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**Analyzing Linguistic and Cultural Barriers to English-Thai Translation of Sarcasm in
*The Big Bang Theory***

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ABSTRACT

There has been a growing body of studies of humor translation, particularly focusing on the strategies in translating humor in particular. As a result, studies on linguistic and cultural barriers to English-Thai translations of humor, especially sarcasm, are still scarce. Hence, this study sought to shed some light on linguistic and cultural barriers to English-Thai translation of sarcasm in *The Big Bang Theory*. Out of twenty-three total episodes in the third season of *The Big Bang Theory*, thirteen were selected to be a sample. Based on a definition of sarcasm, the context and non-verbal expressions as a guideline, sarcastic utterances were initially identified and later validated by a native American speaker who is a cultural expert. Subsequently, linguistic and cultural barriers impeding the translation of sarcasm in Thai subtitles, compared to the English ones, were analyzed on the basis of Wong and Shen's (1999) and Campanini's (2000) theories on factors influencing translation. The study revealed that linguistic barriers to the translation of sarcasm were syntactic, lexical and semantic, whereas cultural barriers were based on intercultural barriers, namely culture-specific expressions and allusions.

Keyword: Humor Translation, Linguistic and Cultural Barriers, Sarcasm, *The Big Bang Theory*

1. Introduction

In this current era, cross-cultural communication has come in play for individuals' lives; they sometimes need to interact with others of different cultural backgrounds for various purposes, e.g. doing business transactions, socializing or sharing ideas on any issues. In this sense, linguistic and cultural competence is inevitably the key to the communication in question (Phimtan, 2011). If individuals possess a body of cultural and linguistic knowledge, there will not be an obstacle to such communication. However, not all are equipped with such knowledge, so a barrier to cross-cultural communication exists. As a result, translation has become a means to help those who are not linguistically and culturally competent to join such communication in any community.

Translation studies have mainly dealt with printed material of any kind for many years, e.g. magazines, newspapers, novels and literary works. Thanks to cutting-edge technology and the Internet, audiovisual material has become increasingly extensive (Remael, 2010). With its availability and significance, translation studies have in turn shifted attention to touch upon these media. The emerging field in translation studies involving audiovisual material is known as Audiovisual Translation (AVT). Despite its existence since 1950s, the field has only been given attention recently (Diaz Cintas, 2009). In these past years, there have been an evolving number of studies in the field (Alvarenga, Araujo & Franco, 2002; Diaz Cintas,

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2009; Majcenovič Kline, 2011). With its broad terms and constant developments in the arena, AVT has turned itself into an interdisciplinary field. Given that the term “audiovisual” can cover a variety of audiovisual material, such a variety leads to divisions within the field itself into several subfields, namely media translation, multimedia translation, multimodal translation and screen translation (Chiaro, 2009).

Among the subfields, one of the emerging domains with which scholars have started to deal is screen translation. The driving force of these increasing interests could lie in its advantage at shifting cultures through the screen (O’Connel, 2007). Just as with AVT, screen translation here seems to involve an array of material which is broadcast, for example television series, TV shows and motion pictures (O’Connel, 2007). In Thailand, many scholars have conducted studies on screen translation, in particular focusing on translation of scripts in motion pictures and television series from English to Thai (Muangyai, 2003; Theerawikran, 2006; Petchsuwan, 2007; Bunsorn, 2010; Yusamran, 2010; Thongwan, 2012). Thus, it can be assumed that screen translation is growing in Thailand.

In recent years, many scholars have embarked upon exploring a more challenging and complicated issue in screen translation – humor translation. Humor translation is a challenging area because it can show how a translator is capable of reconstructing comical effects of the source text (ST) and utterances in the target text (TT) (Diaz Cintas, 2003 cited in Veiga, 2009). Consequently, there has been a growth of humor translation studies in recent years (Armat, Armat & Googol, 2012; Viriyanansiri, 2009; Muangkote, 2010; Phimtan, 2011). Most of the studies only yielded some insights into the translation of several kinds of humor, e.g. double entendres, puns and bathroom humor. This has led to the need for more attention paid to very specific types of humor which have not thoroughly been investigated.

One of the humor types needing more focus is sarcasm. According to Tsur, Davidov and Rappoport (2010), sarcasm can be complex since as a member of the irony family (Lindquist, 1996), it is ambiguous. Sarcasm has two meanings, lying between a superficial and connotative meaning. With its intricate nature, translation of sarcasm may slightly differ from other types of humor translation. Humor translation only aims to recapture humorous effects; translation of sarcasm, on the other hand, intends to retrieve not only such effects but also the connotations of sarcasm and the associated sarcastic tones. Moreover, translation of sarcasm is likely to focus on rebuilding ST sarcasm in TT which goes along with the visuals and a speaker’s gestures. Therefore, translating sarcasm is no easy task, for it is a question of uncovering the connotations in ST by taking account of the visuals and a speaker’s facial expression or body language and of conveying them in TT which should be in sync with the visuals and non-verbal expressions.

In addition to connotations and visuals, linguistic and cultural phenomena cannot be neglected. As claimed by Wimolchalao (1996), translation between English and Thai requires an understanding of linguistic and cultural phenomena. So does translation of sarcasm. Hence, these linguistic and cultural factors can become barriers when a translator ignores or fails to recognize them. In Thailand, only a few studies were carried out on aspects causing problems in humor translation, including Tungtang’s (2002) and Phimtan’s (2011). Tungtang’s study suggested that translation problems could be caused by linguistic factors, namely ST syntax and semantic interpretation. It also showed that cultural factors could influence the translation, including linguistic, social and material culture. Meanwhile, Phimtan’s study on strategies and factors influencing humor translation illustrated that there were four linguistic factors, including phonological, lexical, syntactic and semantic, while

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cultural factors were universal sense of humor, culture-specific expressions, ethical constraints, jargon and period style.

However, those prior studies did not yield adequate findings on the linguistic and cultural factors which could impede translation of sarcasm on screen. There has been a dearth in studies on linguistic and cultural barriers to translation of sarcasm. Therefore, the present study aims to address the linguistic and cultural barriers to translating sarcasm in *The Big Bang Theory* between English and Thai.

2. Methodology

2.1 Samples

The samples in the present study were *The Big Bang Theory*, an American sitcom produced by Warner Bros. Television and Chuck Lorre Productions. The selection lay in its popularity in both foreign countries and Thailand. It has emerged as the most outstanding series, judging from its viewership of 23.4 million, aged 18-49, higher than other comedy series, such as *The Crazy Ones*, *Modern Family* and *The Millers* (Bibel, 2013; Raymond, 2014). It is also loaded with a variety of humorous instances, as evident in Zhu-hui and Miao's study (2012). Among those instances, sarcasm is present in the series and so goes hand in hand with the focus of this study.

Out of 8 seasons, the third season of *The Big Bang Theory* was chosen to be the sample of the study because this particular season had the highest ratings, compared to the other seasons, evident in the ratings shown in seriesmonitor.com (2014). The first thirteen episodes of the season were focused on in the present study.



Figure 1 The cover of the third season of *The Big Bang Theory*
(Retrieved from bigbangtheory.wikia.com)

In Thailand, the copyright of the DVDs of *The Big Bang Theory* Season 3 is held by Catalyst Alliance Company Limited. The company granted this study permission to use them as samples for conducting research. Nevertheless, the study had no data on any translators of this particular season because that was deemed confidential information.

2.2 Data collection

The data of the present study were collected from *The Big Bang Theory*. The dialogues with sarcastic English remarks in the episodes were initially identified using the definition of sarcasm as a guideline drawn from Long and Graesser (1988 in Martin, 2007), Lindquist (1996) and Seaward (2012). Sarcasm can be labeled as the utterances of which superficial meaning is the opposite of the speakers' intention, which are aimed at insulting or mocking

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individuals. In identifying sarcasm, the context, the visuals, the speaker's gestures and tone were also taken into account to interpret the speaker's true intention because they also act as sarcastic cues. The identified sarcasm was later validated by a native American speaker who is a cultural expert.

2.3 Data analysis

Having collected the sarcastic instances in the series, the study further determined the linguistic and cultural barriers to the rendering of meaning and intention of ST sarcasm.

The analysis was mainly based on the underpinning theoretical framework of linguistic and cultural factors influencing translation proposed by Wong and Shen (1999). Under linguistic factors, textual factors relating to the interlingual distinctions of structure and connection in the entire text were not taken into account, for the study focused only on the sentence level. Apart from that, allusions and stereotypes mentioned by Campanini (2000) as cultural constraints were also added to the intercultural factors proposed by Wong and Shen. Overall, the linguistic factors include phonological, lexical and syntactic. The cultural ones are intercultural and intracultural; the intercultural factors consist of culture-specific expressions, aesthetic differences, political interference, ethical influence, allusions and stereotypes, while the intracultural ones are strategic-orientation and period style.

3. Findings

The present study showed that both linguistic and cultural phenomena served as barriers to translating sarcastic utterances in *The Big Bang Theory* between English and Thai. In this section, the ST dialogues show how either of the aforementioned phenomena presented the difficulty in the translation, given along with their TT and BT (back-translation).

1. Linguistic barriers

The findings demonstrated that the heavy reliance on ST linguistic phenomena in translation could lead a translator to be unable to recapture the effects of ST sarcasm. Specifically, out of three aspects as proposed by Wong and Shen (1999), syntactic and lexical factors emerged to disrupt the reproduction of the ST effects; in addition, semantic factors also surfaced as one of the barriers.

1.1 Syntactic barriers

In English-Thai translation of sarcasm in *The Big Bang Theory*, syntactic factors were sometimes present as a pitfall in rendering the effects of ST sarcasm into TT. Attempting to preserve the ST syntax and treating it as a written language, not spoken, translating sarcasm could result in obscurity and a loss of ST effects as in the following cases:

The first example is from one of the scenes in the 5th episode; in this scene, Penny, Leonard and Howard are driving to pick up Bernadette, whom Penny is fixing up with Howard. During the drive, Penny tells Howard, "I told her you have an unhealthy attachment to your mother", which she tells him later is a joke. Then, Leonard gives Penny the comment as follows.

Example 1

Leonard: Another delightful surprise for her.

TT: อีกหนึ่งเรื่องแปลกใจสำหรับหล่อน

BT: Another surprise for her.

(S03, E05)



Figure 2 Leonard is speaking to Penny in response to a joke about Howard’s attachment to his mother (From Lorre & Prady, 2009)

Leonard’s utterances do not really mean ‘delightful surprise’ but sarcastically imply that this is a depressing matter for Bernadette when she finds out. Such utterances are intended to tease and mock Howard, who has been living with his mother. The syntactic factors posed linguistic barriers here because the utterances were reproduced in TT on a basis of an ST structural element; TT syntactic norms were not adopted. In addition, the word ‘delightful’ was omitted from ST, which in fact should be rendered together with ‘surprise’. The whole utterances were translated in TT “อีกหนึ่งเรื่องแปลกใจสำหรับหล่อน”, of which the meaning was incomprehensible and humorous effects in ST were lost. To retrieve the effects, the utterances in ST could have been rendered by translating ‘delightful surprise’ as “ทึ่ง” (amazed) and adjusting to the TT spoken norms as in “เธอคงจะทึ่งแน่ๆ” (BT: She would definitely be amazed) or as “ตะลึง” (stunned) as in “เธอต้องตะลึงแน่ๆ” (BT: She would be stunned for sure).

The second example is one of the scenes in the 8th episode, where Penny injures herself by slipping in the bathtub. Having her shoulder dislocated, she asks Sheldon to drive her to a hospital. Never driving an actual car except a simulated one, he drives at a really low speed. As a result, Penny asks him to increase the vehicular speed, yet he explains that this pace of speed is sufficient. Then Penny utters a sarcastic comment on his driving.

Example 2

Penny: Oh, god. I’m gonna lose the arm.

TT: พระเจ้า ฉันเสียแขนไปแน่

BT: Oh, god. I’ll lose my arm definitely.

(S03, E08)



Figure 3 Penny is being sarcastic to Sheldon to criticize his driving speed (From Lorre & Prady, 2009)

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Penny's given remarks do not really mean her imminent loss of the arm but are sarcastically used to reproach Sheldon for his driving too slowly. It seemed that a translator was able to grasp the connotative meaning in the utterances. Despite the fact that the translated utterances were understandable, the syntactic aspects disrupted the retrieval of the ST effects, for the whole utterances were translated as written, not spoken, language “ฉันเสียแขนไปแน่”, which was not in sync with the visual and TT norms. Doing so in turn caused a loss of the character's frustration in the remarks and the humorous effects of the ST sarcasm. To preserve those effects, the ST utterances could have been adjusted to the spoken language of TT and added with the word “พิการ” (disabled) as in “แขนฉันพิการแน่ๆ” (BT: My arm will be disabled for sure) or “ฉันต้องพิการชั่วชีวิต” (BT: I'm going to become disabled).

1.2 Lexical barriers

Syntactic factors aside, lexical factors were found as another linguistic barrier to recapture the ST humorous effects of the sarcastic utterances between English and Thai. Translating them without recognizing the semantic range of lexical items caused a loss of intended effects. The present study showed one aspect of semantic range – inclusion.

In Example 3, the dialogue is the scene in episode 9 in which Howard is servicing himself in a bathtub with the presence of imaginary *Battle Galactica* star Katee Sackhoff. In the scene, he begins conversing with her by saying “So nice you could join me this evening”, to which she responds with the sarcastic utterance below.

Example 3

Katee: Always nice to be part of your masturbatory fantasy.

TT: ยินดีที่อยู่ในจินตนาการช่วยตัวเองของคุณ

BT: Pleased to be in your masturbatory fantasy.

(S03, E09)

Katee's utterances do not mean her enjoyment of being in his fantasy; they are intended to reproach and insult him for his self-pleasure, which she finds unpleasurable. The underlined lexical item ‘nice’ here simply means ‘to be enjoyable’. It caused the lexical barriers because a translator might not have been aware of the inclusion of the meaning ‘nice’ in TT. In particular, its meaning in English ‘pleasant, enjoyable’ includes that of different TT lexemes such as “ยินดี” (to be pleased) and “สนุก” (to be enjoyable/pleasant). Without recognizing its multiple meanings, ‘nice’ was translated into “ยินดี” (to be pleased), which altered the meaning and missed the significance of enjoyment intended in ST. Therefore, the TT lexeme ‘สนุก’ or its slang equivalents should have been used. To retain the intended effects, the item could have been translated with the modern Thai slang “ฟิน” (derived from ‘finale’, meaning ‘very enjoyable’) equivalent to “สนุก”, as in “ได้ช่วยเธอคอนเธอเล่นนกเขามันฟินมาก” (BT: Helping you when feeding the pigeons is so entertaining/ a finale); the slang “เล่นนกเขา” or “feed the pigeons” means ‘to give somebody sexual pleasure’.

1.3 Semantic barriers

Semantic aspects were also shown as linguistic factors impeding the translation of the effects of ST sarcasm into Thai as well. It was found that being unable to grasp the special

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connotations in the ST sarcasm in translation could degrade its original effects although the superficial meaning was preserved.

The dialogue in Example 4 is the opening scene of Episode 8, where Leonard, Howard and Raj are camping, while Sheldon is at home writing his articles. With Sheldon's absence, Leonard says it is unfortunate that Sheldon could not join them, followed by Raj's remarks exemplified below.

Example 4

Raj: It's not the same without him.

TT: มันไม่เหมือนเดิมเมื่อไม่มีเขา

BT: It's not the same when he is not present.

(S03, E08)

As can be seen, the given utterances are meant to show the pleasure of camping and sarcastically expressed to be a joke. That is, the underlined phrase suggests that camping without Sheldon is really enjoyable because if he had been there, he would have robbed the fun from them. However, the semantic barriers occurred where the special significance in the ST sarcasm was not perceived. With such unawareness, the phrase 'not the same' was rendered as “มันไม่เหมือนเดิม” (BT: not the same); regardless of the fact that the surface meaning remained intact, the connotative meaning and the effects of ST were lost. In order to reproduce them, the phrase could have been recaptured with “ไม่ครึกครื้น” (not joyful) as in “ขาดเชลดอนไม่ครึกครื้นเลย” (BT: Missing Sheldon is not joyful). Alternatively, “ไม่สนุก” (not fun) could be used to render the phrase as in “ไม่สนุกเลยเชลดอนไม่มา” (BT: It's not fun without him); “สนุก” /nuk/ is a product of sound reduction from “สนุก” /sanuk/ which is usually found in spoken language, so it could be used to render the spoken voice.

2. Cultural barriers

The findings showed that neglect or non-recognition of ST cultural phenomena could pose cultural barriers to rebuilding the effects of ST sarcasm and connotative meaning. In particular, the study found two intercultural factors impeding the translation of sarcasm, namely culture-specific expressions and allusions.

2.1 Culture-specific expressions

Culture-specific expressions posed the intercultural barriers for a translator to render the meaning as well as the effects of the ST sarcasm. Having them translated literally without recognizing their cultural connotations could end up distorting the meaning and effects.

In the next example, the dialogue is from one of the EP13 scenes where Sheldon is having a discussion with Leonard about the “mobster sauce” – a menu item misspelled from lobster sauce. In the earlier scenes, Sheldon disagrees with his friends' idea of the typographical error of such a menu item and mentions that the deceased mobsters are ingredients of the sauce. In this scene, he is retracting such an idea and agrees that the mobster sauce is a result of the typographical error.

Example 5

Leonard: What if they were mobsters who slept with the fishes?

TT: แล้วถ้าเป็นม็อบที่นอนกับปลาซะ

BT: What if it is a mob who slept with the fish?

(S03, E13)



Figure 4 Leonard is speaking to make fun of Sheldon's idea on the deceased mobsters in the sauce (From Lorre & Prady, 2009)

Leonard's question does not indicate his belief in the idea that the ingredients of the sauce are the killed mobsters; he is being sarcastic to make a joke about Sheldon's prior opinion, which he finds non-sensible. The underlined culture-specific expression became an intercultural barrier when it was translated literally because of failing to grasp the cultural connotations. In American culture, "sleep with the fishes" has a connotative meaning as "being killed and thrown into the river". Without identifying the connotations, the idiomatic expression 'sleep with the fishes' was translated literally "นอนกับปลา" (BT: sleep with a fish), creating a different meaning than intended in ST and resulting in a loss of connotations and effects. As a matter of fact, "ถูกถ่วงน้ำตาย" (to be drowned) is a Thai expression to produce the same meaning of the American counterpart. To retrieve the connotative meaning and effects, the utterances could have been rendered as in "แล้วถ้าทำจากพวกนักเลงที่ถูกถ่วงน้ำตายละ" (BT: What if it is made from the gangsters who were drowned?).

2.2 Allusion

In addition to specific expressions in each culture, allusions were other intercultural barriers surfacing in the English-Thai translation of sarcasm. In the translation, ignoring or failing to recognize the allusions in the utterances would cause distortion of the meaning, along with the effects, of the utterances.

The following example is a scene where Leonard, Howard and Raj are heading to Texas to apologize to Sheldon for their deception. In Texas, Raj who has an Indian background asks where the tumbleweeds and bars are because he imagines seeing Texas as in the Old West from the movies. Howard then makes a sarcastic statement to answer such a question.

Example 6

Howard: This neighborhood is more Texas Chainsaw Massacre.

TT: ย่านนี้ดูเหมือนสังหารหมู่ที่ชัสมากกว่า

BT: This area looks like Texas massacre.

(S03, E01)

Howard's response is based on the reference to the horror movie titled Texas Chainsaw Massacre screened in 1974 and 2003, which revolves around psychotic killers hunting five teenagers. Its plot portrays the creepiness of Texas, which Howard does not really mean. He only uses sarcasm to frighten and manipulate Raj. The comical allusion posed the intercultural problems when a translator was unable to grasp the reference and resorted to

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translating ‘Texas Chainsaw Massacre’ literally as in “สังหารหมู่เท็กซัส” (BT: Texas massacre), thus causing a loss in the connotations and effects of the ST sarcasm. The translation missed the significance of scary intended in ST. Even if this movie’s Thai name “สิงหาสับ” (BT: Chopping August) had been adopted, it would not have made any difference because some audience members might not be familiar with this classic movie. To recreate the connotations and effects, the utterances could have been translated with the addition of the lexical item “ชวนขนหัวลุก” (hair-raising) and the substitution of the referenced movie with its generic term “หนังสยองขวัญ” (horror movie) as in “มันชวนขนหัวลุกเหมือนหนังสยองขวัญมากกว่านะ” (BT: It’s hair-raising like the horror movie).

In the next example, the dialogue takes place in the scene where Howard and Raj enter Leonard and Sheldon’s apartment dressed in gothic fashion – black clothing, hair-styling and dark make-up. Having seen how they are dressed, Penny instantly asks them the question below.

Example 7

Penny: Oh, man, did the KISS Army repeal ‘don’t ask, don’t tell’?

TT: อย่างบอกนะว่ากองทัพ किसถอนตัว อย่างถามอย่างบอกด้วย

BT: Don’t say that the KISS army quit. Don’t ask, Don’t tell.
(S03, E03)



Figure 5 Penny’s sarcastic question to insult and reproach their dress
(From Lorre & Prady, 2009)

Her question relies on the allusions to the fans of the American hard rock band KISS and of the United States policy “Don’t ask, Don’t tell”. The former referent is made because Howard and Raj’s dress is comparable to that of the KISS members, one of whom has been thought to be homosexual; it suggests that both of them are viewed homosexuals even if they are not. Meanwhile, the policy refers to the prohibition of those with either homosexual or bisexual identities from revealing their sexual identities while serving in the military services. Thus, Penny’s question is whether Howard and Raj have finally come out of the closet, but in fact she knows they are not homosexuals. The sarcasm is meant to insult and complain about their dressing manner. The allusions became intercultural barriers when the translator could not understand the references and resorted to translating “KISS Army” and “Don’t ask, Don’t tell” literally as “กองทัพ किस” (BT: Kiss army) and “อย่างถาม อย่างบอกด้วย” (BT: Don’t ask, don’t tell) respectively, thus causing obscurity and a loss of the sarcastic effects. The translation of those phrases produced a different meaning which was not intended in ST and missed the implication of their homosexual appearance. To recapture the connotative meaning and effects, the modern Thai slang “แกรนด์โอเพนนิ่ง” (grand opening means ‘come out of the closet’

in a Thai sense) could have been adopted to render the connotation, while the band reference could have been omitted as in “ให้ตายสิเธอ แถมนี่ไอ้เพื่อนนี่งะที” (BT: Damn, you guys finally grand-opened/ came out of the closet).

All in all, there were both linguistic and cultural factors serving as barriers to the translation of sarcasm, including syntactic, lexical and semantic factors under linguistic aspects as well as culture-specific expressions and allusions under cultural ones. In each given example of the barriers, some translation strategies were applied to tackle those barriers, namely paraphrasing, cultural substitution/filtering and lexical addition. There is, however, no guarantee that the strategies exemplified in those cases are applicable to all cases; other cases facing the same barriers (as did this study) might need other strategies, depending on the context and connotations behind the utterances. Therefore, understanding the context and connotations could help a translator to choose suitable translation methods for overcoming those barriers and recapturing the intended sarcasm; otherwise, the translation could end up altering the meaning given by the original writers and thereby missing the significance.

4. Discussion and Conclusion

The findings on linguistic and cultural factors which could be barriers in this study are in line with those from prior studies. Similar to Tungtang's (2002) and Phimtan's studies (2011), syntactic and semantic aspects were the main factors affecting translation; using ST syntax and misinterpreting utterances led to opaqueness, semantic distortion and a loss of comical effects. The fact that allusions under intercultural factors were also found corresponds to Tungtang's findings; in her study, they were labeled as mockery of individuals or the media, categorized under social culture. It impeded the translation when such references were reduced to literal translation, which missed the humorous effects. The findings are also consonant with Phimtan's in that culture-specific expressions came from intercultural factors which could affect the translation; rendering them literally could jeopardize a loss of meaning and effects.

Despite such similarities, the findings of this study are not consistent with the aforementioned studies. Contrary to both studies, inclusion under lexical factors was found in this study; the reason might lie in the fact that the humorous instances in their samples did not contain any ST lexemes that might include multiple words of TT. Also, the study found allusions, whereas Phimtan's study (2011) did not; the possible explanation might be the rare use of allusions as humor in Phimtan's sample, *50 First Dates*.

As discussed, the overall findings indicate that the problems in translation of sarcasm can arise from 2 cases. The first case is where a translator can grasp the connotative meaning of sarcasm but cannot reconstruct the intended meaning as well as the effects, for he or she tends to heavily rely on ST and treat it as a written language. Doing so can lead to an unnatural translation which does not match the visuals, either. The translator is also struggling with lexical choices – wording. The other case is where a translator cannot recognize the connotations of sarcasm. As a result, he or she ends up rendering the literal meaning without the intended effect.

Above all, this study yields some insights into the linguistic and cultural barriers, if unaware or ignored, to the translation of sarcasm. It could raise a translator's attention when translating sarcasm on screen. Specifically, it could remind a translator, whether in dubbing

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or subtitling, to render the ST sarcasm in TT which should go with the visuals and the speaker's gesture. However, further studies are still needed for the translation of sarcasm in question. Future research should include a larger sample, so it can yield more reliable results. It might also focus on more than one television series or movie because doing so might show other factors which have not yet been found.

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