammy dance imitate chán duu sí? khà? I try (politeness particle)
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According to Webster's New Twentieth Century Dictionary, Unabridged (1983), in music, 'bridge' means 'a connecting passage between two subjects, as in a composition in sonata form'. At first look, a layman who is not acquainted with the technical terms of music will be unsure of the definition, so it will be complicated to help the viewer to understand this technical term. It is very tactful on the part of the translator: to comply with music and to render the situation simpler, the translator shows how to dance to Gammy's music by stating 'คุณย่าเต้นตามฉันดูซิคะ', meaning 'Gammy, dance the way I do'.

4.2 Results and discussion

The table below reveals some interesting findings, particularly in the spread between high-frequency and low-frequency strategies. Two types of paraphrase (related and unrelated words) are very common (18 and 23, respectively), as is the use of loan words (25). The violations of the maxims are also frequent, except the maxim of quantity for paraphrases with related words, with just one. 'Explication: amplification' has nine examples, in the midrange. In sharp contrast, the five other strategies come in with very low numbers: three each for omission and cultural substitution, two for paraphrase with a neutral word, and one each for using a general word and illustration. Paraphrasing instinctively seems to be the most natural way to translate, and, because *The Proposal* is a comedy, violations of maxims would be natural. It is also interesting to see that the Thai language apparently has many loan words from English, so in 23 cases the translator was able to use an English word that was already well-known to Thai movie-goers.



Table: Frequencies of translation strategies used by the translator

Translation strategies and the violation of maxims of quantity and quality	Frequency	Percentage
(i) Omission	3	3.53
(ii) Translation by paraphrase using related words (9) <ul style="list-style-type: none"> • Violation of the maxim of quantity (1) • Violation of the maxim of quality: literal translation (8) 	18	21.18
(iii) Explication: amplification	9	10.56
(iv) Translation by paraphrase using unrelated words (1) <ul style="list-style-type: none"> • Translation of an idiom of similar meaning but dissimilar form (8) • Violation of the maxim of quality (14) 	23	27.06
(v) Cultural substitution	3	3.53
(vi) Translation by paraphrase using a more neutral and less expressive word	2	2.35
(vii) Translation by a more general word (superordinate)	1	1.18
(viii) Translation by using loan words <ul style="list-style-type: none"> • Retrieving lexical items from the source text which are Commonly used as loan words (23) • Deploying commonly used loan words in Thai to replace the lexical items in the source text (2) 	25	29.41
(ix) Translation by illustration	1	1.18
Total number of translation strategies used	85	99.98

5. Conclusion and recommendations

Although translating is without a doubt more of an art than a science, it is still possible to discern some of the strategies that translators use and analyse what types of strategies and thought processes they use when they translate. The principle of implicatures is especially useful when it comes to translating comedy in films, because, in dialogues, comedy is not a matter of telling jokes but of twisting the meaning of what the listeners expect, that is, surprising them with ‘floutings’ of the rules or maxims. However, flouting in one language is rarely the same as in another, so translators have to be very flexible and nimble in the mind to find parallels or something completely unlike the wording of the original but that will make the audience think it would be a naturally funny thing to say.

The translator of *The Proposal* was able to capture much of the original meaning and make clever substitutions for ‘untranslatable’ passages. This study found that the most important strategies involved paraphrase using related words (18 examples), paraphrase using unrelated words (23); these findings confirm the results found by Muamgyai (2003), Treetrapietch et al (2017) and Nillaphan (2018). Translation using loan words (25) supports the evidence reported by Nillaphan’s study (2018). With regard to “omission”, our result shows that it was used only 3 times (3.53%); this is different from Muangyai’s study (2003). The other strategies drop to only one, two, or three examples, except ‘explicitation: amplification’, which has nine examples. This supports Muangyai’s study in which she uses the term “addition” instead. Also our finding of “using neutral or less expressive words” is in line with Treetrapietch et al’s study (2017)

It would be interesting to have further studies that look for the same strategies in other comedies and in other genres, which would help to determine if there are any patterns and common features. There may be some surprising similarities between very different genres.



Another very interesting line of study would be to interview the translators of the movies that are analysed in order to ask them what they were thinking when they were working on specific passages. It would be useful to find out if they used special dictionaries or watched similar movies to get ideas from those, or if they had a wide experience with the target language and were naturally familiar with idioms. It was not possible in this study, but it would give excellent insights into the mental processes of professional translators.

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