AN ANALYSIS OF ENGLISH-THAI TRANSLATION OF CARTOON MOTION PICTURES

Submitted by

Wasana Somachriyakul

B.A. (Chulalongkorn University)

M.A. (National Institute of Development Administration)

A thesis submitted in total fulfillment
of the requirements for the degree of
Doctor of Philosophy

Linguistics Program
School of Communication, Arts, and Critical Enquiry
Faculty of Humanities and Social Sciences

La Trobe University
Bundoora, Victoria 3086
Australia

March 2012

Table of Contents

Appendices

List of Tables

List of Figures

Abbreviations

CLS	Classifier
DM	Discourse marker
Excl	Exclamation
IMP	Imperative
Intj	Interjection
NEG	Negative
NEG-IMP	Negative Imperative
PASS	Passive
PAST	Past tense
POSS	Possessive
PP	Pragmatic Particle
PROG	Progressive
QP	Question Particle
SLP	Sentence-Level Particle
1Sg	First person singular
1Pl	First person plural
2Sg	Second person singular
2Pl	Second person plural
3Sg	Third person singular
3Pl	Third person plural

Standard Thai Phonology

1. Consonants

	Bilabial	Labio-dental	Dental	Palatal	Velar	Glottal
Stops						
- unaspirated (voiced)	b		d			
- unaspirated (voiceless)	p		t	c [tɕ]	k	ʔ
- aspirated (voiceless)	ph		th	ch [tɕʰ]	kh	
Fricatives (voiceless)		f	s			h
Nasals	m		n		ŋ	
Liquid			l			
Flap (or Trill)			r			
Semi-vowel	w			y		

2. Vowels

short/long

	Front		Central		Back	
High	i	ii	ɯ	ɯɯ	u	uu
Mid	e	ee	ɤ	ɤɤ	o	oo
Low	æ	ææ	a	aa	ɔ	ɔɔ
Dipthongs	ia		ɯa		ua	

3. Tone symbols

Mid　　　unmarked

Low　　　`

Falling　　^

High　　　´

Rising　　ˇ

Summary (Abstract)

The main purpose of this study is to explore the techniques and patterns which
professional film script translators use for three types of function words: the Thai
pronominal system and address terms, Thai sentence particles, and Thai interjections.
Although these areas have been considered less important in translation theory than words
such as slang, technical terminology, idioms, and syntactic patterns such as compound and
complex sentences, active or passive voice, and so on, these areas themselves are crucial
in expressing the characters' background, feelings and emotion, attitudes and relationships
with other characters in each context and situation in the films. The source data of this
study includes five cartoon scripts: "Brother Bear" (2003), "The Incredibles" (2004),
"Chicken Little" (2005), "The Wild" (2006), and "Cars" (2006).

The research was conducted by two approaches: interviews of relevant personnel in the
film industry and an analysis of the scripts through Thai sociolinguistics. The findings
indicate that the accurate use of these function words in translated Thai enhances better
understanding about the characters and the storyline. Some cinematic limitations and
constraints on the production process also strongly affect the film translation. Some
guidelines for future translation study, especially on audiovisual translation in Thailand,
are also suggested.

Statement of Authorship

Except where reference is made in the text of the thesis, this thesis contains no material published elsewhere or extracted in whole or in part from a thesis submitted for the award of any other degree or diploma.

No other person's work has been used without due acknowledgement in the main text of the thesis.

The thesis has not been submitted for the award of any degree of diploma in any other tertiary institution.

Wasana Somachriyakul

10 August 2012
(Date)

Dedication

I wish to dedicate this thesis to my mother, who passed away months before I complete this effort. Her support and encouragement made me strong the days I felt exhausted of life. Her unconditional love, care, and devotion have inspired me to live a happy life; not only for myself, but also for the ones who love me and whom I love.

Acknowledgements

Chapter 1

Introduction

1.1 Background

Each year the business of films all over the world is thriving. Annual festivals, events, conferences and professional trade fairs held by various organizations relating to this industry bring together many participants in the field of cinema, television and the multimedia for opportunities to gather, exchange and learn from each other. Participants not only gain knowledge and appreciation of the industry overall through these events, but also access showcases of work from different nations and make deals in these international audio-visual events. Some well-known examples of the aforementioned festivals are the Cannes Film Festival in France, MIFED Film Market at Milan in Italy, Toronto International Film Festival in Canada, AFI (American Film Institute) Film Festival in the USA, Berlin International Film Festival in Germany, Tokyo International Film Festival in Japan, Busan International Film Festival in South Korea, and so on. These films events and trade fairs have considerable influence on the business of foreign film entertainment in Thailand.

According to www.siamzone.com[1], a Thai entertainment website, more than two hundred

---

[1] Figures retrieved from www.siamzone.com include;

- Total films released in Thailand in 2007

http://www.siamzone.com/movie/news/index.php?id=3790 accessed on 16 February 2012

- Total films released in Thailand in 2008

http://www.siamzone.com/movie/news/index.php?id=4307 accessed on 16 February 2012

- Total films released in Thailand in 2009

http://www.siamzone.com/movie/news/index.php?id=4856 accessed on 16 February 2012

- Total films released in Thailand in 2010

http://www.siamzone.com/movie/news/index.php?id=5368 accessed on 16 February 2012

- Total films released in Thailand in 2011

http://www.siamzone.com/movie/news/index.php?id=5767 accessed on 16 February 2012

- Total earnings and top-five highest earnings films released in Thailand in 2007

http://www.siamzone.com/movie/news/?id=3791 accessed on 16 February 2012

- Total earnings and top-five highest earnings films released in Thailand in 2008

http://www.siamzone.com/movie/news/?id=4308 accessed on 16 February 2012

- Total earnings and top-five highest earnings films released in Thailand in 2009

http://www.siamzone.com/movie/news/?id=4855 accessed on 16 February 2012

- Total earnings and top-five highest earnings films released in Thailand in 2010

http://www.siamzone.com/movie/news/?id=5367 accessed on 16 February 2012

- Total earnings and top-five highest earnings films released in Thailand in 2011

http://www.siamzone.com/movie/news/?id=5766 accessed on 16 February 2012

films (Thai films, joint-investment films and originally foreign language films[2])were released in the cinemas each year. The total earnings of the film industry in Thailand are large and growing. Details of the total films, the total earnings of the films, as well as the top-five earning films released in Thailand between 2007 and 2011 are respectively presented in Table 1.1, 1.2 and 1.3.

Table 1.1: Total films released in Thailand between 2007-2011

Year	Total films released	Thai films and Joint-investment films	Percentage	Foreign language speaking films	Percentage
2007	281	49	17.44	232	82.56
2008	249	55	22.09	194	77.91
2009	222	52	23.42	170	76.58
2010	224	63	28.12	161	71.88
2011	231	49	21.21	182	78.79

In Table 1.1, the percentage of Thai films is about one fourth or one fifth of the total films released in Thailand each year. Hence, there are a lot of foreign films that need to be translated into Thai for the audience.

Table 1.2: Total earnings of films released in Thailand between 2007-2011

Year	Total earnings (million Thai baht)
2007	2,794.50
2008	2,676.79
2009	3,191.32
2010	3,036.36
2011	3,735.25

---

[2] Foreign language films include Asian films (from Japan, Korea, Hong Kong, Taiwan and China), English-speaking films (especially from Hollywood) and a few others. The percentage of the films from Hollywood that are released in Thailand each year is far more than the Asian films because the Thais like watching popular box office films. Art house films, which include some other foreign language speaking films, are released only at special and limited cinemas because only a small group of audience enjoys watching them. So the earnings from this type of films are relatively small and are not publicly available.

As shown in Table 1.2, the gross total earnings of the film industry are very large and they have tended to increase each year, except in 2008 and in 2010. The continuous economic recession and unstable political situation between 2007 and 2008 in Thailand resulted in earnings in 2008. Again, the panic over the swine flu epidemic and the political riots in Bangkok in 2009 as well as a big flood crisis in many parts of the country in 2010 resulted in the decrease of total earnings in 2010. In 2011, the total earnings are much higher, although there was another flood crisis in the central part of the country, including Bangkok and surrounding provinces, which only happened at the end of the year.

Table 1.3: Top-five highest earnings films released in Thailand between 2007-2011

Year	Ranking	Film Title	Total earnings (million Thai baht)
2007	1st	ตำนานสมเด็จพระนเรศวรมหาราช ภาค 1 องค์ประกันหงสา (Tamnan Somdej Phra Naresuan: Episode I) (Thai film)	236.60
	2nd	ตำนานสมเด็จพระนเรศวรมหาราช ภาค 2 ประกาศอิสรภาพ (Tamnan Somdej Phra Naresuan: Episode II) (Thai film)	234.55
	3rd	Spider-Man 3	200.00
	4th	Harry Potter and the Order of the Phoenix	181.00
	5th	Pirates of the Caribbean: At World's End	150.00
2008	1st	The Mummy: Tomb of the Dragon Emperor	123.00
	2nd	องค์บาก 2 (Ong Bak 2) (Thai film)	100.00
	3rd	James Bond 007: Quantum of Solace	93.00
	4th	The Dark Knight	88.00
	5th	ปิดเทอมใหญ่ หัวใจว้าวุ่น (Hormones) (Thai film)	83.00
2009	1st	2012	214.98
	2nd	Transformers: Revenge of the Fallen	201.60
	3rd	รถไฟฟ้ามาหานะเธอ (Bangkok Traffic Love Story) (Thai film)	145.40
	4th	Harry Potter and the Half Blood Prince	140.00
	5th	Avatar	131.00
2010	1st	Iron Man 2	150.50
	2nd	Harry Potter and the Deathly Hollows: Part 1	147.00
	3rd	กวน มึน โฮ (Hello Stranger) (Thai film)	130.50
	4th	Resident Evil: Afterlife	103.00
	5th	The Twilight Saga: Eclipse	102.50

Year	Ranking	Film Title	Total earnings (million Thai baht)
2011	1st	Transformers: Dark of the Moon	290.22
	2nd	ตำนานสมเด็จพระนเรศวรมหาราช ภาค 3 ยุทธนาวี (Tamnan Somdej Phra Naresuan: Episode III) (Thai film)	201.17
	3rd	Harry Potter and the Deathly Hallows: Part 2	197.31
	4th	Fast & Furious	142.61
	5th	ตำนานสมเด็จพระนเรศวรมหาราช ภาค 4 ศึกนันทบุเรง (Tamnan Somdej Phra Naresuan: Episode IV) (Thai film)	125.77

In Table 1.3, only one or two Thai films[3] were listed in the top-five highest earning films of the year, and the total earnings were usually less than the remaining films in the list. This demonstrates the degree of popularity of the foreign language films, especially the sequel films of Hollywood box office hits, to the Thai audience.

All these statistics reflect the entertainment consumption demand of the Thais for foreign films. However, each foreign-speaking film to be released needs to have Thai subtitles appearing at the bottom of the screen or dubbing. For English speaking films, most adult audiences prefer watching an English soundtrack version, even though they do not understand or are not familiar with English used by the native speakers, as they believe they can get a better "feel" or are sophisticated enough to benefit from the "authenticity" of the film. Some people prefer watching dubbed films instead, especially young children viewers not literate enough to read subtitles quickly. Therefore, subtitles and dubbing are very important for understanding the films. Cartoon animation films normally provide a dubbed version with enjoyable dubbed over voices of expert actors and actresses.

Jira Malikul, a Thai famous scriptwriter, cinematographer and producer of many prize films, pays tribute to effective script translators. He made his comments in the foreword of a pocket book titled 'ซับ แสง สแลง หนัง', /sáp-sǎɛŋ-sa-læɛŋ-nǎŋ/ or 'Subtitle Light Slang and Films' by Thanatcha Saksiamkul, one of the most famous Thai professional film script translators. He said that as a viewer, he pays more attention to the name of the subtitle translator than the film producer or director. If the script is translated by an effective translator who is well-qualified and has previous widely-accepted work, the audience can be assured of translation at a high level so that they can enjoy the film more smoothly. Hence, the film script translators not only render the content of the story from one language to another language, but also help the viewers to be involved or connected to the emotional messages conveyed in the films.

---

[3] Some of these Thai films also have English subtitles, because the distributors plan to exhibit and/or sell them in the international film festivals/markets.

In my view, I believe that there are still a lot of opportunities for new translators who would like to work in this field. However, it is not easy to become well-known and accepted in a short time. All famous film translators agreed that a lot of practice as well as work experience accumulated over time allowed them to become successful in this job.

1.2 Aim of the study

The aim of this study is to investigate methods and techniques that the professional film script translators use in their work when translating English pronouns, address terms, and interjections, and the application of sentence particles, which do not exist in English, to make the Target Language (TL) Thai translation sound more idiomatic and natural. The key issue of the thesis is Thai discourse which affects the Thai translation. I consider that the findings of this research may provide guidelines for new translators, current translators, translation students and general people who are interested in this field, to learn from and perhaps, apply in their work. In addition, this study may be useful for foreigners who are interested in the Thai pronominal system and address terms, Thai sentence particles and Thai interjections because the data of this research represent an up-to-date and realistic portrayal of the daily speech habits of the Thais.

1.3 Significance of the Study

At an early stage in my research, I reviewed previous studies related to translation, film studies, and Thai language. I report some of these earlier findings here.

Natee (2000) studied the strategies that Chiranan Pitpreecha, a famous poet, writer and film script translator, used in translating subtitles. She focused her analysis on linguistic and cultural interference in translating, especially in relation to sentence structure. There is also a brief section that mentions personal pronoun.

Jiranansuroj (2002) also studied the translation of subtitles focusing specifically on the animated film 'Shrek'. She tried to translate the script by setting the conditions as if she was a professional translator. After that, she assessed the results of the translation to investigate the problems which occurred during the translation and to provide solutions for each problem. The study focuses more on sentence structure, problems of cinematic constraints and other linguistic and cultural problems. There is also one small section about translating pronouns.

Trakulkittipaisal (1998) studied the translation of 'oh' and 'well' in movie scripts from two English teaching magazines in Thailand, 'Vocabulary Street' and 'Today's English'.

The scripts were not real translation scripts that were used for dubbing or subtitling. There were no cinematic constraints or other limitations as would apply to real scripts. However, this study is interesting and provides some useful information about interjections.

Cheasaui (1998) researched the translation of address terms used in a novel, 'Sleepers'. The translation in this novel includes personal pronouns, address terms, as well as swear words. To some extent, this study is also relevant to my analysis in pronominal system and address terms.

The last reference here is the study of Yaisomanang (2002) about the translation of interjections in Walt Disney's comic books during 1993-1994. This study includes both interjections and exclamations in English which were translated into Thai.

The aforementioned studies have inspired me to conduct research on subtitling and/or dubbing film script translation to Thai culture and society, especially concerning three interesting areas: Thai function words, which have not much been studied in detail as yet. I will explore the methods and techniques that the professional film script translators use in their work, especially when they translate English pronouns, address terms, and interjections. In addition, I also investigate the techniques that the translators apply for sentence particles, which do not exist in English, Thai translation, to make the TL text sound natural, as they are used to express the characters' emotions and feelings, attitudes as well as the interpersonal relationship among them.

1.4 Conclusion

This chapter has briefly given an overview of the film industry in Thailand. The growing trend of total earnings each year is an eye-catching point that impels a lot of people to join in this business, including newcomers in film translation. The aim and the significance of this thesis are also briefly discussed. In the next chapter, the theoretical basis for this thesis will be discussed.

Chapter 2
Literature Review

2.1 Introduction

As the main data for this research are English original film scripts and Thai translation scripts, the relevant theoretical areas I would like to discuss in this chapter are translation and audiovisual translation, sociolinguistics related to the Thai pronominal system and address terms, Thai sentence particles and Thai interjections, and sociolinguistics and communicative competence.

2.2 Translation and Audiovisual Translation (AVT)

2.2.1 Overview of the Translation Concepts

One of the major academic disciplines is translation, because globalization causes a great deal of curiosity for humanity. People from different cultures and society are capable to learn from each other via any form of translation. As a result, the demand for skillful and accredited translators as well as interpreters between many languages has been increasing each year in order to cope with the new era of information and innovation. In the academic arena, many scholars have proposed their views about translation theories as well as well-established and systematic translation studies. In general, they refer to translation as a process for replacing the 'form' and transfering the 'meaning' of a message between two different languages, the 'source language' or SL and the 'target language' or TL (Catford 1980, Newmark 1984, Munday 2001, among others).

In terms of 'meaning' and 'form', Munday (2001: 38-39) discusses Nida's central work on semantics and pragmatics (1964a: 33ff), in which instead of having only a fixed meaning, a word acquires its meaning through context which produces different responses according to each culture. The task is to represent the structure, lexicon and pragmatics of the SL in appropriate structure, lexicon and pragmatics of the TL.

Larson (1998: 17-19) proposes that there are two main types of translation: form-based and meaning-based, and seven sub-types of translation: very literal, literal, modified literal, inconsistent mixture, near idiomatic, idiomatic and unduly free (see Figure 2.1)

Figure 2.1: Types of Translation by Larson

very literal	literal	modified literal	inconsistent mixture	near idiomatic	idiomatic	unduly free
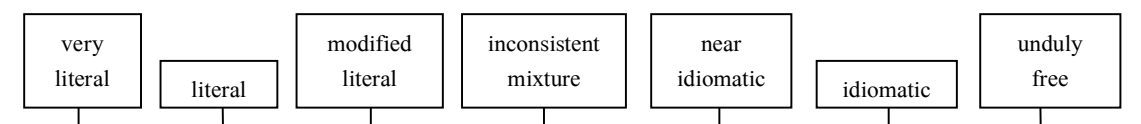
While 'very literal' and 'literal' sound 'foreign', especially between two languages which are not close or related to each other at all, 'modified literal translation' tends to be used more often. Although its grammar is modified to acceptable sentence structure, the lexicon is still very literal and unnatural. The 'unduly free' translation is the only type which is considered not acceptable, because extraneous information not existing in the source text is added, the meaning of the source text is changed or the facts of the historical and cultural setting in the source text are distorted. I would like to discuss about this again later when I talk about audiovisual translation.

The goal of the translator is 'idiomatic translation', because it conveys the same communicative message while presenting it in the natural form of the receptor language, both word choices and grammatical constructions. I do agree with her that it is not easy for translators consistently to translate idiomatically the text. As a result, it is not surprising that we often see a mixture of a literal transfer of the grammatical patterns with some idiomatic translation of the meaning in a translation.

For the translation project, a translator might complete the work alone, or many people may contribute and work together as a translation team. This may include a translator, a consultant, a tester, a reviewer, a keyboarder, a proofreader, a publisher and/or a distributor (Larson: 513-516). I would like to discuss here only the qualities of a good translator. Larson states that a translator must be able to use and understand the source language and its culture as well as the receptor language and its culture too. Otherwise, the translator may need to discuss with an advisor who helps out with the interpretation of the source text. If the receptor language is not the translator's own language, he may ask for testing and evaluation from a speaker of that language. Even if the translator is a native speaker of the TL, he may also check with other speakers of that language whether the translation communicates well or smoothly.

Many Thai scholars also express interesting views about translation and translation studies. Saibua (1993: 16-17) states that an ideal translator is one who is able skillfully to use both source language and receptor language at the same level as a mother tongue language. In fact, there are not many translators who are that capable. She claims that

most amateur and professional translators have unequal knowledge or ability to use the two different languages, in this case, mostly English and Thai. The first language, which he can use perfectly, may be his mother-tongue language in daily life. The second language, which may be a foreign language acquired later in school and which the translator has less chance to use, is a less proficient language. In this case, the translator should choose to translate from the second language to the first language; for instance, most Thai translators choose to translate from English SL to Thai TL. She comments that the ability to use the TL perfectly is necessary in translation. The translator needs to use high proficiency in writing the TL, which requires more effort and a lot of experience other than just reading skill to understand the SL text. Failure in translation tends to come from low proficiency of the translator in using the TL or insufficient knowledge of the SL.

Janthakhet (1985: 125-178, cited in Yaisomanang 2002: 12-13), explains the systematic process of translation, which consists of five steps: 1) studying and analyzing the source text, 2) interpreting and decoding the message in the source text, 3) drafting the translation into the receptor text, 4) adjusting the translation and lastly, 5) testing the translation. I would like to discuss 'adjusting' the translation process here because Janthakhet states that if the writer or message sender and the reader or message receiver have a lot of differences in the 'field of experience'; such as languages, background knowledge, perspectives, cultural and societal systems, this may cause inefficiency in the translated text. Therefore, the translator should adjust the translation to make it most understandable to the message receiver. This adjustment can be made at both the lexical and structural levels.

Saibua (1993: 74-92) also states that the adjustment of translation is not undertaken for the translator's satisfaction, but needs to be focused on the reader's good understanding and pleasure in the 'equivalent meaning' to the source text. There are two levels of adjustment, lexical and structural levels. For the lexical level, the translator may adjust this when there is no equivalent word or idiom in the TL. The translator may insert 'a word', or 'a short description' in the text or in a footnote. The translator may also change that particular word to a more generic term or may delete some part of the source text which does not affect the importance or flavor of the source text. At the structural level, the translator may adjust the order of the phrases or sentences, the sentence pattern of negative sentence and active/passive sentence, and so on. I would like to quote some examples of this adjustment with some explanation.

Example 1   SL text: ทุกคนมี *ปิ่นโต* คนละใบ
thúk-khon   mii   pìn-too   khon-láʔ   bay
everyone   have   pinto   each   CLS

TL text: Each carried a 'pinto', *a multiple-decked food container with a handle.*

In Example 1, from "Heat and Heart" of Ajin Panjaphan, 'pinto' /pìn-too/ is a kind of food container made of coated zinc which can be found in Thailand and also other Asian countries. In the old days, people cooked rice and a few other types of food, each was put in a deck of the 'pinto' and then brought to give alms food to monks at the temple, or parents prepared their children lunchboxes for school. Nowadays, plastic and foam containers are more popular in the city and we can find the original 'pinto' more easily in provincial areas. In this example, the SL text is Thai and it is translated into English TL. The reader who is not familiar with Thai culture may not know what a 'pinto' is. Therefore, the translator gives some explanation of this container.

Example 2   SL text: Aunt Ruby's dress was of Burgundy color.

             TL text: เสื้อของอารูบี้สีเหล้าองุ่น *(สีเปลือกมังคุด)*

             sŵa   khɔ̌ɔŋ ʔaa ruu-bîi sǐi   lâu ʔa-ŋùn (sǐi plŵàk maŋ-khút)

             blouse   of   aunt Ruby color liquor grape   color shuck mangosteen

In Example 2, from "Little House" of Laura Ingalls Wilder or 'บ้านเล็กในป่าใหญ่' /bâan-lék-nay-pàa-yày/ by 'สุคนธรส' (Sukhontharot), 'burgundy color' is a reddish-purple color which is the color of a wine made in Burgundy in France. The translator renders it into 'sǐi-lâu-ʔa-ŋùn' or the color of the liquor made of grapes. However, Thai readers may be unable to imagine how it looks because the Thais do not have the culture of wine-drinking during a meal like westerners. In this case, the translator gives a short description in brackets of 'sǐi-plŵàk-maŋ-khút' or the color of the mangosteen's skin. Mangosteen is a tropical fruit which has reddish-purple skin with sweet and sour white meat and is better known to the Thai readers than burgundy wine.

From the above examples, it is very obvious that the translator has tried his/her best to make the TL text or translation most understandable for the reader or message receiver who may have different background and culture from the SL writer or the message sender. I will discuss again the adjustment of the translation when discussing audiovisual translation.

2.2.2 Overview of the Audiovisual Translation Concepts

Orero (2004: VII-VIII) says the term 'Audiovisual Translation' or 'AVT' is the right word for what many previous scholars called Film Translation, Film and TV Translation, Screen Translation, Media Translation, Film Communication, and (Multi) Media Translation. AVT covers any media-oriented translation, from the translation made for theatre or radio

to the subtitles for the deaf, the hard of hearing or audio description for the blind and the visually impaired. She also states that AVT is the most dynamic field of translation studies and the proposed term 'Transadaptation' suggested by Gambier (2003: 171-189, cited in Orero 2004: XI) really plays a crucial role in this field of translation. There are many forms of shifts, changes, transformations and adaptations that shape AVT in its particular characteristics. I would like to discuss briefly this issue of the perspectives of the professionals in this industry.

Paquin (1998: 1-6) says that a film translator is 'an adapter' because this type of translation is 'adaptation'. He reflects his view from his own experiences as a lecturer and also a translator in Montréal, that film translation is a 'transposition' into another context linguistically, socially and culturally. In documentaries, the adaptation required mostly relies on timing and grammatical correctness. A narration or a voice-over made by a studio actor is not a case of acting out with emotions. This is different from film dubbing, as the dubbing artist/actor needs to act out with feelings and emotion according to the characters on the screen.

Paquin focuses on the translation for dubbing, and claims that it is an 'illusion' when the screen actor says the utterances in one language, but the viewers hear them in another. As a result, the adaptation which is needed to this task is the synchronization. There are three types of synchronization: phonetic synchronization, semantic synchronization and dramatic synchronization. An example of the phonetic synchronization is once he translated an English word 'Independence Day' into French 'Jour de l'Indépendance'. The constraint of word order as well as translated words is a trick of illusion. He explains that if the mouth of the actor on the screen is open before starting to say anything, a few sounds may be put before the first word. So the studio actor can say 'jour de' before the actor on the screen says a word. This is possible and the audience would not notice. Among these three, he mentions that semantic synchronization is a priority, though it is sometimes hard to practice. When he translated an episode of a German television police series into French, the term 'die Besitzerin der Wohnung' or 'the owner of the apartment' should have been replaced by 'la propriétaire'. However, the bilabial /p/ sound seemed not to match the lips movement in the dubbing, so he used 'la locataire' or 'the tenant' of the apartment instead. Before he would adjust any part, he needed to consider if it damaged the overall meaning of the scene. In this case, he considered that the change did not affect the plot of the story. The last example, of dramatic synchronization, is about the 'realism of the characters'. He mentions the accents of the characters, which is a hard area to deal with. The chosen example is when he translated a British feature film entitled 'Truckers' or 'Voyageurs' in French version. There are urban gnomes and country gnomes, the latter group spoke

Yorkshire dialect. He therefore let the actor dub in French with a Canadian Acadian dialect with archaic syntactic structure, so that they were set apart from the urban group.

Martínez (2004: 3-7) states about the audiovisual dubbing process that it has many steps, which are basically applied everywhere, though there are some detailed differences among studios and countries. The translation of the translator is often not a final product because it is a complex process which has many stages and many people involved. It then inevitably needs to be adjusted or modified to some extent according to the needs and demands of the medium. She exemplifies an English sentence 'Don't talk like a fool!' and two choices of similar meanings in Spanish to be proposed for dubbing, which are 'No diguis bestieses.' and 'No siguis ridícule.' The latter utterance is finally chosen in this case because the vowel of the last syllable is synchronized better to the source text.

Sánchez (2004: 9, 12-13) explains about subtitling methods and team translation of the company she works for in Barcelona. The subtitling methods and procedures are very diverse depending on the studios and/or clients. She also points out that the constraints of dubbing and subtitling translations are different because subtitling translation is a more 'faithful' translation while dubbing translation is 'freer'. When the actor speaks dialogue off screen or turns his back to the camera, it is not necessary to adjust the script for lip-synchronization. In my own view, no matter whether it is a dubbing or subtitling translation, the translator normally tries his best to be faithful to the SL text as much as he can. At the same time, he needs to adjust or modify some part of translation in the TL text to the most understandable and enjoyable for the audience too.

The adjustment of the TL text is also very crucial in audiovisual translation in Thailand. I would like to give two examples from two translators. The first one is from "James Bond 007 Tomorrow Never Dies". Pitpreecha (1998: 74-76) mentions about her subtitling translation of this film that the Thai translation needed to be adjusted in order to keep the connotative meaning in the scene, as intended by the film producer in the script, which is also related to the pictures on the screen. It is a scene in a bedroom where Bond is kissing and cuddling with his Danish language teacher, Inga, and they both are nearly naked. They are speaking in Danish and there are subtitles in English. The dialogue is presented below.

Inga: I'm pleased with your progress, Mr. Bond.
Subtitle: *khun rian rew dii caŋ , khun bɔɔn*
        2Sg study fast good very   title Bond
Bond: I've always enjoyed studying a new tongue, Professor.
Subtitle: *phǒm , lín   way náʔ khráp , ʔaa-caan*
        1Sg   tongue fast PP   SLP   professor

Inga: One might say you have natural ability.
Subtitle: *kɔ̂ɔ   khun   mii   khwaam-sǎa-mâat   cha-phɔ́-tua*
                as   2sg   have   ability   personal
Bond: But practice makes perfect.
Subtitle: *tὲɛ   thâa   dâay   fừk ,   kɔ̂ɔ   yîŋ   kὲŋ*
                but   if   able   practice   then   more   skillful

If the audience had not seen the moving pictures on screen, they might think that it is just a common dialogue between a language teacher and a student as there are no obvious sexual references used in the original script. The translator uses the phrase /lín-way/ or 'fast tongue' which is a bit ambiguous in this context and can be interpreted as learning of a new language or of his teacher's tongue. Soon after that, there is an urgent call from Moneypenny, Bond's colleague. He claims that he is brushing up his Danish lesson, but Moneypenny can hear their smooching voices and he is winded while talking with her. So she knows what he has been up to.

Moneypenny: James, where are you?
Subtitle: *ceems ,   khun   yùu   thîi-nǎy   nàʔ*
                   James   2Sg   stay   where   PP
Bond: Oh, Moneypenny. Um…I'm just here at Oxford. Brushing up on a little Danish.
Subtitle: *ʔɔ̂ɔ ,   man-nîi-phen-nii ,   phǒm   maa   yùu   ɔ́ks-fɔ̀ɔt ,   khàt   sa-nǐm   dæ̀ɛ-ních   nɔ̀y*
                Intj   Moneypenny   1Sg   come   stay   Oxford   scrub   rust   Danish   a bit
Moneypenny: I'm afraid you're going to kiss off your lesson… Make that thirty minutes.
                   cùup   laa   tam-raa   khɔ̌ɔŋ   khun   sáʔ ,   hây   wee-laa khrừŋ   chuâ-mooŋ
                   kiss   farewell textbook   of   2Sg   PP   give   time   half   hour

'To brush up' is translated into /khàt-sa-nǐm/, or sometimes /khɔ́ʔ-sa-nǐm/, which literally means 'to scrub/remove the rust'. The Thais use this idiom to refer to something that the speaker has not used or practiced for quite a long time; such as a foreign language which the speaker may have studied in the past, and would like to resurrect. In this context, 'Danish' does not truly refer to a language lesson in Danish, but a Danish girl with whom he has been practicing a sexual lesson.

Another example of the adjustment is the dubbing translation in "Austin Powers in Goldmember". Saksiamkul (2004: 100-102) states that the difficulty of this film is the sexual innuendos for humor which are used throughout the film. The translator would like to keep this connotative meaning and, at the same time, make it pass censorship. Furthermore, the translator also realizes that the audience would find it more enjoyable if the translation makes them understand these 'artistic jokes'. In this film, Austin's father is

kidnapped by the evil Goldmember. He then needs help from 'Foxxy Cleopatra', an old flame and an FBI undercover agent, to rescue his father. When they meet at a disco club called 'Studio 69', she does not want to be seen talking to Austin. She then turns her back and a transvestite guy turns his face to Austin as if he is the one who talks to Austin. In fact, the guy has just lip synchronized Foxxy's utterances. At first, she is a bit upset that he has not contacted her for quite a while. But Austin makes an excuse that he never intended to hurt her. Foxxy feels a bit better before they both tease each other. The word punning of their dialogue is in below example.

Foxxy:	All I know is, Mama only got a taste of honey, but she wanted the whole beehive.

Dubbing:	*thaŵ-thîi*	*céé*[4]	*rúu*	*kɔ̂ɔ-khɯɯ* ,	*khráŋ-kɔ̀ɔn*	*cée*	*khɛ̂ɛ*	*dâay*	*cìp*
	as far as	1Sg	know	be	last time	1Sg	just	got	sip
	náam-phɯ̂ŋ	*wǎan* ,	*tháŋ-thîi*	*yàak-càʔ*	*swǎa-paam*	*tháŋ*	**phuaŋ**		
	honey	sweet	although	would like	devour	whole	bunch		

Austin:	Beehive? Oh, beehive! Yes, beehive!

Dubbing:	**phuaŋ** ,	*ʔɔ̌ɔ*	*ruaŋ-phɯ̂ŋ,*	*châay* ,	*phɯ̂ŋ*	*khǎw*	*riâk-kan*	*pen*	**ruaŋ**
	bunch	Intj	beehive	yes	bee	3Pl	call	as	CLS

The connotative meaning of the beehive refers to Austin's genital organ. The translator uses a Thai word /phuaŋ/ which can be used as a noun or a noun classifier for 'a bunch of', while the actual classifier of /ruaŋ-phɯ̂ŋ/ or a beehive is /ruaŋ/. So the word /phuaŋ/ is used as a rhyme for /ruaŋ/. In addition, the word /phuaŋ/ in this context can also refer to /phuaŋ-sa-wǎn/ or 'bunch of heaven' which is a slang for the male genital organ.

In conclusion, translation is a process of rendering the meaning in the text from one language to another. For translators, an ideal translation is an idiomatic translation as it conveys the message of the SL text to the TL text with natural grammatical and lexical choices in the TL language. An audiovisual translation, especially for a film, is a type of translation that relates not only to the written script but also to the moving pictures, sound effects, background of the characters and also the situational context of the film. As a result, it needs some adjustment due to cinematic constraints (which are discussed in more

---

[4]/cée/, which is a Thai accent Chinese kin term from /ʔaa-cɛ̂ɛ/ or 'an elder sister', is used as the first or second person pronoun when the speaker or the addressee is a woman or a transvestite person who is older than the interlocutor. In this scene, the translator uses this kin term because the man who has lip-synchronized to Foxxy's utterances is a transvestite, so the translation gives more sense of humor for the Thai audience. Detail of this and other kin terms are explained in Chapter 5 (5.3.2).

detail in Chapter 4) as well as the intention of the translator to maintain the entertaining content of the film for the pleasure of the audience.

2.3 Sociolinguistics and Communicative Competence

Sociolinguistics is study of the relationship between language and society. The term has been viewed and researched by many scholars who have different focuses and emphases. As a result, it is a wide arena of study that coordinates language and any social factors; such as age, gender, social status, educational level, ethnicity, community, culture and tradition, and so on. Hymes (1974: VII) refers to this discipline as 'correlations between languages and societies, and between particular linguistic and social phenomena'. Wardhaugh (2010: 12-13) refers to sociolinguistics as 'micro-sociolinguistics' and sociology of language as 'macro-sociolinguistics'. The prior term has a focus on the investigation of the relationship between language and society in order to understand better the structure of language and its function in communication while the latter term has a converse interest on the social structure which can be better understood through the study of language.

Language is a means that is used to set up human contacts, communication and relationships. Saville-Troike (2003:11-13) mentions the patterning of communication which occurs at all levels: societal, group, and individual. At a societal level, language serves many functions; such as to identify the group's members and exclude the outsiders, to reinforce social stratification, or even to maintain differential power relationship between groups. The functions of communication are connected to the participants' purposes and needs when it is at the level that individuals and groups interacting to one another. These functions can be expressive (conveying feelings and emotions), directive (requesting or demanding), referential (true or false propositional content), poetic (aesthetic), phatic (empathy and solidarity), and metalinguistic (language itself).

When discussing communication and its functions, 'Communicative Competence' which involves appropriate communication in each situation plays a crucial role in both sociolinguistics and ethnography of communication. Hymes (1997: 12-13) disparages the Chomskyan approach of 'Linguistic Competence', that it is limited because it is relevant only to 'a fluent native speaker's knowledge of grammaticality' which may not be appropriate to the context. He then proposes 'Communicative Competence' which refers not only to the competence of social and cultural practices that truly reflect the speaker's social competence. There are four aspects of competence which need to be investigated: systemic potential (whether it is not yet known/realized), appropriateness (whether it is

suitable or effective in the context), occurrence (whether it is done), and feasibility (whether it is possible). Hymes (1974: 45, 53-62) also refers to his interest in sociolinguistic systems at the level of individual communities and groups. He states that human action, conscious or unconscious, enables people to use language and this is the interaction of language with social life. This interaction reveals the speaking competence of people which is the communicative conduct not just between them, but also within communities. He also discusses and explicates the fundamental notions of an individual communication community which comprises of ways of speaking, speakers, speech situation, speech event, speech act, components of speech events and acts, rules (relations) of speaking, and functions of speech. I would like to discuss here the concepts of speech events and speech act, by which Hymes explicates the components of speech in the acronym 'SPEAKING'. *Speech Event* refers to the activities or aspects of activities with rules or norms of speech usage while the *Speech Act* is the remarks on that particular speech event. There may be only one speech act or many of them in a speech event or a speech situation in a speech community. For instance, a party is a speech situation, a conversation during the party is the speech event and a joke within the conversation is a speech act. The rules of the occurrence and characteristics of a particular speech act and speech event have been set up when the discourse continues. The same speech act may happen again in a different speech event and the same speech event may recur in different contexts. Understanding the components of speech as well as the interrelations among them makes us understand better the communicative competence of interacting interlocutors in the speech community. I would like to illustrate the parts of the acronym **'SPEAKING'** as follows.

S – Setting and scene

'Setting' refers to the time and place of a speech act, which is a physical aspect while *'Scene'* conveys a psychological sense of setting. It may also refer to the cultural characterization of an occasion which is a certain type of scene.

P – Participants

'Participants' include four sub-components: speaker/sender, addresser, hearer/receiver/audience, and addressee. The rules set for or among participants are based on the relationship, gender and age which may reflect in the form of the appropriate term of address, and men's or women's forms of speech in a particular event.

E – Ends

'Ends' refer to two aspects of purpose in communication which are ends in view (goals) and ends as outcomes. The goals or the purposes of an event perhaps come from a

negotiation of the differences between a viewpoint of a community and the one of the people who engaged in it. The expected outcomes may vary according to the speech event of the society; such as a marriage contract, a communal work task, an invitation to a feast, and so on, which therefore causes varying rules for participants and settings.

A – Act sequence

'Act sequence' is a composition of tightly interdependent 'message form' and 'message content' which are central to the speech act. The communicative competence does not only rely on the competence or the ability of persons, but also the shared inner logic means of expression which is meaningful within a group.

K – Key

'Key' refers to any nonverbal signals; such as a wink, gesture, posture, style of dress, and so on, or some conventional units of speech; such as English intonation and vowel length to signal emphasis. When an act is done, 'key' provides tone, manner or spirit as it corresponds to modality among grammatical categories to reflect the speaker's feelings in certain social situations.

I – Instrumentalities

'Instrumentalities' refers to 'channels' and 'forms of speech' used as means or agencies of speaking. Channel is a medium to transmit the speech. It may be oral, written, telegraphic, semaphore or other mechanism with its modes of use. For instance, the oral channels may include singing, humming, whistling, chanting, yelling, shouting, and so on. The forms of speech or 'speech forms' suggests patterns of linguistic means while the 'speech styles' or 'register' deals with the social context; such as persons, situations and genres. There are rules of co-occurrence that the speaker needs to keep in mind to apply his style with a community or other social context for appropriateness or usefulness.

N – Norms of Interpretation

'Norms of Interpretation' closely connect to the belief system of a community as the processes of interpretation between groups within one country are different from the others. As a result, they are problematic when members from different communities are in communication. For instance, the white middle-class Americans considers fillers (such as 'uh') as a hesitation behavior, while the black Americans treat this as a normal pattern and recycle the fillers to the beginning of an utterance. The meanings of these norms may be misinterpreted and this may lead to misunderstandings. So it is the participants themselves who need to assess these norms while interacting.

G – Genres

'Genres' are any categories of speech; such as lecture, commercial, poem, proverb, riddle, curse, and so on. Each genre has its 'formal characteristics' of some manifestation and may also contain some 'casual or unmarked speech' which is less visible, but can be recognized in context. Genres often occur in different speech events; for instance, a genre of chanting of women in Bihar state in India who are employed to perform in the weddings, family visit, and complaints to one's husband, and so on.

The proposed 'SPEAKING' model or the components of speech describes the fundamental communicative pattern of any types of speech. In addition, the notion of communicative competence initially proposed by Hymes has also been developed by other scholars in the ethnography of communication field. Saville-Troike (2003:18-20) says that communicative competence is everything that involves the use of language and other communicative modalities in particular social settings. It contains the notion of cultural competence as well as the knowledge and skills which speakers bring into a situation. Language is a part of the symbolic systems of which the systems of culture are the symbolic systems of meanings. In order to understand the meaning of linguistic behavior, the meaning embedded in culture needs to be interpreted. In addition, she discusses the interrelationship among social and institutional structure, language structure, and the cultural knowledge as follows.

> Ultimately all aspects of culture are relevant to communication, but those that have the most direct bearing on communicative forms and processes are the social and institutional structure, the values and attitudes held about language and ways of speaking, the network of conceptual categories which results from experiences, and the ways knowledge and skills (including language) are transmitted from one generation to the next and to new members of the group. Shared cultural knowledge is essential to explain the shared presuppositions and judgments of truth value which are the essential undergirdings of language structures, as well as of contextually appropriate usage and interpretation.
>
> Saville-Troike (2003: 19)

In order to achieve the goals of communication, we have to integrate our perception and interpretation of any crucial components, while interacting with others, with our own cultural knowledge/background and skills, and then implement appropriate or efficient strategies to communicate. In brief, she summarizes the shared knowledge for communicative competence in communication as follows;

a) Linguistic knowledge includes both verbal and nonverbal elements, patterns of elements as well as their possible variants and meanings in particular situations.

b) Interaction skills include perception of crucial features in communicative situations, selection and interpretation of appropriate forms, discourse organization and processes, norms of interaction and interpretation and strategies for achieving goals.

c) Cultural knowledge includes social structure, values and attitudes, cognitive schemata and enculturation processes that integrate necessary knowledge and skills to fit the requirements of the particular culture.

In sum, communicative competence is crucial in communication, as we need to deal both with the grammaticality and with the interpretation of the cultural facts that are embedded in the language. In this thesis, the portrayal of the language used for communication in audiovisual translation relates to Thai culture and society. Hence, I would like to discuss Thai language briefly in the next session.

2.4 Overview of Thai language and its syntax

Iwasaki and Ingkaphirom (2005: xv) state that Standard Thai (or Bangkok Thai), the national and official language, is used natively in the central region of the country, especially in Bangkok. This dialect is studied at school and used in all mass media. There are various levels of speech from the very formal written level to ordinary everyday conversation. In their book 'A Reference Grammar of Thai', they apply the functional linguistic approach in which actual language use is the key to grammar formation. The analyses made are based on a huge corpus of spoken data and non-technical written data which include informal conversations, interviews, group discussions, short stories and newspaper articles.

As the data of this thesis are the original English SL script and Thai TL translation scripts, there are three lexical areas which are crucial to many sociolinguistic aspects of the films; these express the characters' background, status, feelings and emotion, attitudes and relationships with other characters in each context and situation in the films. Three areas of lexicon to be discussed are the Thai pronominal system and address terms, Thai sentence particles and Thai interjections.

2.4.1 Thai Pronominal System and Address Terms

Thai society has a strongly hierarchical structure. The unequal relationship or 'phûuyày-phûunɔ́ɔy relationship' can be seen in every level and every part of the society; for instance within a family, in a workplace, in an organization, in a community, and so on. This kind of relationship relates to the age, gender, status or position, occupation and perhaps the kindness or indebtedness between the interlocutors or to the third party

mentioned. As a result, when a person interacts or associates with another person or group, the selection of appropriate pronouns and address terms is very essential as it shows the speaker's capability to respond properly to each interlocutor in each situation. The wrong choices of pronoun and address term may lead to dissatisfaction, offensiveness, or failure in communication. My discussion on this topic is partly based on the research of Cooke (1968) and Iwasaki and Ingkaphirom (2005). Cooke categorizes Thai pronominal reference into personal pronouns, kintype nouns and name nouns while Iwasaki and Ingkaphirom classify Thai personal reference terms into personal pronouns, personal names, kin terms and occupational titles. My analyses of this area are presented in Chapter 5 which includes section 5.3.1 Personal pronouns, section 5.3.2 Kinship terms and section 5.3.3 Other address terms.

2.4.2 Thai Sentence Particles

As mentioned in 2.4.1 concerning the hierarchical structure of Thai society, sentence particles are another area that are also closely interrelated with this unequal relationship in Thai society. They are used to express degrees of formality and a variety of meanings and feelings in the utterances. The use of Thai sentence particles also greatly depends on the interlocutors' age, gender, status as well as the context and the situation. Again, my discussion on Thai sentence particles is partly based on previous research of Cooke (1989), Peyasantiwong (1981) and Iwasaki and Ingkaphirom (2005). The study of Cooke discusses a plethora of resource of sentence particles, while Peyasantiwong also provides plenty of examples of all particles. Iwasaki and Ingkaphirom categorize them into a systematic framework. In Chapter 6, I present my analyses in four sections: section 6.3.1 Speech-Level Particles (SLP), section 6.3.2 Pragmatic Particles (PP), section 6.3.2 Question Particles (QP) and section 6.3.4 Particle Combinations.

2.4.3 Thai Interjections and Onomatopoeia

Interjections and exclamations are expressive devices that manifest the naturalness of human interaction. They are a part of speech which are mostly neglected or overlooked. In English, an interjection is a small word or non-word sometimes even with no vowel; (such as 'psst!' and 'sh!') that convey the mental state of the speaker as well as some other information about the addressee or a third party, while an exclamation can be a mono-morphemic word (such as 'Help!' and 'Fire!') or a multi-word expression (such as 'Bloody hell!' and 'Goddammit!'). In Thai, we have the term 'อุทาน' /ʔù-thaan/ which covers both interjections and exclamations in English. Observing the corpus of /ʔù-thaan/ in Thai provided by many scholars, I do agree with Kanjanawan (1988) that it is hard to

specify one particular interjection to express one particular feeling or emotion. The tone of voice and background of the person who exclaims, as well as the context or surrounds are all involved in the interpretation of the meaning of such interjection (see details in Chapter 7).

Since there is no one-to-one equivalence of interjections and exclamations between English and Thai, my analyses are based on the data in the film scripts in English and their translations in Thai. Some English interjections are retained in Thai translation due to the needs of lip synchronization in dubbing script. The typical Thai interjections are used when they semantically relate to the ones in English and the translator considers it as appropriate in the context.

Onomatopoeia or 'คำเลียนเสียงธรรมชาติ' /kham-lian-siăŋ-tham-ma-châat/ refers to words that imitate the sound of objects, human reactions or states, natural phenomena or the animal cries. Research about Thai onomatopoeic words conducted by Rungrojsuwan (2007) compiles a large corpus of Thai onomatopoeic words. However, a comparative study to those of other languages has never been done. In this research, I provide a brief comparison of some animal onomatopoeia in English, Japanese and Thai. As there is not much data about this area in my corpus, I suggest it for further studies.

2.5 Conclusion

In this chapter, I presented and briefly discussed related theoretical notions about translation and audiovisual translation, sociolinguistics and communicative competence, and Thai language and some areas of lexicon which are the focuses of this thesis. In relation to Chapter 4, in which I explain the foreign film industry in Thailand and the process from the beginning of the script translation to the dubbing and subtitling release, it is clear how the theoretical notions discussed in this chapter are interrelated to one another. The 'adjustments' in an audiovisual translation are sometimes unavoidable because of the cinematic constraints as well as the translator's concern for the audience to gain understanding and pleasure when watching the films. Hence, the translator needs to have both linguistic competence in order to deal with the meaning of the script as well as communicative competence to select an appropriate cultural reference in each situation.

Chapter 3
Research Methodology

3.1 Introduction

This project is applied research consisting of two parts; an analysis based on written data, which is written English scripts from Columbia TriStar Buena Vista Films (Thailand) Ltd., as prepared by me from copies of the films, also subtitling scripts and dubbing scripts, partly from the film company and partly prepared by me from copies of the films, and interviews and studio observations in which qualitative data was collected from primary sources and personnel in the Thai translation and film industry.

The analysis emphasizes linguistic pragmatics in relation to sociolinguistics. The language used in the cartoon scripts is mostly natural language used in daily life. The researcher analyzed script translations from a Thai sociolinguistic perspective, including Thai pronominal reference and address terms, Thai sentence particles and Thai interjections.

3.2 Data

The followings are details of the data which are from the interviews and the written scripts.

3.2.1 Interviews

Seven informants, who cooperated in the interviews, included four freelance professional film script translators, two personnel from Columbia TriStar Buena Vista Films (Thailand) Ltd., and one dubbing director who is also a dubbing artist himself. They all are adults over 18. All details of this research including protection of all the rights and welfare of informants as participants of the project had prior ethics approval from La Trobe University and I replied to queries of the participants and clarified any unclear points until they completely understood and were willing to join the project. I made an appointment with each of them and requested permission for voice recording of each interview. The dubbing artist also allowed me to take photos of the dubbing studio while explaining details of the dubbing process. I sent relevant documents to all informants in advance which are 'Interview Questions' *(Appendix A),* 'Participant Information Sheet' *(Appendix B),* 'Consent Form' *(Appendix C),* and 'Withdrawal of Consent Form' *(Appendix D).* All informants agreed to participate in this project by signing the 'Consent Form', and only one informant preferred to remain anonymous. Among the informants who were approached, there was one translator who was unavailable for a face-to-face

interview. I then sent all documents to her via electronic mail. She agreed to give an interview on the phone, but did not have a chance to sign a physical 'Consent Form'. She gave consent by electronic mail.

I contacted another translator by phone, but she refused to give an interview as she was very busy submitting her book to a publisher before an upcoming book fair. She was not only a translator, but a well-known poet and a writer. So she was unavailable during the time of my fieldwork trip in Thailand. There were no other refusals.

The data from the interviews as well as the studio observations are a supplementary part of the data analysis, especially concerning the issues that affect the film translation as a whole. 'Brief details of the informants/interviewees' are also provided in *Appendix E*.

The interviews were conducted during my fieldwork trip in Thailand in 2008, with prior approval from the La Trobe University Human Ethics Committee.

3.2.2 Written scripts

Three versions of copyrighted scripts (English, Thai Dubbing, and Thai Subtitling) of five titles which were analysed include;

1)	Brother Bear	(released in 2003)	85	minutes
2)	The Incredibles	(released in 2004)	115	minutes
3)	Chicken Little	(released in 2005)	90	minutes
4)	The Wild	(released in 2006)	173	minutes
5)	Cars	(released in 2006)	116	minutes

The English original script normally contains the reel number, page number, time code and an indication if it is a preliminary or final script. The description of the scene, situation, characters' emotions as well as the explanation of some difficult terminology and slang are also provided by the script making company. In this thesis, the English original script is not presented because I did not get it from the company in Thailand due to some archival problems discussed in the 'Limitations of the study' section. The Thai dubbing scripts *(Appendix F)*, include the film's title, reel number, page number, description of the situation, and explanation of characters' emotions for the dubbing artists and are presented in a conversational pattern. Before the dubbing process, the dubbing director and the artists as well as the technician in the dubbing studio will agree upon the time code for each utterance and manually mark it with a pen/pencil on the dubbing script, so every party conducts the dubbing process smoothly. A sample Thai subtitling script is presented in a numerical pattern with the film's title and frame number *(Appendix G)*.

The translated script is sent to the subtitling lab in order to prepare the subtitling script for censorship and/or a sneak preview before the final production. Details of these processes are described in Chapter 4, section 4.2, on 'Roles of relevant parties'.

3.3 Analytical Methods

The interviews are divided into three sub-groups of questions which mostly relate to each group of informants. The first group of informants included two personnel from the film company who explained and discussed the foreign film distribution industry in Thailand, the duties and responsibilities of the relevant parties, and the technical processes of dubbing and subtitling productions from the beginning to the release of the film. The second group, which was the dubbing director/artist, presented in more detail the dubbing process in the studio, and the limitations and constraints of the dubbing artists in relation to the dubbing script. The last group is the film script translators who gave their opinions and comments on the methods and techniques of the translation as well as solutions to each problem from their own experiences in this job. Although each informant tried to provide the information about their own duties and responsibilities as much as they could, there was some overlapping information due to the interrelation of their work as a team.

After I finished all interviews, I transcribed all recordings and created the database, so that I can refer to it correctly when analyzing and writing up Chapter 4. Some interviews took up to or over three hours, as there were many relevant questions coming up during the discussion with the informants.

For the written text analyses, I quoted the utterances in the English original script and the translation script (either dubbing or subtitling or both versions) based on the three focused areas of this study. Examples used always indicate the film's title, the specific translation version and the character who spoke that utterance, so that it would be easier to trace back the information to the film and the scripts, as each film contains from one thousand to one thousand five hundred lines of translation. Phonetic symbols are used to transcribe the Thai translation version, along with the glosses of each word in English.

3.4 Data Analysis

The data from the interviews is discussed in five sections: *Roles of relevant parties, Translation process, Translation theories and audiovisual translating experiences, Qualifications of a good audiovisual translator, Problems in translation and limitations, and Other relevant problems.* Some sections use figures or quotes from the informants for a better understanding throughout Chapter 4. All the information from the interviews is

discussed concerning the foreign film industry in Thailand and its processes from soundtrack to dubbing and subtitling release. The information from the interviews was very beneficial for my analyses in the other chapters because it provides crucial information to help understand better the end result of the translation scripts.

In Chapter 5 to Chapter 7, the written scripts are analyzed according to each chapter's framework. Below is an example of raw written data from dubbing text.

Example 1   Mr. Huph: Sit down, Bob. I'm not happy, Bob. Not happy. Ask me why.

Dubbing: *nâŋ   sìʔ   bɔ́p ,   **chǎn**   mây   hǽp-pîi   lɤ́ɤy   náʔ ,   mây   hǽp-pîi ,*
            sit   PP   Bob   1Sg   NEG   happy   PP   PP   NEG   happy

thǎam   síʔ   tham-may
ask   PP   why

The above example is in Chapter 5 about the pronominal system and address terms. In each example, I quote the English original script and the name of the character who speaks it in the first line. Then, the dubbing or subtitling version in Thai is transcribed in phonetic alphabet in italics in the second line. The third line is the glosses of each Thai word presented in the second line. The information on the abbreviations as well as the Thai phonology system shown in the glossary is respectively presented on page X and page XI. In the analysis, I always indicate from which film this example is quoted and also describe the situation of the scene before analyzing why such a form is used. The target form analyzed, which in this case is the first person pronoun /chǎn/, is made bold, so that it is more easily noticed.

Example 2   Mr. Incredible: Certainly, ma'am, but I suggest you stand clear.

Subtitle: *yin-dii   **khráp** ,   chuây   yɯɯn   hàaŋ   hàaŋ   náʔ   **khráp***
            pleasure   SLP   help   stand   far   far   PP   SLP

In the second example, the analysis is focused on /khráp/, a 'SLP' or Sentence-Level Particle, which appears twice in the sentence and are also bold. However, /ná/ which is another type of particle called a 'PP' or Pragmatic Particle, is not bold as it is not discussed in this particular instance.

3.5 Limitations of the study

There are some limitations of this project which are described below.

1) Copyright data were selected with permission by the authorized company. The researcher did not choose the scripts freely.

2) The researcher had to transcribe the English scripts from CD-roms due to an archival problem in the authorized company. As a result, details for the translator as normally provided in the hard copy script were not available. These notes contain definitions and explanations of slang terms, colloquialisms, familiar quotations, references to famous or historical persons, wordplay and double entendres, and other cultural references or situations where clarification may be needed for the foreign audience.

3) The proposed interviews and studio observations depend on the company and participants' cooperation. Some prospective informants were not available during my fieldwork trip. So the total number of interviewees was limited.

3.6 Conclusion

This chapter has briefly discussed the data used, presentation of examples from the data, and the limitations of the study. In the next chapter, I will present in detail on the foreign film industry in Thailand. Data acquired from the interviews is discussed.

Chapter 4

Foreign Film Industry in Thailand: a thorough process from soundtrack to dubbing and subtitling release

4.1 Introduction

After a film has been released, it is inevitable that relevant parties in the foreign language film industry will review the "outcomes" such as ticket revenue and comments from the viewers on Internet forums. The most popular issue discussed online is about the effectiveness of the film script translator and dubbing artists. However, the 'outsiders' who do not know the process of preparing foreign films with English soundtrack for release with Thai dubbing or subtitles might unkindly criticise the outcomes of each film release.

The researcher, who has no previous background on the 'insider' process, is eager to know what are the relevant factors which impact on the translation of the film as it appears on the screen in Thailand. The researcher gained useful background knowledge during the fieldwork trip between July and September 2008. All interviews with translators and other relevant personnel provided interesting and insightful information for this study. The information from interviews revealed processes that are hidden and beyond what audiences see on the screen.

Separate studios in the USA formed a joint venture for film distribution in Thailand under the name of Columbia TriStar Buena Vista Films (Thailand) Ltd., 'the Distributor'. The researcher is grateful for the crucial support provided by Distributor's Director of Sales and Distribution and her subordinate to facilitate data gathering for this thesis. The Director of Sales and Distribution introduced the researcher to many relevant personnel who in turn agreed to be interviewed. The researcher would like therewith specially to thank all interviewees for their kind cooperation and beneficial data from their direct experiences. Additionally, in order to make the data clear and traceable, each interviewee is numerically mentioned and the brief information about the interviewees is also shown in *Appendix E.*

4.2 Roles of Relevant Parties

Each party in the foreign film distribution industry in Thailand has a particular role, which might be slightly different in other foreign film distributors in Thailand in terms of

working process and details. However, general information informed with detailed explanation from participants clearly explains the procedures and solutions for possible problems or difficulties behind the scene. Social interaction within this community is interesting and really affects the final translation of the script. Details about this will be further discussed in this chapter.

4.2.1 Distributor

The information studied in this session was provided by Interviewee # 1 and Interviewee # 2. The Distributor[5] is a joint venture of foreign (Hollywood) studios, and plays one of the most important roles in this industry. The Director of Sales and Distribution for the Distributor must consult with her boss to plan annual budget and other correlated issues such as film line-up, target group, market and so on. They also manage business cooperation and negotiation in terms of income with the cinemas. In-depth details about the issues mentioned are commercially confidential.

Figure 4.1 Step 1: Trailer and script for trailer dispatched from studio

The Hollywood studio sends the trailer and its script to the Distributor in Bangkok which may or may not be passed to the contracted film script translator.
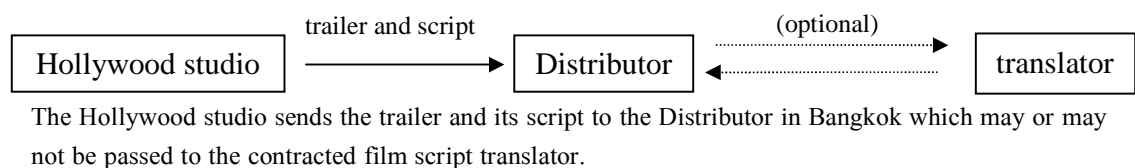
According to **Figure 4.1**, the Distributor obtains a trailer, or a few-minute sample movie for advertisement, and its script in order to promote the film earlier to the mass media before each film is actually released. The senior officer of print services, who works as a coordinator with the translator and relevant technical studios, translates the trailer's script, because during that period, the distributor has not yet decided which official translator to choose for that film. Another reason is the senior officer of print services must create some Thai advertising statements or taglines which are used to promote the film along with the trailer. Taglines or slogans are short phrases that should be catchy or enticing. They are used by film studios and marketers to advertise and sell a movie. They normally sum up the plot, tone or themes of a film. At this stage, some other distributors may choose an appropriate translator to do this instead.

---

[5] Six Hollywood studios agreed to have three joint-ventures for marketing and distribution in Thailand for best results in synergy with shared resources, personnel and bargaining power. Those joint-ventures mentioned as "Distributors" are

    1) Columbia TriStar Buena Vista (Thailand) Ltd. or CTBV

    2) Twentieth Century Fox and Warner Brothers

    3) United International Pictures or UIP

Figure 4.2 Step 2: Original scripts and sample movies dispatched from studio
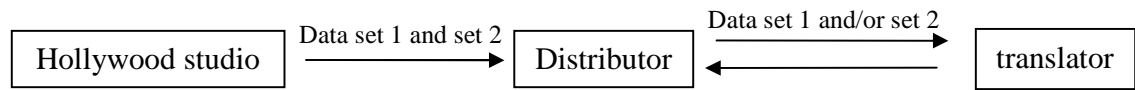
Data set 1 (Smart Jog + English dubbing script) and set 2 (Screening Print + English subtitling script) are sent to the Distributor in Bangkok who will consider whether to send both sets or only set 1 to the translator.

As shown in **Figure 4.2**, one or two months before the film release date, the distributor will get two separate English original scripts and sample movies from the studio abroad. 'Data set 1' includes 'Smart Jog', the sample movie sent downloadable via the internet, and an English dubbing script which is called 'Combined Continuity Script' or 'Dialogue List Script', presented in a conversational pattern with the names of the characters. This kind of movie is intentionally obstructed by dark strips or letters running across the screen from time to time to discourage piracy of the unreleased film. The translator will receive 'Data set 1' in order to translate it into a Thai dubbing script. Both movie and script of this type will be sent to the translator prior to the subtitling script because dubbing translation is more difficult and time-consuming than subtitling.

'Data set 2' includes 'Screening Print', the sample movie without obstruction, and an English subtitling script which is called 'Spotting List Script', presented in a numerical pattern without the name of the characters. The distributor will send a copy of this sample movie to a lab for 'hot stamping' ,which is a technical method to prepare subtitles for the Film Censorship Board[6] in the Ministry of Culture and/or for the press preview release. The translator will obtain 'Data set 2' in order to translate it into Thai subtitling script. The translation of subtitles is normally finished earlier as it is much easier than dubbing translation and it needs to be sent for censorship. Actually, the distributor can send either the film with dubbing or subtitles for censorship. However, the distributor prefers sending the one with subtitles due to the possibility of piracy. The film dubbing is commercially confidential.

---

[6] Film Censorship Board or 'คณะกรรมการพิจารณาภาพยนตร์และวีดิทัศน์' is a committee appointed by The Film and Audio Visual Office, Ministry of Culture, to consider and censor films before release. Currently, there are five Film Censorship Boards and each board consists of seven members. Four members from the governmental sector usually include the high-ranking representatives from the Ministry of Education, Department of Religious Affairs, Ministry of Culture, and so on. The other three members from the private sector are honorable experts in films, cinemas, TV, and art; such as a university lecturer in film studies or mass communication, a film director, a representative from The National Federation of Thai Film Associations, and so on. The board will resolve to pass a film to release by a decision vote of 4:3 or more.

Not every film has both dubbing and subtitling scripts in Thai. The main reason for dubbing in Thai is to serve the target group viewers of C+ and down[7]. Films which are dubbed into Thai include big dramas and box office ranking films, (such as James Bond 007, Spider Man, and so on) which the distributor expects may earn high revenue. Distributor management will have an internal meeting after watching the film and decide whether this film needs to be dubbed into Thai. Dubbing is a lot more expensive than subtitling. The distributor needs to pay more to the translator for a dubbing script translation, dubbing studio costs including dubbing artists, dubbing director, mix-down engineer/technician, and so on, and production cost of multiple copies of films to be released in many cinemas. If the distributor management committee decides that the film will not be dubbed in Thai, the English subtitling script will be sent to a contracted film script translator. The completed translation is sent back to the distributor, then the screening print will be sent to the hot stamping lab for making Thai subtitles. Hot stamping is a technical method whereby the letters are dipped and moulded into chemicals and burnt into the film to show the letters. This method is no longer common in the USA and Europe even though the cost of production is much cheaper compared with the laser spotting method or laser etching method in which a laser is used to engrave subtitles on the film. This method is much more expensive and not available in Thailand. The distributor in Thailand uses this cost-saving method because subtitled copy will be used only to pass the censors' assessment and quality control prior to clearing the final subtitled film for release and/or in some cases, to use as a sneak preview for the press before the actual release date. When the distributor obtains the original English script (for dubbing and/or subtitling), they will meet with a contracted translator to discuss the tone and mood of the film, and the special focuses such as pronominal terms, foreign technical and loan words, tone of the story, and so on.

The distributor will give the translator around one week to accomplish the translation if it is urgent. If it is not very urgent, this period may be extended to two weeks. On occasion, there might be some extremely urgent situation when the translator must finish the translation in a day or two.

---

[7] 'C+ and down' means a group of viewers who are less educated in English. They may live in the outskirts of Bangkok or in other provinces. They prefer Thai dubbed-over films as they do not want to read Thai subtitles. Some might not be fully literate or may feel more relaxed and prefer a film dubbed in Thai by talented dubbing artists or their favourite famous actors/actresses. Another group of viewers is B+ and up which is more educated viewers. They prefer watching English soundtrack movies and read Thai subtitles from time to time. Films of the latter type are often cross-culturally sarcastic or black comedy. For bilinguals or viewers who can use English like a native speaker, there is an A+ group who normally watch the film in its original English soundtrack.

The senior officer of print services checks the accuracy of the translation, as well as other limitations, such as lip-synchronisation in the dubbing script and length of statement in the subtitling script. The translator and the distributor collaborate to develop the scripts. In some cases, the distributor does translating work by directly changing words and phrases to make the translated script match the distributor's preferences for special focus in the film.

The corrected translation scripts are then sent to the hot stamping lab for subtitle production and/or to the dubbing director for the dubbing process in the studio. The production lab will merge all the elements together as a final print only after the approval of the hot stamping subtitled film and censor clearance from the Film Censorship Board, and dubbing over print from the dubbing director. The elements included in this final merging process are:

1) Negative film or film with consecutive pictures delivered from the foreign studio
2) Sound negative film or film with overdub and sound from the Thai dubbing studio
3) Overlay film or film with subtitles made by a computer program from the Thai subtitling lab (not the laser spotting method)

The finished film from the production lab is the release version. Details of the production procedures are manifested in **Figure 4.3-4.5.**

Figure 4.3 Step 3: Subtitling production
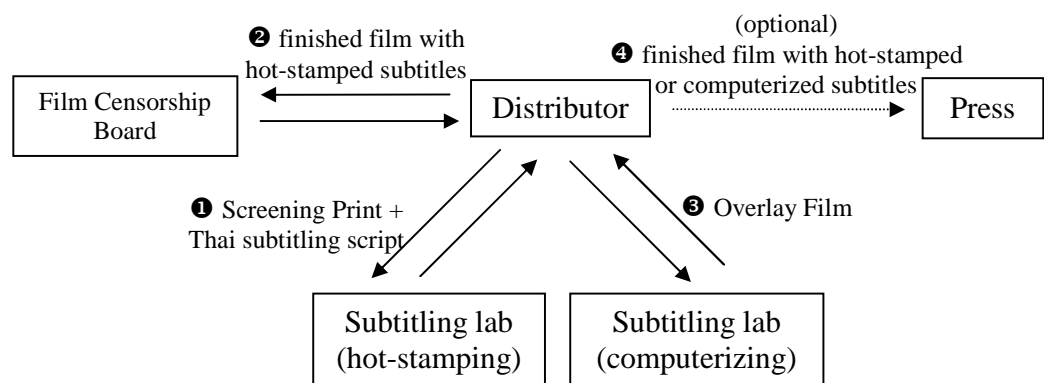
In ❶, the distributor sends the Screening Print and Thai subtitling script to the hot-stamping lab before sending the finished film for censorship to the Film Censorship Board in ❷.

After the censorship screening, the distributor makes the final revision on the script and sends it to the computerising lab in ❸ in order to make overlay film, the film with computerized subtitles.

In ❹, the distributor may release the hot-stamped film for a sneak preview to the mass media or merge the overlay film with the negative consecutive pictures film before the release.

Figure 4.4 Step 4: Dubbing production
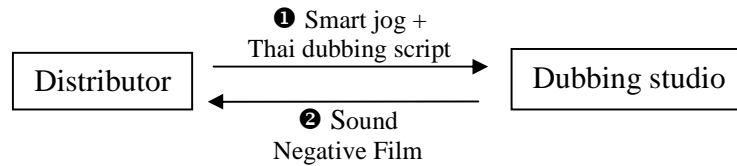
The distributor sends the Smart Jog and Thai dubbing script to the dubbing director and dubbing artists as in ❶, and the finished Sound Negative Film will be returned to the distributor as in ❷. The internal process of the dubbing studio is discussed in 4.2.2.

Figure 4.5 Step 5: Released film production
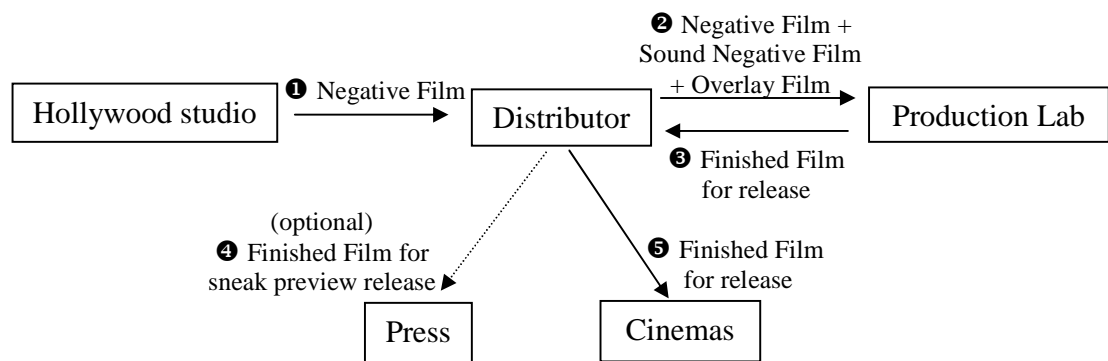
The Hollywood studio sends negative consecutive pictures film to the distributor in ❶.
The distributor then sends three reels of film; negative film, sound negative film, and overlay film, to the production lab to merge them in ❷. The finished film will be sent back to the distributor in ❸ in order to release to the mass media in ❹ or show in the cinemas in ❺.

4.2.2 Dubbing Director and Dubbing Artist

The information in this session was provided by Interviewee #3.

Dubbing is another component which the distributor pays much attention to, especially for films to be released in the cinemas, which are considered to be more serious than the ones dubbed onto DVDs or shown on cable TV and so on.

After the dubbing director is contacted by the distributor, he will form a team of dubbing artists or arrange a casting process. This is dependent on the needs of the distributor in Thailand or the studio abroad. If it is the latter, the Hollywood studio may send some dialogues from a couple of scenes for each character or let the dubbing director choose the scenes to cast by himself. After the casting process, the recordings will be sent back to the distributor and/or the studio in order to select the most appropriate voice actors since they will know better which talents or vocal characteristics they like. For animation cartoons, the distributor and/or the Hollywood studio might choose famous Thai teenage

actors/actresses to dub over, as they can help promote the film. Although their voice quality might be ill-matched, this marketing strategy works well with cartoons. Exaggeration is more acceptable and makes the fantasy more fun and enjoyable. Conversely, viewers prefer professional dubbing artists for films starring human beings, as they are more talented in giving realistic voice acting and have better vocal textures which are well-matched to the characters. If possible, they will try to match the voices of professional dubbing artists to the original actors. However, this might not be practical because there are not many dubbing artists in Thailand who have high performance and are well-known. There are some famous Thai actors/actresses who also work as professional dubbing artists.

The dubbing studio consists of two rooms. One inner room, which is a very quiet room, is for the dubbing artists with a TV, microphones, and some other equipment (see Figure 4.6 and 4.7). The outer room is for the dubbing director and the sound engineer/technician with recording and mixing workstations and a TV (see Figure 4.8 and 4.9). These two rooms are air-conditioned and are joined by a see-through glass window. So the dubbing artists and the dubbing director can see each other and may send signals or non-verbally communicate while the dubbing is being carried on.

Figure 4.6: Inner room for dubbing artists.

Figure 4.7: Equipment to prevent puffs of air of the dubbing artists while dubbing the voice

Figure 4.8: See-through glass between two rooms.

Figure 4.9: Outer room for the dubbing director and the sound engineer/technician
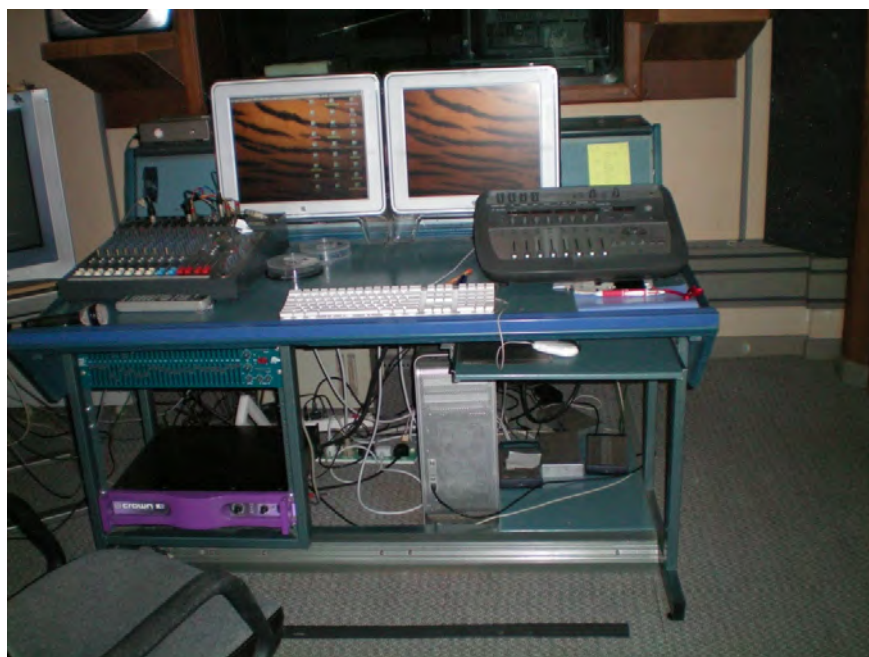
Before the dubbing process starts, time code of the dialogues will be noted down on the Thai translation script so that the artists will know the cue and the exact timing to speak. While the artist is speaking, the pictures on the TV screen in both rooms are shown simultaneously and all relevant parties help one another to check the lip-synchronization, speed and volume of dubbing, acting and so on. The time code mentioned is very important for the foreign language dubbing process, since the dubbing artists need to synchronize the lips from the SL to the TL which may be far different in many ways. In the English dubbing script, details of the film reel, starting and ending times and duration of each statement (in minutes and seconds) shown in one frame, are included. The translator needs to pay attention to the duration of each frame as well as the syllable counts in each statement. If the lip movement of the characters does not match with the words or statements of the translated script, they may delete, increase, shorten or lengthen the syllables or words in each statement to make them fit better in each scene. The main qualifications for dubbing artists are the ability to read quickly, pronounce clearly and being highly literate in Thai as most of them are too busy to have a chance to read scripts earlier. Their high competency in Thai language is very crucial to the job. Usually, the only person who has a chance to read the translation in advance is the dubbing director. The dubbing artists will obtain their scripts just before their turn and may have 5-10 minutes to read before dubbing over. They do not even see other's characters' dialogue

and may never know the ending of the film if they dub for only some parts of the film. Most professional dubbing artists work full-time for a TV or cable TV channel, therefore they are not often available for dubbing for films which have unpredictable working schedules. Only some professionals who work as freelancers are available for this business as they may need to spend several days in the dubbing studio and must be ready for any further calls for fixing up the dubbed recording.

Nearly all dubbed films released in the cinema require individual recording. Although we may understand that there are dialogues between two or among many characters on the screen, the recording is made one by one from each actor and mixed later in the dubbing studio. The remixing is easier as the sound engineer/technician can control and adapt each individual voice recording with any additional sound effects and so. The dubbing artist just voice-acts alone in the recording room in front of the TV while looking at the script in one hand from time to time.

Normally the dubbing process of a film will be finished in about 5-7 days depending on the difficulties of each film. For example, "Da Vinci Code" (released in May 2006) is a film with long, speedy, and much descriptive voice-over and conversation. It took much more time for the main actor to finish and needed a lot of takes. Another factor which affects the duration of this process is whether the script is preliminary or final. There are some occasions when a revised script arrives and the dubbing studio must conduct a repair session. For some blockbuster films, the distributor and/or Hollywood studio will also send a dubbing supervisor to co-direct with the dubbing director and/or the representative from the distributor in Thailand to control the integrity of the film. The dubbing supervisor needs not understand both languages, but he/she will work closely with the dubbing director and the technician for the overall quality of sound editing and mixing processes.

4.2.3 Translator

There is a very limited number of professional film script translators in Thailand. There are fewer than 10 translators whom Thai foreign film distributors consider as having acceptable skills and credentials to translate film scripts for release in the cinema. These translators do not work for all distributors depending on their available schedule. Many other film script translators work for the DVD distribution companies, cable TV channels, and so on. The film distributors do not risk hiring unknown translators and do not reduce costs, but hire only the well-known workers in this industry who they used to work with. Some translators have been working for more than ten years for the distributors and have

translated hundreds of films. This shows the high quality and credibility of the translators that the distributors value. Once the distributor agrees to hire a translator and gives him/her a deadline, it is impossible to postpone due to the release schedule of a film.

Each professional translator has his/her own style of translation; not only the way he or she translates, but the language style used. The distributor will select a translator by matching his or her talents with each genre of film. For instance, for an epic or legendary film the distributor may hire a translator who is also a poet and an award-winning writer. This translator has a great talent of choosing 'classy words' that suits the film's genre. The distributor may hire a male translator for a film that incorporates African-American slang and expressions, and so on. Details of the matching characteristics are known among distributors and translators.

When the distributor decides who should translate the script, the translator will be contacted in order to check availability and schedule to submit the translation. The completion of translation, dubbing and subtitling processes may be within one or two months, therefore it is not an easy job and needs professional administration. All film script translators therefore need to work freelance so that they have flexible time and are available anytime for the jobs assigned, due to short deadlines. The earnings they get are reasonable compared with white-collar workers' salary.

4.2.3.1 Qualifications of a good film script translator

Every interviewee agreed that the code of ethics of this career in terms of keeping confidentiality of the sample movies and the scripts is considered as highly crucial and necessary. There is a formal contract between the distributor and the translator. However, in some circumstances, there might not be such a document, but a verbal contract based on "trust" in the translator. Interviewees # 6 and # 7, who have background experience in film production and dubbing, thought that a good film script translator needs to not only be literate in English and Thai but also understand the "language of the film". If the translator realizes the objectives of that film or the messages conveyed through the statements or actions of each character, he/she will be better able to render the original script of the source language into the translation script with natural or idiomatic target language. Interviewee # 5 also suggested that the translator should maintain updated knowledge about world news and trends; such as innovative technology, world-famous people and things, scientific or medical discoveries, cultural changes, slang and jargon of teenagers and so on. She had a little notebook to jot down these interesting things which might later be useful for her work. Interviewee # 7 compared a good script translator as "an interpreter" who interpreted the contents or dialogues in the story and replaced them

with her own words. The translator needs to know the genre of the film, the target audience, the feeling and emotion of the characters, the atmosphere of the scene, and the situation in each context before choosing the most appropriate translation to make it more enjoyable. She said she would be happy if the audience enjoys the film.

Being enthusiastic in researching about unknown or uncertain information from various sources is another factor of concern to all translators, as they work individually at home without a translating team. Dictionaries, internet search engines, books, articles, and experts in the particular field are great resources for this research.

4.2.3.2 Translation theories and translating experiences

High competency in both SL and TL as well as translating experience and regular practice are crucial components to successful work as a professional film script translator. Without any background in translation study or theory, the translator is still truly accepted as long as his/her work brings joy and contentment of the film to the audience. The interviewees agreed that it was worth the effort to know that the audience really enjoyed the film they translated.

Most script translators have a wide range of experience in translation. Some have worked as translators and adaptors in cable TV channels or in DVD companies or as a playwright or as staff in Thai filmmaking team. They then have been accumulating their knowledge and long term experience about the background and nature of film, which enhances their capability in this career.

Film script translation, or "audiovisual translation" as it is called by some academics, seems to be "another field of art" for the professionals. The translator is encouraged to add, delete, omit, change or adapt any content when necessary or if it may lead to a better understanding or contentment in the audience. This particular style of translation may not be considered as acceptable or normal by translation academics. It is said that "idiomatic translation" or the translation that is both a grammatically and lexically accurate reflection of the SL naturally rendered into the TL is the goal of the translator. Nonetheless, the researcher believes that other styles of translation such as literal translation, modified literal translation, or free translation often considered as "unacceptable for most purposes", are all possible for film translation, even mixed in one piece of film translation work. Although there is no exact formulaic pattern for film script translation, the well-practised translators who encounter difficulties in their work will find the best solution to the problems. This depends on good timing and suitable technique which they would use in each situation in real practice.

In this regard, Interviewee # 5 gave the researcher an example of her recent translation of the film 'The Death Race' (2008 released version) which manifests how the translator dealt with the problems arising. In the story, the protagonist is asked to go on a death race, but he actually would like to turn his back on the race to bring up his child instead. Her first draft of translation was adjusted to a certain extent according to the original script. However, she was asked to edit it in a more precise way, as the distributor believed that the audience might not understand it at the first viewing of subtitles or the first time they heard the dubbing. There are many limitations which are considered as a hindrance to translation and these will be discussed later in this chapter. An example from this translation is presented below.

Original script: If you decided that out there on that track is where you belong, it would be the most unselfish act of love I've ever seen.

Draft translation: *thâa   chii-wít   nɔ̂ɔk   **sa-nǎam-khɛ̀ŋ**   khɯɯ   thîi   thîi   khun*
    if   life   outside   racing field   be   place   where   2Sg

khuan   yùu ,   kɔ̂ɔ   khoŋ   pen   kaan-siǎ-sà-làʔ   thîi   yîŋ-yày
should   stay   then   may   be   sacrifice   that   great

Final dubbing: *thâa   naay   khít   wâa   càʔ   lɤ̂ɤk   **khɛ̀ŋ**   rót ,   lɛ́ɛw   pay*
    if   2Sg   think   that   will   quit   racing   car   then   go

***liáŋ**   **lûuk**   làʔ   kɔ̂ɔ ,   man   khoŋ   pen   khwaam-rák   thîi   siǎ-sà-làʔ*
bring up   child   PP   then   3Sg   may   be   love   that   sacrifice

thîi-sùt   thaŵ-thîi   chǎn   khɤɤy   hěn   maa   lɤɤy
the most   so far as   1Sg   used to   see   come   PP

(If you think that you will stop racing cars and go back to bring up your child, it may be the love that self-sacrifices the most I have ever seen.)

Final subtitles: *thâa   naay   khít   wâa   càʔ   ʔam-laa   **woŋ-kaan** ,   lɛ́ɛw   pay*
    if   2Sg   think   that   will   farewell   circle   then   go

liáŋ   lûuk ,   ŋán   man   khoŋ   pen   khwaam-rák   thîi   siǎ-sà-làʔ
bring up   child   then   3Sg   may   be   love   that   sacrifice

thîi-sùt   thaŵ-thîi   chǎn   khɤɤy   hěn   maa
the most   so far as   1Sg   used to   see   come

(If you think that you will leave this circle and go back to bring up your child, it may be the love that self-sacrifices the most I have ever seen.)

From the original script, the audience may not understand well enough what the speaker means for 'out there on that track is where you belong' and might take a while thinking about its real meaning in the context. They may lose their concentration on the film. The

dubbing director commented on it as 'not really like verbal style in Thai'. The translator then helped interpret the script more explicitly so that it was clearly understandable from the first glance. Since the translator could not add any explanation in a footnote as in a book and had to be strict with the lip-synchronization and the time on screen, the script seems to be firstly interpreted and later rewritten with new words in the final translation to communicate with the Thai audience. From the draft translation, 'that track' is firstly replaced by /sa-năam-khὲŋ/ or 'racing field' which is literal from the original script. The translator interpreted the meaning of the draft translation of 'life outside the racing field' and came up with an edited version of 'stop racing car' or /lɤ̂ɤk-khὲŋ-rót/ in the final dubbing script and 'quit from this circle' or /ʔam-laa woŋ-kaan/ in the final subtitling script. We can see that the final translation form is completely different from its first reference to a car race track. In addition, it is also less literary as the translator also adds an explicit reference /pay liáŋ lûuk/ or 'to care for a child' which is absent from the original script. These adjustments make the translation more easily understandable for the viewers. The distributor was more satisfied with the final translation, as it was more understandable and communicated of both meaning and emotions of the scene.

4.2.3.3 Translation process

The scripts sent to the translator may be preliminary and there may be up to four versions or more before the final script, which may also need to be revised later. The early scripts may be a lot different from the final one. This depends on the studio abroad, because they may edit the film until the last moment they can. As a result, the time constraint becomes the ultimate limitation on the whole process, especially when the film has a schedule of "day ´n date", that is, it will be released in Thailand on the same day as in the US or nearly at the same time. As to preliminary scripts, some translators prefer not to translate them until the final one arrives, while others prefer to start translating the very first one so that they have more time to think about word choices, idioms and expression in Thai and so on.

According to the interviews, Interviewees # 4 and # 5 would like to get early preliminary scripts so that they have enough time to consider such issues, while Interviewee # 6 has put a request to the distributors for only the last two versions of a script. He mentioned that translating the preliminary scripts is "much more problematic" than the last final script as there would not be a lot of changes. The editing of the preliminary script takes a longer time than the translating procedures themselves. Like Interviewee # 1, Interviewee # 7 also prefers to translate only the final script because it is easier for her to work within the timeframe.

How does each translator work efficiently under time constraints? With a deadline which is unpostponable, each translator has his/her preference which makes it easier or faster to accomplish the work. Interviewees # 4 and # 6 would prefer to watch the film once without reading the script, while Interviewees # 5 and # 7 prefer watching the movie, reading the script and translating it simultaneously. Interviewees # 5 said that this method made her work exciting, as she was eager to know the next part of the story and then, she could also work faster. She would pause the CD from time to time while translating. Her first draft was like a rough idea she got from the movie and the script as the feeling and emotions of the characters in the scene were still fresh.

For the translation, Interviewees # 4 and # 5 will firstly translate the subtitling script. After that, they will replace the itemized bullets of Thai subtitling script with the character's name before adapting it to be well-matched with the lip-synchronization for a dubbing script. Conversely, Interviewees # 6 and # 7 prefer translating the dubbing script first before replacing the character's name with itemized bullet and later adapting it to a subtitling script.

4.3 Problems and Limitations in Translation

There are many problems arising before, during or after the translation due to many relevant factors, including some limitations in film script translation, which are considered a hindrance to the final translation. The following are problems and limitations to be discussed from the interviewees' experiences.

4.3.1 Time constraints

As previously mentioned, there sometimes is a fixed deadline for a film release due to "day ́n date" schedule. It is truly a hard job for the translator to race against the clock. According to Interviewee # 3, in some highly rushed cases, the translator may not obtain the script of the whole movie at one time, but may receive 3 reels and has to translate that amount, and give a partial translation back to the distributor for the dubbing process (normally there are about 5-6 reels for a film). The translation will be gradually sent for dubbing reel by reel. From the interviews, other translators also have the same the experience of this rushed translation due to causes such as illness of the contracted translator, delay from foreign studio, and so on. Some translators got only one day to finish a translation, while some others got one or two more days.

Time constraints affect the final translation a great deal. The translator was sometimes not very satisfied with his/her final translation. This is not a matter of accuracy, but more

suitable or beautiful word choices or expression of some sentences. Every translator also told the researcher that they sometimes called to ask the dubbing director or the subtitling lab technician whether they would be able to change some words or sentences. If it was possible, that would be preferable for the translator.

4.3.2 Problems with the sample movie

4.3.2.1 Hindrance on Smart Jog

The Hollywood studios and the distributors are very concerned about the piracy problem. They provide a community website which is accessible only at the office of the distributor with a specific password for each authorized person. The translator and personnel involved can watch the film with no hindrance there but they cannot take any data or film out of the office. This is not convenient for the translators, because most of them prefer working at home. As a result, the translator has to work with Smart Jog or a sample movie with some obstruction which has a particular code on each copy. Sometimes it is very difficult to translate the dubbing script as the translator cannot clearly see the lip movement of the characters in the scene. Interviewee # 5 mentioned one film she translated, "The Incredible Hulk", a film about a superhero who has a green body. The part with special effects in the sample movie was completely obstructed. The translator did not understand that scene, as there was no other description in the script. She had a chance to watch this part without obstruction shortly before the film was released.

This problem is even worse for the dubbing team, as there is sometimes the studio's name in a graphic pattern running across the screen or freezing like a backdrop which really obstructs the dubbing artists' ability to see the characters' lip movement. This obstacle is really annoying and may delay their work, especially for older dubbing artists.

4.3.2.2 Voice-over on the film

Each translator encounters different problems while translating from time to time. Interviewee # 5 mentioned her translation of a Mongolian dubbed film "Mongol" (2008), an Academy Award nominated epic film about the legendary Mongolian warrior and conqueror, Genghis Khan. The translator did not have any knowledge about Mongolian language and it was hard to find someone who knew this language in Thailand. She firstly got the film without any written script, but with English subtitles shown on the screen. She needed to translate it from those subtitles; that was a very difficult task due to the language differences between the dubbed Mongolian original and the English subtitles.

Sometimes the conversation was very long, but the subtitles shown were much shorter and vice versa. The researcher also discusses this later again in this chapter, section 4.3.6.1.

It was hardly possible to make the dubbing translation perfect without knowing the source language. The worst case was on the voice-over of yelling in the fighting scenes which the subtitles never included. She had no choice but to make up some words which matched with the lips, the emotion and assumption about the meaning of the context.

The other example was in a Spanish dubbed film in the scene of the assassination of the president. There seemed to be a lot of noises and voices of the crowd. People around sounded noisy and it was hard to detect what the crowd was crying out, especially when there was nothing described in the script. Nevertheless, the translator was able to ask for help from someone who knew Spanish. She also found a similar problem in the films about sports when the crowd was cheering and screaming. The sounds may be indistinguishable, but some words are needed for the dubbing artist to dub over into the sound negative film. If the translator does not provide this to the dubbing team, the dubbing director has to fill up the translation script himself. Normally, the translator does not want to make the dubbing team unsatisfied, as it risks his/her next job. If the dubbing team comments that the translation is a low quality one and they cannot work with it, this will badly affect the translator.

4.3.3 Problems in the original script

4.3.3.1 Script with little or no detail

Normally the translator will work with English scripts with detailed advice for foreign translators. These detailed scripts are prepared by specialist firms contracted by the Hollywood studios. The translator may encounter some difficulties in these scripts. In some cases there might be no detailed description at all, except for the dialogues or itemised subtitles. Consequently, the translator needs to search for more information from any possible source for his/her own understanding of the script. This process might be very time-consuming. In some cases, the translator may obtain only the scripts without video and find some mistranslation due to previous misunderstanding only when watching the movie later. The translation then may need to be reviewed and edited again. Interviewee # 6 shared his experience about a delayed movie. The distributor sent him only the script whilst waiting for the film from the studio abroad. He had to translate it without having a chance to watch the film until the last day before the deadline to submit

the work. He had to spend the whole night rechecking and editing some necessary points to make it smooth and proper.

4.3.3.2 Accuracy of the script

The original script may not be accurate, as commented by Interviewee # 5. As previously mentioned in 3.1, the film studio abroad does not prepare the script themselves, but a contracted specialist firm does. This problem may happen when a foreign language (other than English) is translated into an English script. In one case, the translator found mistakes when she was translating a Mandarin Chinese dubbed film with wrong translation script provided in English. Since she also knew Chinese, she translated according to the Mandarin soundtrack and clarified this to the distributor. Her sensible reason for this was that there might be some viewers who know the language and considered that she wrongly translated it if she followed the wrongly translated English script.

4.3.3.3 Morality issues on the script

One worrying concern of the translators was the appropriateness of the content of the film. A translator may refuse to do the translation if he or she considers the particular film may offend Thai morality or social ethical standards or 'not contribute anything good to our society' according to their viewpoint. The translator is assuming responsibility for Thai society. Some translators may agree to translate such films, but change some content in order to make it acceptable to the Thai audience. An example of this difficulty was raised by Interviewee # 5 when she translated the film "Love Guru" starring Michael Myers which included many risqué jokes about the elephant in the film. It was named "Bodhisattva" which refers to the Lord Buddha before his enlightenment period. This is a very sensitive issue for the Thais who are mostly Buddhists. The translator was very certain that it was most unacceptable if she would use the same name in the translated Thai scripts; as a result, she changed it to be 'คชสาร' or 'khót-cha-sǎan' which means 'elephant'. This translation is more acceptable to every party.

4.3.4 Technical limitations

4.3.4.1 Limitations of dubbing script

The translator may be concerned about the limitations of each type of script. For the dubbing script, lip-synchronisation is one of the most important things to consider. Some translators count the syllables spoken in each statement while others approximate roughly in their mind and translate according to their accumulated experience. This is up to each translator's strategy. Sometimes the translator needs to fill in some interjection or

onomatopoeic words to make the dubbing script fit the most with the lips in the pictures on screen. Words selected at this stage sometimes do not relate to the story. The words spoken by the voice actor must end at the same moment as the lip movement on the screen. If the translation does not fit well with the lip-synchronisation, voice actors as well as the dubbing director may seek revisions, delaying their work in the dubbing studio and increasing costs for the distributor. One example which was raised during the interview with representatives from the distributor is the word "IRS" which is the abbreviation of the Internal Revenue Service, the US government agency responsible for tax collection and tax law enforcement. Although the translator knows the real meaning of this word (perhaps from the detailed description in the script or from a search engine result), it is very difficult to translate it into Thai suitable for dubbing script with only a few syllables. The Thai translation should be as short as the original abbreviation. In this case, the translator used a Thai lexicon 'รัฐ' /rát/ which is a short form of 'รัฐบาล' /rát-tha-baan/ or 'the government'. Although this Thai word does not cover the whole meaning of the original form in English, it is acceptable as it makes sense to the situation in the film. In the original script, one character was told that he would be investigated and arrested by the IRS. The translator then had to render the meaning of this word into a very limited syllable word in Thai and this sentence was translated as in the following sentence.

naay	*doon*	***rát***	*siw*	*nɛ̂ɛ*
you	are done	**government**	arrest	sure

You will certainly be arrested by the government.

The translation should be understandable once the audience listen to the Thai dubbed over version or read the Thai subtitles, because they do not have much time to analyze the content while the story continues. The main objectives of the translation are to enhance understanding of the audience and not to obstruct the entertainment they will get while watching. Therefore, it should be very clear and concise.

4.3.4.2 Limitations of subtitling script

Another concern in translating a subtitling script is the length of each line. According to the distributor, technically there should not be more than 36-38 keystrokes in one line (horizontally measured). Keystrokes include punctuation marks and spaces. It is believed that the audience will be able to read this within 7 seconds. For the translators' practice, each line should contain no more than 29-30 letters (or 27-28 letters for bigger fonts). The subtitling script is different from the dubbing script as the former is based on an itemized pattern without names of interlocutors, while the latter has a conversational pattern with interlocutors' names. The length of subtitles depends on the total duration of time code on

each itemized subtitle. Each translator uses his/her own strategy to translate the subtitles; some translators set the right tab to be sure not to exceed the total keystrokes allowed, while other translators guess the length of translation. If the duration of the time code is long enough, the translator may consider separating it into 2 sub-items such as 1a and 1b which will be shown on screen in two separate frames. As a result, it is possible for the readers to read each line.

4.3.5 Problem of the speed of dubbing artist

The issue of the speaking speed of the dubbing artists is another factor which affects the translation to a certain extent. After the translator submits his/her final translation to the Distributor and it is sent to the dubbing studio, he/she might get some comments from the dubbing team. If some dubbing artist has a fast speed of speaking, he/she may find that the translation is too short and the dubbing team needs to find some other words to fill up the time. On the contrary, if he/she comments that the translation is too long, he/she needs to shorten the words or even rewrite the statement to make it exactly or better fit the lips. In some worse cases, if the translation script is not well-prepared for the dubbing and the dubbing team comments that they cannot work with it, and return it to the translator, this will affect the next task of the translator. If the dubbing process is delayed due to such a problem, the distributor needs to pay more for the rent of dubbing studio and wages of relevant personnel. As a result, the distributor may prefer another translator for their next film.

4.3.6 Problems about language

4.3.6.1 Difference in the SL and TL patterns

As mentioned in 2.2, Interviewee # 5 encountered the problem of translating from a dubbed foreign language other than English into Thai. Her task was doubly harder as she did not know the SL of the film which was Mongolian and there was no written subtitle script provided from the film company. She had to make a Thai dubbing script from English subtitles on screen. The conversation in some scenes was sometimes very long, but the English subtitles shown were much shorter and vice versa. The translator commented that the difficulty was caused by the huge difference of the nature of source and receptor language patterns. As a result, it was very difficult to make a dubbing script in Thai to synchronize the most with the lip movement on screen. In this case, the meaning of the source language text (Mongolian soundtrack) may have been lost to some extent while being rendered into the TL (English subtitles) and the script translator did not

realize it. The meaning of the text may deviate more from the original text after the translator needed to re-translate it into another language for Thai dubbing. The translator admitted that she had to make up some parts of the conversation in order to match the lip-synchronization better for the dubbing team.

The idea about the difficulty due to the differences of language patterns was supported by Interviewee # 6 as he commented on the characteristics of Japanese and Korean languages as wordy, since both languages may often use more amounts of words than English when conveying the same message. Hence, the subtitle script translation is much less difficult than the dubbing script translation, since lip-synchronization is not an easy practice to achieve.

4.3.6.2 Terminology

Although they have a variety of sources for researching vocabulary, both online and hard copy, the translators still have some problems with terminology. Interviewee # 5 shared her past experience when she worked as a script-rewriter and had to check the translation of a film about bypass surgery. She observed that the translator had a problem with medical vocabulary and did not translate it properly. Looking up vocabulary in a medical dictionary was not helpful, especially when the translator did not really understand the message or the content of the film. She then posted to ask about some technical terms used in the bypass surgery process onto a medical Internet forum. She was fortunate enough to have a specialized doctor who replied to her queries and explained even more since he had read that novel before it was made into a film.

Interviewee # 7 mentioned that the translation of film scripts is more or less difficult depending on the lexical usage and style of writing of the script writer. If the story is about something that the translators are unaccustomed with and might wrongly interpret, they had better consult an expert in that particular field. The interviewee gave two examples of her previous translation of "Armageddon" and "Tin Cup". The former film is about the drilling team which is sent to rescue the earth from an asteroid the size of Texas. In this case, she needed to consult a professional drilling engineer for many technical terms about drilling and geology so that she could understand the story thoroughly and do her work efficiently. The latter one is about golf. As the translator had no background knowledge about this sport's rules and regulations, she did not understand why the player who a got higher score would lose the game. After getting some more information from a person who played golf, she could understand more about the game and translate accurately.

The terminological problem is not only an issue of SL, but also the TL. Interviewee # 7 raised another problem which most translators encounter when the equivalent terminology in Thai is needed, but they are unable to find a correct or proper word unless they ask specialists. If the task was not limited by the time constraints, the translators would be able to research more and have enough time to select the best word choices and expressions.

4.3.6.3 Loan words and other cross-cultural concepts

The usage of loan words and substitutions for some other cross-cultural lexicon is based on each individual's perspective. The translation in this regard starts with the translator's cogitation before it is passed on to the distributor, who may agree or disagree with it. If it is the latter case, the distributor may change the translation themselves. Judging by the compliments and criticisms from the audience after film release, the translator and relevant personnel may learn a lesson to improve on better awaiting tasks.

Interviewee # 6 claimed that he would try his best to render the English original script into the most appropriate Thai lexicon, expression and/or substitute known among the Thais rather than using foreign loan words, unless it adversely affected the mood and tone of the film. He used to get negative comments from the Internet forum that he should not have unnecessarily used loan words when there were equivalent words in Thai to which the Thais were more accustomed. There might be some Thais who did not know the meanings of such loan words. On the contrary, those who preferred loan words commented that they disagreed when the translator would change words which people already knew into something else more typically Thai but not appropriate in such a situation. This accords with the viewpoint of Interviewee # 7. She normally used loanwords if those were generally accepted by the Thais but would try some other strategies to convey the message; such as giving a description and so on, when those words were not normally known or understood. Two other interviewees commented that it was difficult to specify which pattern was the most appropriate for each situation. The translation related to many factors and it was worthless to translate beautifully unless the audience understood the meaning. Therefore, the principal responsibility of the translator was to render the meaning of the original script to be most understandable to the audience in the translation script.

4.3.6.4 Passive voice structure

The passive voice structure in Thai is normally used when the subject of the sentence suffers from a negative experience or incident. The usage of passive voice structure in

Thai is considered inappropriate if it is a positive, pleasant or neutral situation. Below are some examples of idiomatic and unnatural Thai sentences.

1) *lɔ̀n   thùuk/doon   tham-ráay   râaŋ-kaay   mɯâ-waan*

   3Sg   PASS   assault   body   yesterday

   (She was assaulted yesterday.)

2) *khǎw   thùuk/doon   chɤɤn   hây   klàaw   paa-thà-kà-thǎa   pɤ̀ɤt   ŋaan*

   3Sg   PASS   invite   give   speak   speech   open   event

   (He is invited to give an opening remark.)

3) *khǎw   dâay-ráp   chɤɤn   hây   klàaw   paa-thà-kà-thǎa   pɤ̀ɤt   ŋaan*

   3Sg   receive   invite   give   speak   speech   open   event

   (He has got an invitation to give an opening remark.)

Sentence (1) is normal in Thai as the subject gets hurt from the incident, while sentence (2), though understandable and used more and more in Thai media, is not acceptable as a grammatical pattern by most Thai speakers. Sentence (3) is grammatically correct because the verb "to invite" carries neutral or positive meaning.

Interviewees # 5 and #6 agreed upon using standard Thai in their translation work, especially the subtitles which should be accurately spelt and grammatically correct. The problem of translation of the passive voice structure affects film script translation a great deal because it is so frequent in English. Details of this will be discussed further in section 7.2 below.

4.3.6.5 Double meanings

The translator may come across some difficult situations where a foreign language has a double meaning, and he/she has to make a decision on how to translate it. If it is literally translated, the other meaning which may be the key or more important may be lost. The translator who is experienced and has a keen sense of film language will consider the mood of characters, rhythm and continuation of the story, and finally, try to find a suitable translation for such situation.

Interviewee # 7 gave examples of double meaning in her translation of the Box Office hit film "Austin Powers in Goldmember" (released August 2002). As the film was full of naughty jokes which were hilarious but not explicitly indecent, it was very challenging for the translator to render the meaning and still pass the Censorship Department.

In one scene when Mr. Roboto, a Japanese businessman, was talking with Austin, the protagonist, in Japanese, there were English subtitles shown on the screen. Nevertheless, some parts of those subtitles were intentionally hidden by white-colored background,

Austin then needed some help from a sexy detective, Foxxy Cleopatra. She helped to interpret the Japanese soundtrack by moving obstacles from the screen, so that Austin (and the audience) could see the whole sentence.

When Mr. Roboto firstly spoke to Austin in Japanese, the English subtitles shown (items 4, 6, and 8) made Austin shocked and furious. But when Foxxy took off the white-colored background, the whole statements (items 5, 7, and 9) made Austin feel more relieved. The subtitles before and after moving the obstacles were as follows:

4) Please eat some shit

5) Please eat some shit*ake mushroom*.

6) Your ass is happy

7) Your ass*ignment* is *an un*happy *one.*

8) I have a huge rod

9) I have a huge rod*ent problem*.

The translator had to think how to translate the jokes the film scriptwriter intended to carry. The translated script should include the joke developing from some part of the sentence which sounded vulgar and startled Austin when he firstly heard it, but not be too coarse to pass censorship. Furthermore, the translation should end up with polite results in the script. The final translation of the script (5) and (7) is displayed in (11) and (13) which I also show Thai writing so that it is easy for everyone to compare.

10) Please eat some shit

เชิญ	คุณ	กิน	ดอ*
chɤɤn	*khun*	*kin*	*dɔɔ*
invite	2Sg	eat	penis

11) Please eat some shit*ake mushroom*.

เชิญ	คุณ	กิน	ดอ*ก***	เห็ด	*ชิทาเกะ*
chɤɤn	*khun*	*kin*	*dɔ̀ɔk*	*hèt*	*chí-thaa-kèʔ*
invite	2Sg	eat	flower	mushroom	shitake

Actually, the Thai word 'ดอ'* /dɔɔ/, a short form of the word 'กะดอ' /kà-dɔɔ/, in (10) is a taboo word which means the male genital organ. Although the word 'shit' in the original script does not have the same meaning as this word, the translator intentionally used this word in order to use the first part of the word 'ดอก'** /dɔ̀ɔk/, 'a flower'. In this case, the mushroom also uses the classifier 'ดอก' /dɔ̀ɔk /, so the meaning of a rude word of a male genitals becomes an edible plant.

12) Your ass is happy.

หน้า	คุณ	น่า	ปี้
nâa	khun	nâa	pîi
face	POSS-2Sg	eager	copulate

13) Your ass*ignment* is *an un*happy *one.*

หน้า*ที่*	คุณ	*ไม่*	น่า	*แฮป*ปี้
nâa-thîi	khun	mây	nâa	hǽp-pîi
duty	POSS-2Sg	NEG	probably	happy

In (12), the Thai translation means the speaker is eager to have sex when looking at the listener's face. The word 'ปี้' /pîi/, a Thai rude slang which means to have sex with someone which is normally used with animals mating, is changed to a loan word 'แฮปปี้' /hǽp-pîi/ in (13). After the translator changed the word 'หน้า′ /nâa/ to be 'หน้าที่' /nâa-thîi/, the latter word which means 'duty' has a comparable meaning with 'assignment' in the original script. Thus a rude meaning in (12) becomes polite in (13), as in (10) and (11) above.

The word 'คุณ' /khun/ in (12) and (13) is a short form of 'ของคุณ' /khɔ̌ɔŋ-khun/, meaning 'your'. Therefore 'หน้าคุณ' /nâa-khun/ means 'your face' while 'หน้าที่คุณ' /nâa-thîi-khun/ means 'your duty'.

14) I have a huge rod

ไอ้หนู	ผม	ใหญ่
ʔây-nǔu	phǒm	yày
penis	POSS-1Sg	huge

15) I have a huge rod*ent problem.*

ไอ้หนู	*บ้าน*	ผม	*ตัว*	ใหญ่ๆ	*ทั้งนั้น*
ʔây-nǔu	bâan	phǒm	tuaa	yày-yày	táŋ-nán
rat/mouse	house	POSS-1Sg	body	huge huge	all

The slang word 'rod' in (14) refers to a penis and is translated to a Thai euphemism of the male genitals 'ไอ้หนู' /ʔây-nǔu/. 'ผม' /phǒm/ in (14) and (15) shares the same possessive function as 'คุณ' /khun/ in (12) and (13). Thus, 'ไอ้หนูผม' /ʔây-nǔu-phǒm/ then refers to 'my penis'. After the word 'บ้าน' /bâan/ 'a house' is inserted, it adjusts the meaning to become 'บ้านผม' /bâan-phǒm/ or 'my house'. As a result, 'ไอ้หนูบ้านผม' /ʔây-nǔu-bâan-phǒm/ indicates to 'the rats living in my house'. Normally, the word 'ไอ้' /ʔây/ is an impolite title for a male addressee, especially if it is followed with an offensive word; such as 'ไอ้โง่' /ʔây-ŋôo/ or 'You, dumb!', 'ไอ้บ้า' /ʔây-bâa/ or 'You, crazy!', and so on (see more details in Chapter 5, section 5.3.3.2).

In this case, 'ไอ้หนู' /ʔây-nǔu/ is not actually impolite but sounds more affectionate when referring to a small and cute animal. Thai adults use the terms 'ไอ้หนู' /ʔây-nǔu/ and 'อีหนู' /ʔii-nǔu/ to address very naughty and agile little boys or girls as rat or mouse. The meaning of (15) in Thai translation hence means 'The rats in my house are all huge.' Thus in examples (4), (6) and (8), a rude meaning is converted to a polite meaning, as in (11), (13) and (15), but the exact meanings of the English and the Thai are quite different.

4.3.7 Other problems

4.3.7.1 Problem of the movies made from famous literary works and sequel movies

Interviewee # 6 mentioned difficulties when he translated the script of a film which was made from a famous literary work. The studio abroad requested the translator to study both English and Thai editions before translating the script. Some terms in the Thai translation edition were used at the studio's behest, as they did not require the audience to accept something different from their previous consumption. According to the limitations of space on screen in subtitle script and time for lip-synchronization in dubbing script, there might sometimes be difficulties in translating foreign cultural concepts which were unknown to Thais; such as western mythical creatures, rituals and beliefs, or so. These cultural concepts could be explained in more details in the footnotes of the book but not in the film script. The translator therefore tried his utmost to fit the studio's requirement within existing limitations.

For sequel movies, the film studio might presume that the audience would have watched or know about the prequel. As a result, there might be some points in the sequel which the audience who never watched the prequel were unable to understand. The translator was concerned about this problem, so he then inserted some useful information for better understanding of the audiences in any parts that he could.

4.3.7.2 Problem about back-translation

There might occasionally be some cases when the studio abroad tested the translator by letting someone else make a "back-translation" of the Thai translated script into an English version script. This testing is randomly done not only for the new translators but also for the experienced professional ones. According to Interviewees # 5 and # 6, the studio might want to check from time to time whether the translator can render perfectly well the meaning of the original script into the translated one.

As mentioned in section 6.5 about the translation of passive voice, this sentence structure in Thai is used only when the statement contains negative meaning, or else, the sentence

will be translated into an active voice structure for translated text. Consequently, the studio may wrongly think that the translator incorrectly translated the script when comparing the original script with the back-translation. In addition to the passive voice pattern, the back-translation may involve a different style of writing; such as in word choices, level of language usage and sentence structure. A lot of explanation of what, why or how the translator did the translation in that way may be needed when the studio inquires for more information.

4.3.7.3 Censorship and the Film Ratings System

A rating system for TV programs was implemented in Thailand in 2007 under control of the Government Public Relations Department, Office of the Prime Minister, after a long-running dispute between relevant parties. Although a rating system has been effective and utilized from 2 June 2008 onwards, the Film Censorship Board still remains in place and maintains the power to cut or ban films.

Every film must be viewed by the Film Censorship Board before being released in the cinemas. The board was previously under the Royal Thai Police and moved to be under the Ministry of Culture in June 2007. If any scene is considered "inappropriate" for the audience due to violence, nudity, profanity, coarse language use, and so on, the board can impose cuts in that scene, make it muted or blurred.

Censorship also affects the film script translation, especially if that film is viewed by the board as weakening the social order or agitating moral decency. It needs to be re-edited, cut before release or even totally banned. The "talk of the town" about this was "The Da Vinci Code" movie (released May 2006), which was protested against so that it would be banned by Thai Christian groups. The Censorship Board firstly ordered the excision of the last ten minutes of the film and changes to some subtitles according to the meaning and passages from the Bible which cast aspersions on Jesus Christ. The distributor, Columbia TriStar Buena Vista (Thailand) Ltd., then appealed to the board. The appeal panel of 11 members reconsidered the film and the final vote was 6-5 for the film to be released uncut. Nevertheless, some subtitles still needed to be cut and re-edited and there must be a disclaimer preceding and following the film stating that it was a work of fiction. Additionally, the Christian church provided 100,000 copies of a manual about Christianity to disseminate to the audiences and general public who read the novel and watched the film.

The translation of swearing and some coarse language is another concern for all script translators. Sometimes the film includes low status characters who are seedy or

uneducated. The language usage may be full of swearing and rudeness which is natural and realistic. Interviewees # 5 and # 6 admitted that it is difficult to keep the equivalent level of such language in Thai, as the Censorship Board will not allow it to be released. The best they can do is to try to keep the emotion of the character and the film but use less rude or offensive words. The distributor additionally helps the translator screen the translation before submitting it to the board.

4.4 Conclusion

According to the information from the translators interviewed, a successful film script translation has no exact pattern. Nonetheless, the awareness of film language; such as the atmosphere, tone and mood of the film, supplemented by an understanding of the characters' way of thinking and behaving, greatly help the translator. High competence in both SL and especially the TL makes the translation better.

In cooperation with other personnel working as a team, translators help the audience to enjoy watching the film from the starting point till the end. And that is the ultimate goal of everyone in this industry.

Chapter 5
Thai Pronominal System and Address Terms

5.1 Introduction

The pronominal system and address terms are an extremely interesting research area. There are many previous studies. Before discussing those studies, I would like to explain the reason for including this chapter in my thesis.

During my fieldwork trip in Thailand, I interviewed professional film script translators who all had quite a similar viewpoint on the importance of the selection of appropriate pronouns and address terms used in Thai translations. In some films, the foreign film distributor would discuss with the assigned translator their preference about the tone and mood of the film, including some specific focuses like pronouns, address terms, and technical terminology. The proper choice of pronouns and address terms not only helps to enhance the entertainment of the film for the audience, but also reflects some interesting cultural and societal dimensions.

5.2 Previous studies of Pronominal Reference and Address Terms

Brown and Gilman (1960: 253-276) focused their research on the usage of the second person pronouns of closely related European languages, Italian, French, Spanish and German, and proposed the generic designators 'T' and 'V' from the Latin 'tu', the pronoun of singular and intimacy, and 'vos', the pronoun of plural and formality (respectively referred to in Braun: 1988: 14, as 'familiar' and 'polite' pronouns). These refer to 'tu' and 'voi' versus 'Lei' in Italian, 'tu' and 'vous' in French, 'tu' and 'vos' versus 'usted' in Spanish and 'du' and 'Ihr' versus 'Sie' in German. This study considers two main relevant issues; power and solidarity. Power is a nonreciprocal or asymmetrical relationship between at least two persons, with a superior and an inferior. These asymmetrical relations may be seen in the patterns of penitent and priest, master and slave or servant, boss and subordinate, parents and children, and so on. Hence, when the superior says 'T', he receives reverential 'V' from the inferior addressee. Regarding solidarity, the interacting or corresponding pattern between the dyads is symmetrical or reciprocal, where the addresser and the addressee give and receive the same form. For instance, the high status individual used mutual 'V' or a lower status individual used mutual 'T' during the medieval period. The later dimension of solidarity, which is

currently more applicable to everyone, is the 'like-mindedness' or 'similar behaviour disposition' because if two people are solidary, they use the mutual form.

Brown and Ford (1961: 375-377) studied the address terms in American English between the use of 'FN'[8] (first name) and 'TLN' (title with a last name). This study reveals the dimensions of social structure, which is comparable to the study of Brown and Gilman. They stated that there were two major patterns of address; reciprocal and non-reciprocal patterns. In detail, the reciprocal pattern itself contains two forms which are the 'exchange of FN' (Mutual FN), and the 'exchange of TLN' (Mutual TLN) with regard to the degree of acquaintance and intimacy. The non-reciprocal pattern in which one party uses FN and the other uses TLN is related to the difference of age; such as children and adults, and the difference of status; such as a waiter or a bootblack and a customer. For the dyads where the older party is the one who has a lower position or occupation, such as an elderly janitor and a young executive, even an older low status person addresses the higher status person with deference.

Both these studies are also relevant for Thai pronominal reference; Thai society also has a hierarchical structure. Thammachoto (2009: 99) mentions the concept of 'ผู้ใหญ่-ผู้น้อย' or a relationship between /phûu-yày/ and /phûu-nɔ́ɔy/, which is an existing unequal relationship in Thai society. /phûu-yày/, 'a big person', is a kin or non-kin senior or dignitary who is in a higher status or more powerful than /phûu-nɔ́ɔy/, 'a small person', and the proper manners and etiquette are expressed to each other both physically and verbally. Khanittanan (2005: 316-317) states that age is the most important factor for politeness in Thai society. Seniority means that the person has more experience and is more knowledgeable and more capable, as in some Thai sayings that value seniority[9]. One strategy which uses verbal politeness in Thai society is addressing people, who may be a stranger and totally unknown, with a kinship term. For instance, the speaker may address the listener with the term /taa/, 'maternal grandfather' or /yaay/, 'maternal grandmother', to show the higher status of the addressee. If the speaker addresses the listener with /phîi/,

---

[8] Brown and Ford (1961: 376) refer to three classes of 'First Name' or 'FN' which include full first name (e.g. Robert), familiar abbreviations (e.g. Bob) and diminutive form (e.g. Bobbie).

[9] Two Thai sayings to be mentioned here are /àap náamrɔ́ɔn maa kɔ̀ɔn/ or 'Bathe earlier with hot water.' and /dɤɤn taamlǎŋ phûuyày mǎa mây kàt/ or 'Walking after the senior, one is safe from being bitten by a dog'. The first saying refers to the life experiences the seniors gain as they are the prior generation who were born before the juniors, while the second one means that the proper behaviour following what seniors do is a safe way for living a life. Both sayings show that Thais strongly value seniority. Advice from the former generation is valuable and worth being respected and obeyed. Hence, junior persons should be humble, polite and also treat seniors with respect.

'elder sibling', or /nɔ́ɔŋ/, 'younger sibling', this manifests solidarity with the addressee. Cooke (1968: 44) explains that the pronominally used kin terms are not only employed to the blood kin, but also are extended to the non-kin. I will discuss the kinship address terms in detail later in this chapter.

There are a number of previous studies about Thai pronominal reference that I would like to discuss here before analysing my data. The study of Cooke (1968) compiles a wide range of pronominal and addressing reference forms of three languages; Thai, Burmese and Vietnamese. Cooke (1968: v, 53-55) covers three categories of Thai pronominal reference: personal pronouns, kintype nouns (kin terms and status terms), and name nouns (given names and nicknames). In this study, I will discuss in detail the first two areas suggested by Cooke, but I do not explain the third category in detail. In brief, the Thais sometimes use the given name or nickname preceded by a title as the second-person pronoun and the nickname, sometimes with a title but usually without, as a first-person pronoun. The factors that affect the selection of a particular pronoun or address term are gender, age and speaker-addressee(-referent) relationship; such as status and intimacy, non-restraint, deference and assertiveness.

Palakornkul (1972: 57-68) studied pronominal strategy used in spoken Thai in Bangkok, excluding the language usage with the royal family and in any written or literary work. Two groups of informants were monks and non-monks (laypeople). The findings were that the social and cultural factors affect the strategy of choosing the pronominal reference in Thai. These factors which determine the social role of an individual include power and status, kinship and family relationship, friendship, occupation, ethnic-religious groups, age, sex, and genealogical distance.

Tingsabadh and Prasithrathsint (1986: 13-14, 17-31, 66-67) researched the address terms in Bangkok Thai of the Ratanakosin or Bangkok Period (1882-1982). They divided it into five sub-periods; the beginning of the Bangkok Period, the dawn of modernization, the period after the abolition of slavery, the Democracy period and the period after the political riot and right-wing coup occurred on October 14, 1973. The conversations from more than 100 novels and short stories of various authors were selected for analysis. The study reports that Thai address terms in this period have two parts; the main part and the optional part. The main part (referred to as the 'obligatory' part) includes one or more of name (first name and nickname), kin term, rank, occupation/title, and expressive phrase (such as /sùt-thîi-rák/ or 'my dearest'). The optional part refers to a final particle, which is called a sentence-level particle (SLP) in this research, which can be omitted. The researchers categorize three forms of relationship: symmetrical (between friends, a loving

couple, acquaintances and strangers), asymmetrical (between junior and senior relatives, husband and wife, boss or higher ranking officer and subordinate, master and servant, and teacher and student), and neutral in which the status of the interacting parties is unimportant or the superiority and inferiority of both parties is unclear (such as between a service provider and a service receiver). One interesting finding is an increasing tendency to the usage of 'name' only, instead of the traditional way of using 'title and name', from the Democracy period onwards. This alteration reflects more equality and solidarity, unlike the prior asymmetrical relationship in Thai society.

This study on pronominal reference and address terms accumulated data from interviews, observations of the researchers themselves, novels and short stories from two hundred to thirty years ago. In most cases, the researchers analyzed the data as an observer, though they may not always have enough information on the background of the speaker, listener, the one referred to, or the context of the conversation. As a result, some analyses might be based on assumptions that the researchers have made. Additionally, Thai pronoun usage has been changing through time. In this study, the data is much more recent, as the data are films which were released between 2003 and 2006. The thorough background of the characters, their relationship, their thoughts and interaction, as well as the storylines and situations in each context, help to understand better the translation and the reason or logic behind why the translator chose a particular pronoun or address term in that instance. For example, one character may have many roles in the story; such as a father role, a husband role and an employee role. The pronominal usage then changes according to each role and each situation in the story.

5.3 Data Analysis

I categorize my data into two main sections in accordance with the English original scripts. They are personal pronouns, kinship terms and others. Before I discuss my analysis in more detail, I would like to explain each Thai pronominal and kinship term existing in my data so that it helps enhance a better understanding when they are referred to in each different context.

5.3.1 Pronominal References

Hurford (1994: 168) defines 'personal pronouns' as words that can stand in place of noun phrases. They refer to specific people or things. Eastwood (1994: 234) says personal pronouns do not always refer to people. As Huddleston and Pullum (2005: 102) say, the term 'personal' does not always, by its name, signify people, especially in all the cases of

'it' and many of 'they'. Personal pronouns then mean first person (the speaker), second person (the person spoken to) and third person (another person or thing). Below is the comparison of English and Thai person pronouns found in my data.

5.3.1.1 First-Person Pronouns

Table 5.1 English and Thai first-person pronouns in five films

Pronominal References			Brother Bear		Chicken Little		The Wild		The Incredibles		Cars	
	English	Thai	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub
1Sg	I, me	chăn, chán	✗	✓	✓	✓	✓	✓	✓	✓	✓	✓
		dichăn, dichán	✗	✗	✗	✗	✗	✗	✓	✗	✓	✓
		phŏm	✗	✓	✓	✓	✓	✓	✓	✓	✓	✓
		khâa	✓	✓	✗	✗	✗	✓	✗	✗	✓	✗
		nŭu	✗	✗	✗	✗	✗	✗	✓	✓	✗	✗
		raw	✗	✗	✗	✗	✗	✗	✗	✗	✓	✓
1Pl	We, us	raw	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
		phuâk-raw	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

I would like to explain and exemplify each first-person pronoun before analyzing the cited conversation. It would be easier to understand as some Thai pronominal forms can be used as both first and second person pronoun or second and third person pronoun. This is complicated and those who do not know Thai language might feel confused.

5.3.1.1.1 /chăn/

/chăn/ is one of the most common pronouns, used as a first-person singular pronoun when the speaker and the addressee are the same age or status. It is also used by the senior or /phûuyày/ when talking to the junior or /phûu-nɔ́ɔy/. Its variant, /chán/, sounds more natural for colloquial speech. This pronoun can be used by a person of any gender or age. The results in Table 5.1 show that this pronoun is used in every film and in both translated scripts, except the dubbing script of the "Brother Bear". The second person pronouns which it pairs with are numerous; /khun/, /naay/, /thɤɤ/, /kææ/ and so on.

In (1) and (2) from "The Incredibles", the speakers are more senior than the addressees. In (1), Bob or Mr. Incredible as an insurance agent who has indirectly helped his clients by

providing required information for the insurance claims. However, his boss, Mr. Huph, is very dissatisfied that the company has to pay all Bob's clients, although they should be able to claim for their paid policy. He then calls Bob for a discussion which actually is a warning and threatens that Bob may lose his job. The boss uses an imperative to show his power, and the pragmatic particles /sìʔ/ and /síʔ/ for a command in Thai are also used. The first person pronoun he uses for himself is /chǎn/, a general first-person pronoun, while Bob uses a polite form, /phǒm/, which sounds very polite and humble to interact with his boss.

(1) Mr. Huph: Sit down, Bob. I'm not happy, Bob. Not happy. Ask me why.

    Dubbing: *nâŋ   sìʔ   bɔ́p ,   **chǎn**   mây   hǽp-pîi   lɤɤy   náʔ ,   mây   hǽp-pîi ,*
            sit   PP   Bob   1Sg   NEG   happy   PP   PP   NEG   happy

            thǎam   síʔ   tham-may
            ask   PP   why

In (2), Helen and Dash go to see the principal while his teacher, Mr. Bernie, who is waiting for them in the principal's room, is very upset. He accuses that Dash put thumbtacks on his stool during his class. He tells Helen and the principal that he believes it was Dash who did this. When he turns to Dash, he yells to the boy before turning back to the principal and Helen to confirm that Dash put the thumbtacks. In this case, /chǎn/ which is a general first person pronoun, is suitable for the speaker of a higher rank, and he addresses a second person as /thɤɤ/ which makes him inferior in power.

(2) Bernie: Look! I know it's you! He puts thumbtacks on my stool.

    Dubbing: ***chǎn**   rúu   ná   wâa   pen   thɤɤ ,   ʔaw   mùt   maa   waaŋ   bon*
            1Sg   know   PP   that   be   2Sg   put   tack   come   put   on

            kâw-îi   phǒm
            chair   1Sg-POSS

Examples (3)-(5) show the usage of /chǎn/ when the speakers and addressees are equal in the different forms of relationship. In (3) from "The Wild", Benny tries to please Bridget and plans to ask her out. He brought her a necklace that he got from a trash bin in the zoo. Although she does not feel interested in him at first, they later become a loving couple.

(3) Bridget: Romantic? Don't mention romance to me, Benny. I've never had a boyfriend.

    Dubbing: *roo-mɛ́ɛn-tìk ,   yàa   maa   phûut   rɯaŋ   roo-mɛ́ɛn-tìk   kàp*
            romantic   NEG-IMP   come   talk   matter   romantic   with

            ***chǎn**   bennîi ,   **chǎn**   mây-khɤɤy   mii   mɛ́ɛ-tɛ̀ɛ   fɛɛn*
            1Sg   Benny   1Sg   never   have   even   boyfriend

From "Brother Bear" in (4), Denahi is talking to his younger brother, Kenai, after their eldest brother, Sitka, was killed by the mother bear. Kenai is very sad and angry and wants to take a revenge. Denahi then warns him to follow his guiding totem which is the 'bear of love'. In the subtitling version, first person pronoun /chăn/ and second person pronoun /nay/ are used to show the intimacy of the siblings, who are male and nearly at the same age. In the dubbing version which was translated by another translator, the rustic or antiquated pronouns like /khăa/ and /câw/, which are normally employed in the Thai period films, are used because this film is a legend of the Inuit siblings in the old days.

(4) Denahi: I'm trying to follow my totem. Why can't you do the same?

   Subtitle: *chăn* pha-yaa-yaam tham taam rûup-sa-làk , naay kôɔ khuan tham
                  1Sg   try   do   follow   totem   2Sg   then should do

The relationship of the characters in (5) from "Chicken Little" is different from the prior examples, as the interlocutors are close friends. Chicken Little uses /chăn/ when talking to his friend, Abby, who is a female duckling. One morning, he arrives at school late because he is persecuted by his old foes and misses the school bus. He arrives at the next class in a terrible condition. Abby notices this and asks if he has had a tough morning. Chicken Little then tells her what happened to him.

(5) Chicken Little: A run-in with my old nemesis.

   Dubbing: *chăn* cɤɤ phuâk khûu-pràp kàw nàʔ sìʔ
                  1Sg   meet group nemesis   old   PP   PP

5.3.1.1.2 /dìchăn/

This pronoun is only used by a female or a transvestite male. It is very polite and formal. The speaker uses it with a non-intimate person who is equal or to a person expressing deference. Many variants of this term include /dì-chán/, /ʔi-chăn/, /ʔi-chán/, /ʔa-hán/, /dán/ and /dián/. The first variant is more natural in spoken Thai than /dìchăn/ while the second and the third variants sound a bit rustic; for instance, an adult lady talking to a monk in a countryside temple. The last two variants sound more pompous; for instance a celebrity giving an interview in a press conference.

In my data, I found this pronoun twice. In (6) from "The Incredibles", Bob went to see Edna to ask for a patch job for his hero suit. However, Edna prefers to design and make a new suit for him. Although Bob did not tell Edna directly about his secret of resuming hero work, she realizes this. Before he left for another hero assignment, he told his wife Helen a lie that the company urgently sent him to a conference. Helen is suspicious and comes to see Edna. When Edna reveals the truth, Helen does not believe it. She then calls

Bob's workplace and asks for the hotel's phone number where her husband should have stayed during the conference. The response is that her husband's employment was terminated about two months ago. In the example, Helen uses /dì-chăn/ when speaking with a stranger on the phone to show politeness and formality. Additionally, she introduces herself with full name and also mentions her husband with a full name, which is very formal, for the telephone conversation courtesy. In Thai dubbing, the translator uses the word /phan-ra-yaa/ or 'a wife' which is a polite form corresponding to colloquial /mia/ and renders 'I'm Bob Parr's wife'.

(6) Helen: Oh, hello. This is Helen Parr. Bob Parr is my husband. I was wondering if
               you could give me the number of the hotel he's staying at? The number I
               have is no good.

    Dubbing: *ʔɔ̆ɔ hal-lŏo , **dì-chăn** helen phaa , phan-ra-yaa khɔ̆ɔŋ bɔ́p phaa khà*ʔ *,*
               Excl hello   1Sg   Helen Parr   wife   of   Bob Parr SLP
               róp-kuan khɔ̆ɔ bɤ̀ɤ thoo-ra-sàp rooŋ-ræ̀æm thîi khăw phák nɔ̀y
                bother   beg   number   telephone   hotel   at 3Sg stay a bit
               *náʔ kháʔ , khɯɯɯ bɤ̀ɤ thîi **dì-chăn** mii cháy mây-dâay*
               PP   SLP   as   number that   1Sg   have use unable

Another example in (7) from "Cars", after the first race while everyone is waiting for the result because three cars which are McQueen, The King and Chick Hick arrived the finish line nearly at the same time. A TV reporter interviews McQueen about his risk of changing a tire. McQueen is very boastful and expects that he should be the winner. The reporter ends up the interview and tells the audience her name. As it is a TV broadcast, the speaker uses /dì-chăn/ to show politeness and formality in this situation.

(7) Kori: That was a very confident Lightning McQueen. Coming to you live from
               Victory Lane. I'm Kori Turbowitz.

    Dubbing: *nân khɯɯɯ nùm   mân   sùt-sùt láy-nîŋ mǽk-khwiin , thàay-thɔ̂ɔt*
               that be   man confident most Lightning McQueen   broadcast
               *sòt càak cùt cha-lɔ̆ɔŋ chay , **dì-chăn** khoo-rii thɤ̀ɤ-boo-wìt*
               live from point celebrate victory   1Sg   Kori   Turbowitz

5.3.1.1.3 /phŏm/

/phŏm/ is a general first-person pronoun for a male speaker used in any occasion. It is derived from a noun meaning 'head hair'. It is polite to the listener of any gender and age. When talking to a monk or any deferential person, the speaker may use a more polite and/or formal term, /krà-phŏm/.

In my data, the speaker who uses /phŏm/ can be equal, inferior or superior to the listener depending on their relationship and the situation which I discuss in below examples.

In (8) from "The Incredibles", Mrs. Hogenson, who is an old lady and a customer of Bob's insurance company, comes to see Bob because her claim is denied even though she has full coverage. Bob cannot help her overtly due to the threat to lose his job. He quietly tells his client an applicable method to claim successfully. She happily thanks him, but he tells her to pretend to be upset so that his boss does not know he is helping another client again. The first-person pronoun /phŏm/ which is very polite is used in this case, while a kinship term /pâa/ is used as a second-person pronoun. I will discuss about this again in the kinship term section.

(8) Bob: Shhh! I'm sorry, ma'am. I know you're upset. Pretend to be upset.

Dubbing:	*chûu*	*siǎ-cay*	*náʔ*	*khráp*	*pâa*	,	***phŏm***	*rúu*	*wâa*	*pâa*	*lam-bàak*
	Excl	sorry	PP	SLP	aunt		1Sg	know	that	2Sg	trouble

bìip	*náam-taa*	*nòy*	*sìʔ*
squeeze	tears	a bit	PP

In "Chicken Little", Buck Cluck tries to convince his son to be low-profile because the town folks have not forgotten about his previous mistake of the sky falling incident. However, Chicken Little would like his father to be happy and proud of him. He plans to win the baseball game for his father because his father used to be a school baseball star known as 'Ace'. In (9), /phŏm/ is used for the speaker who is inferior or /phûu-nɔ́ɔy/ and talks politely to /phûu-yày/ which, in this case, refers to his own father.

(9) Chicken Little: I can't wait to see the look on your face when I smack that ball in for a touchdown!

Dubbing:	***phŏm***	*yàak*	*hěn*	*sǐi-nâa*	*phɔ̂ɔ*	*tɔɔn*	*thîi*
	1Sg	want	see	facial expression	POSS-2Sg	moment	that

hěn	***phŏm***	*huàt*	*lûuk-bées-bɔɔl*	*pay*	*tham*	*thách-daw*
see	1Sg	hit	baseball	go	make	touchdown

Another example of /phŏm/ in (10) from "The Wild" shows that this pronoun can also be used when the interlocutors are equal. In this context, the speaker, who is a male squirrel, talks sweetly to his prospective girlfriend. While he uses intimate pairing pronouns /chǎn/ and /nay/ to his male friends, he instead uses /phŏm/ and /khun/ which are suitable between a gentleman and a lady who do not know each other well.

(10) Benny: I'm not a trash-picker. I'm a recycler. That's a lot more romantic, isn't it?

    Dubbing: **phŏm** mây chây dèk khúy-kha-yàʔ , phŏm pen nák-rii-say-khîn
                 1Sg NEG be child trash-picker 1Sg be   recycler
                 ta-hàak , roo-mæn-tìk kwàa-kan tâŋ-yɤ́ʔ
                 instead   romantic   more   a lot

5.3.1.1.4 /khâa/

This term literary means 'servant' or 'slave' (in /khâa thâat/). It is used as a first personal pronoun when the speaker is lower status than the listener or at the same age/rank. It is commonly said among acquainted male friends. In general, this term sounds a bit rustic and may be more common for speakers of both genders in provincial area. There are many reciprocal pairs for this pronoun; such as /thân/, /câw/, and /ʔeŋ/[10]. The status of the speaker varies according to each pairing word too.

There are two more terms used as the first-person pronouns; /khâa-pha-câaw/[11] and /khâa-phrá-phút-tha-câaw/[12], but I do not include them in my findings as they do not appear in my data.

Below are the examples from three films. In the "Brother Bear" dubbing version, the pairing pronouns /khâa/ and /câw/ are used throughout the story. In (11), Kenai tries to narrate the incident when he had an accident without realizing that he is in a bear form. Tanana then needs to stop him because she does not understand his grunts. In this example, both Kenai and Tanana use /khâa/ as the first-person pronoun. This sounds a bit obsolete, because this story is the legend of the Inuit tribe which refers to the ancient time when the mammoths still existed.

---

[10]/ʔeŋ/, 'self' a pairing word of /khâa/, is used as the second person pronoun when the addressee is junior to the addresser or are close male friends at the same age/rank. It is also commonly used in provincial areas for both genders among family members, relatives, friends and non-kin acquaintance in the same village.

[11]/khâa-pha-câaw/ and [12]/khâa-phrá-phút-tha-câaw/ are used in a formal context. The first term can be used by both the commoner and the king/the royal family member in formal public speech or writing while the second is used only by the commoner when talking to the king and the royal family member. In Thai, the interlocutors need to consider carefully the address term selection for both the addresser and addressee due to the hierarchical structure of Thai society. Thammachoto (2009: 215) states that the Royal Institute of Thailand has made presumtions about the usage of /raa-chaa-sàp/ or 'royal word' like these pronouns. Actually, /raa-chaa-sàp/ means very polite words which are appropriately and accurately used to specific groups of people which include the King, the Royal Family members, the supreme patriarch (socially equal to a royal person) or a Buddhist monk, a government servant or a well-mannered person. Details of /raa-chaa-sàp/ can be reached at the website of the Royal Institute of Thailand on www.royin.go.th.

(11) Kenai: Nana, you won't believe this. I was at the top of this huge rock and all of the sudden, this……

Dubbing: *naa-nâa , thân tɔ̂ŋ mây chɯâ nɛ̂æ , **khâa** khɯ̂n pay*
           Nana   2Sg   must NEG believe sure   1Sg   up   go

          bon yɔ̂ɔt khòt-hǐn yák , lɛ́æw than-day-nán kɔ̂ɔ
           on   top   rock giant   then   suddenly then

Tanana: Kenai, honey. Shh, shh, shh, shh, shh, I don't speak bear.

Dubbing: *khee-naay khon-dii , chîi chîi chîi **khâa** mây rúu phaa-sǎa mǐi*
           Kenai   good man   Excl   1Sg NEG know language bear

The next example is from "The Wild". In (12), Blag, who is Kazar's subordinate, caught Ryan for his herd leader to eat so that they can change to a carnivorous species. The term /khâa/ shows that the speaker bows down to his leader like a slave. It also sounds a bit obsolete and ironic because the whole story is about the animals from the New York Zoo who are "metropolitan" animals and the language style usage is contemporary. When they go to the real wild and meet the superstitious wildebeests who pay homage to a koala doll, the mode of language style turns even more obsolete and rustic. Similar to (13) when Nigel was caught by the wildebeests and they misunderstand that he is the god sent from the sky because he looks like the koala doll that saved Kazar before. Nigel then pretends to be their god and uses the same mode of pronouns. When Bridget who is Nigel's friend talks intimately to him, he then pretends to talk to her harshly to mislead the wildebeests. From these two examples, the inferior party uses /khâa/ for the first-person pronoun and /thǎn/ for the second-person pronoun; such as Blag talking to Kazar or Kazar to Nigel. In contrast, the speaker who is superior uses /khâa/ for the first-person pronoun and /câw/ for the second-person pronoun; such as Kazar talking to Blag or Nigel to Kazar. I will explain further in the second-person pronouns section.

(12) Blag: Kazar, I think you'll be very pleased with what I brought you.

Dubbing: *khaa-sâa **khâa** wâa thân nâa-càʔ phɔɔ-cay kàp sìŋ thîi*
           Kazar   1Sg think 2Sg   should   satisfy with thing that

           ***khâa** nam-maa hây náʔ*
           1Sg   bring   give PP

(13) Nigel: Silence again! You do not speak to me!

Dubbing: *hùp-pàak , sàŋ lɛ́æw , câw yàa baŋ-àat maa phûut kàp **khâa***
           shut up order already 2Sg never dare come speak with 1Sg

5.3.1.1.5 /nŭu/

/nŭu/, which literary means 'rat or mouse', can be colloquially used as a first-person pronoun when the speaker is much younger than the hearer who is an intimate superior. It can also be used as a second-person pronoun when the speaker is very senior and normally refers to himself/herself with a kinship term such as /luŋ/, 'uncle', /pâa/, 'aunt' and so on, to show intimacy and closeness. Bilmes (2001: 50) states that the metaphoric usage of this term makes the speaker smaller in deference to the hearer. Somachriyakul (2008: 102) suggests that Thai adults use the term /nŭu/ to address very naughty and agile little boys and girls as rat or mouse. When using this as an address term, the senior speaker himself/herself calls a boy or a girl or even a young lad or lady with affectionate terms like /ʔây nŭu/, /ʔii nŭu/, /naŋ nŭu/, /taa nŭu/, /yaay nŭu/ and /yay nŭu/ (see more details of /ʔây/, /ʔii/, /naŋ/, /taa/, /yaay/ and /yay/ later in this chapter).

In my data, I found this pronoun being used only as the first-person pronoun in "The Incredibles" where it is used by two girl characters. One of them is Violet who talks to her parents by using /nŭu/ for herself throughout the story. Another is Kari, a neighbor who comes to babysit Jack-jack, the youngest child of the Parr family. In (14), Violet and Dash sneak into the jet that their mother is piloting to help their father. When their mother finds them, she puts the blame on her brother. In this film, she always uses this pronoun when talking to her parents while her younger brother uses only /phŏm/. The parents or the senior people may also call any boy or girl with /nŭu/ as the second-person pronoun. However, in this film, the parents use the kinship term /lûuk/ or 'a child' for both their son and daughter.

(14) Violet: It's not my fault! Dash ran away, and I knew I'd get blamed for it.

Dubbing: **nŭu** mây phìt sáʔ nɔ̀y náʔ , dǽch   nĭi   ʔɔ̀ɔk maa ,
1Sg NEG wrong PP a bit PP Dash run away out come

nŭu rúu wâa tɔ̂ŋ doon dàa nɛ̂ɛ thâa plɔ̀ɔy pay
1Sg know that must PASS scold sure if   let   go

In (15) Kari, a girl of the same age as Violet, also uses /nŭu/ when talking on the phone with Helen, who is much senior, to show her politeness. She convinces Helen that she can take care of the baby well because she has taken courses and learned CPR which is actually not relevant to being a babysitter. She also says she prepares Mozart songs to make the baby smarter.

(15) Kari: I also brought Mozart to play while he sleeps to make him smarter because leading experts say Mozart makes babies smarter.

Dubbing: ***nǔu*** *triam   phleeŋ   moo-sàat   maa   pɤ̀ɤt   hây   nɔ́ɔŋ   faŋ*
         1Sg prepare song Mozart come turn on give younger sibling listen

         duây , phrɔ́ʔ   mii   kaan-wí-cay   lǽæw   wâa   tham-hây   dèk
         also   because   have   research   already   that   make   child

         cha-làat-khʉ̂n
           smarter

5.3.1.1.6 /raw/

/raw/ literally refers to 'we/us'. However, it can be used as both first-person pronoun and second-person pronoun as in example (17) below. As a first-person pronoun, the speaker can be singular or plural and is equal or superior to the listener. If it is used as a second-person pronoun, the speaker is the more powerful or superior, and can be singular or plural. Normatively it is usually regarded as plural.

The following two examples are from the Standard Thai Dictionary[13] of the Royal Institute of Thailand publicized online at www.royin.go.th.

The speaker in (16) is equal to the listener. They might be friends or colleagues of any gender who are familiar or intimate to some extent. After they discuss something, the speaker concludes by giving his/her opinion about the matter and asking the listener's opinion in return.

(16) This is my opinion. What about yours?
     raw   *mii   khwaam-hěn   yàaŋ-níi ,   thɤɤ   mii   khwaam-hěn   yàaŋ-ray*
     1Sg   have   opinion   like this   2Sg   have   opinion   QP

In (17), the officer, who is authorized personnel, asks the suspect whether he/she will confess or not. In this case, the speaker, who is on duty, is superior to the listener. In my data, /raw/ is used as a singular first-person pronoun when the protagonist murmurs to himself as in (18) from "Cars".

(17) Do you confess?
     raw   *càʔ   ráp   sǎa-ra-phâap   mǎy*
     2Sg   will   accept   confession   QP

While McQueen and Mack are traveling for the tiebreaker race, McQueen is accidentally

---

[13] The Standard Thai Dictionary of the Royal Institute of Thailand or ʻพจนานุกรมฉบับราชบัณฑิตยสถานʼ, /phót-ca-naa-nú-krom-cha-bàp- ráat-cha-ban-dìt-ta-ya-sa-thǎan/, is the most formal and accurate dictionary of Thai language. It is published and publicized by the Institute which is a Thai governmental office.

released from Mack's trailer. He tries to get back to the Interstate in a hurry, but gets lost and drives into an unknown town called Radiator Springs. The Sheriff then drives after him to arrest him. Firstly, McQueen thinks that he might ask for help from Sheriff, but he turns scared as he misunderstands that the Sheriff is shooting at him. In fact, the Sheriff blows his gasket because he has not driven fast for quite a long time, and it sounds like a gun shot. McQueen then drives even faster to escape and ruins the town's road. From the translation scripts, the translator uses /raw/ for the first-person pronoun, which in this case, in an object form, while both /raw/ and /phǒm/ are used in the subtitle. This makes no difference in meaning. One noticeable point here is the omission of both the subject and object in subtitle since both referents are understandable in the situation.

(18) McQueen: Oh, no. Oh, maybe he can help me! He's shooting at me! Why is he shooting at me?

    Dubbing: *thôo mây náʔ, ʔé kháw ʔàat-càʔ chuây* **raw** *dâay nìʔ*
          Intj NEG PP Intj 3Sg   maybe help 1Sg able PP
          ʔá kháw yiŋ sày **raw**, *kháw yiŋ* **raw** *tham-may niâ*
          Intj 3Sg shoot in 1Sg   3Sg shoot 1Sg   why   PP
    Subtitle: *mây ʔaw nâa, ʔɔ̌ɔ baaŋ-thii ʔàat-càʔ chuây* **raw** *dâay*
          NEG take PP Intj sometimes maybe help 1Sg able
          nîi, yiŋ phǒm rɤ̌ɤ, yùu dii-dii maa yiŋ tham-may
          hey shoot 1Sg QP   stay good come shoot   why

From "The Wild", (19) is a good example of the Thai translation of 'we' because it appears twice and the translator uses /phuâk-raw/ in one place and /raw/ in another and there is not any difference in meaning of these two terms because the term /raw/ itself indicates plurality. More explanation about /phuâk-raw/ is displayed in the next part.

(19) Samson: We're going to the big water. Nigel, show them what we're looking for.

    Dubbing: **phuâk-raw** *càʔ pay lam-náam yày, nay-ceel, tham-hây kháw*[13] *duu*
          1Pl   will go   creek hugh Nigel   make 3Pl   see
          wâa **raw** *càʔ hǎa ʔà-ray*
          that   1Pl   will find   what

5.3.1.1.7 /phuâk-raw/

/phuâk/ means a group. When it is prefixed to another pronoun, it provides plurality. For instance, /phuâk-chǎn/, /phuâk-phǒm/, and /phuâk-nǔu/, all mean 'we' or 'us'. The term

---

[13] /khǎw/ here has a plural meaning although its form is singular. Details about this will be discussed in the third-person pronoun section.

/raw/ is exceptional because the insertion of the term /phuâk/ does not make any difference to its existing plural meaning. Cooke (1968: 20-21) states that some Thai personal pronouns; such as first person pronoun /raw/ and third person pronoun /khăw/ can occur in both singular and plural usage, with or without accompanying plural expressions, and this is ambiguous. If the plural expression /phuâk/ is added to a pronoun, it results in the exclusion of the addressee. For example, when the speaker says /phuâk-phŏm/, which comprises /phuâk/, a group, and /phŏm/, a singular first-person pronoun for a male speaker, it then means 'we, my group' (not including you). However, if this term is used with the pronoun which is ambiguous in number, as previously mentioned concerning /raw/, its meaning may or may not include the addressee; such as /phuâk-raw/ may refer to 'we, my group' (someone else and I) or 'we, our group' (you and I). This may sound complicated and ambiguous for the non-native speaker of Thai as there is an overlapping area between singularity and plurality. Nevertheless, it is understandable among native speakers of Thai. The context, the situation as well as relevant background of the parties involved in the conversation will determine the meaning of such pronoun. I would like to clarify my discussion with an example in (20). The situation is that the daughter and her friend arrive home late in the evening during dinner time. The mother asks them where they have been and if they both have had dinner. The daughter responds on behalf of herself and her friend that they have been to the cinema and have not had their dinner yet. The mother then tells them to have dinner together as she is about to have it.

(20) Mother: *pay   năy   maa   kan   làʔ   niâ   **raw***
  go   where   come   together   PP   PP   2Pl
  thaan   khâw   kan   maa   rɯ́ʔ   yaŋ
  eat   rice   together   come   QP   yet

Daughter: *pay   duu   năŋ   maa   khâʔ*
  go   watch   movie   come   SLP
  (phuâk)raw   *yaŋ   mâydâay   thaan   ʔà-ray   maa   lɤ́ɤy*
    1Pl   yet   NEG   eat   anything   come   PP

Mother: *ŋán   **raw**   maa   thaan   prɔ́ɔm prɔ́ɔm   kan   lɤ́ɤy   náʔ*
  then   1Pl   come   eat   same time   together   PP   PP

From this example, /raw/, said by the mother in the first sentence refers to 'you', which in this case, in plural usage. When the daughter answers her mom, she uses /raw/ (or /phuâk-raw/) or 'we' (excluding 'you'), to refer to herself and her friend. The last sentence by the mother, /raw/ means 'we' (you two and I). For the Thais, this kind of conversation is not

confusing for the interlocutors, though the pronoun /raw/ has been used to and by every party because of the context, the parties involved and the situation are known or clear. All in all, /raw/ and /or /phuâk-raw) in this conversation can be totally omitted without any change in meaning.

In addition to the first-person pronoun, /phuâk/ is also added to the second-person and the third-person pronouns to mark plurality although it is not obligatory to have any plural expression attached in most circumstances. We will see more details about this in the section on the third-person pronoun where 'they' is also translated as /man/ and /khǎw/ which are third-person pronouns in Thai, instead of /phuâk-man/ and /phuâk-khǎw/. Similar to the daughter's response in the above example in (20), this plural expression can occasionally be omitted when the plural meaning is known or clear without them.

5.3.1.2 Second-Person Pronouns

Table 5.2 English and Thai second-person pronouns in five films

Pronominal References			Brother Bear		Chicken Little		The Wild		The Incredibles		Cars	
	English	Thai	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub
2Sg	You, you	khun	✗	✗	✓	✓	✓	✓	✓	✓	✓	✓
		naay	✗	✓	✓	✓	✓	✓	✓	✓	✓	✓
		thɤɤ	✗	✓	✓	✓	✓	✓	✓	✓	✓	✓
		kææ	✗	✓	✗	✗	✓	✓	✓	✓	✓	✓
		câw	✓	✓	✓	✓	✓	✓	✗	✓	✗	✗
		thân	✓	✓	✗	✗	✓	✓	✗	✗	✓	✗
2Pl	You, you	phuâk-thɤɤ	✗	✗	✓	✗	✗	✓	✗	✗	✗	✓
		phuâk-naay	✗	✓	✗	✗	✓	✓	✗	✓	✓	✓
		phuâk-khun	✗	✗	✗	✗	✓	✓	✗	✓	✗	✗
		phuâk-câw	✓	✗	✗	✗	✓	✓	✗	✗	✗	✗
		phuâk-kææ	✗	✗	✗	✗	✓	✗	✓	✗	✗	✗

5.3.1.2.1 /khun/

/khun/ is a general polite term used by any person of any gender or age, normally to the equals or superiors. When it is used as a part of an address term, as a second-person pronoun, or as a third-person pronoun[14], it shows the deference of the speaker to the addressee or the referent. In /khun phôɔ/, /khun mɛ̂ɛ/, /khun sŏm-chaay/, and so on, it is used as a title before a kin term, name, and so on. Additionally, /khun/ is also used as an honorific title to address an unmarried lady who receives a specific type and level[15] of the Royal Thai Orders and Decorations[16].

In my data, /khun/ is found only as a second-person pronoun and some of the examples are discussed below.

In (21) from "The Incredibles", Bob takes his torn superhero outfit to see Edna for a patch job. Although he insists that he needs it mended for sentimental reasons, Edna realizes he is secretly resuming his 'moonlighting' hero work. She criticizes that the suit is very outdated and Bob needs to have a new suit. While Bob is still reluctant about a new suit, she indirectly offers to do it for him. Bob is bewildered and asks if she wants to make a suit for him. She then immediately and willingly agrees. In this story, Edna is the best-known superhero outfit designer and maker. She is frank and friendly to every hero. Bob uses first person pronoun /phŏm/ and second person pronoun /khun/ to show his politeness and respect to her. In contrast, she uses /chán/ and /thɤɤ/ which sound more familiar and intimate.

---

[14]/khun/ can also be used as a third-person pronoun. Although I cannot find any example of this from my data, I would like to exemplify its usage as a third-person pronoun here and this example is from the Standard Thai Dictionary.

Speaker: Is he/she (your boss) present? Please let him/her know about my visit.

khun	yùu	măy ,	chuây	pay	rian	wâa	mii	khon	maa	hăa
3Sg	present	QP	help	go	inform	that	have	person	come	visit

In this example, the speaker talks to the servant or the housekeeper asking if the house owner is present and to tell the owner of his/her visit. This sentence is very polite because the speaker refers to the person as /khun/ and also uses a polite form of verb /rian/ which means to tell. This verb is used with the equals or superiors or in the salutation of the formal letter. Its plural form can be made by repeating this pronoun as /khun-khun/.

[15] This specific type and level of the Royal Thai Orders and Decoration for a single lady mentioned here cover the range between 'จตุตถจุลจอมเกล้า' /cà-tu-ta-thà-cul-la-cɔɔm-klâaw/ and 'ทุติยจุลจอมเกล้า' /thú-tì-yá- cul-la-cɔɔm-klâaw/. For a married lady who receives this Order and Decoration, the titles are /khun-yĭŋ/ or /thân-phûu-yĭŋ/, depending on the type and level of the award received.

[16] Details of the Royal Thai Orders and Decorations are on the website of the Secretariat of the Cabinet at http://www.cabinet.thaigov.go.th/eng/dd_main21.htm

(21) Bob: You want to make a suit?

Dubbing: **khun** *yàak-càʔ tham chút mày hây phǒm ŋán rɤ̌ɤ*

        2Sg   want   make   suit new give 1Sg   so   QP

Examples (22) and (23) are from "Cars". I compare two incidents in the film to show the different connotative senses of pronoun /khun/ used by the same user and to the same addressee. In (22), at the beginning of the story, McQueen perfunctorily paves the road of Radiator Springs and finishes it in just an hour with a terrible outcome. The town folks feel disappointed and insulted. Doc then challenges him to a little race. McQueen loses the race because he falls into the cactus bushes. Doc censures him as lousy due to the way he paves the road and the way he drives. McQueen feels very upset and embarrassed. He scrapes off the old surface and restarts paving with high inspiration to prove himself and reduce Doc's contempt. The next morning, while McQueen is allowed to have a rest due to the shortage of asphalt, he asks the Sheriff to let him practice driving at the turn where he fell into the cactus bushes. He falls down again and again and gets hurt. Doc has observed his perseverance and would like to give him advice. However, McQueen misinterprets this and thinks that Doc comes to gloat. Even after Doc teaches him the technique of driving, he does not believe him and gives thanks sarcastically. The pronoun /khun/ here is used to address an unfamiliar senior without true courtesy due to the requirement of social manners. This is totally different from (23), when McQueen knows that the grumpy Doc is Hudson Hornet, the famous racecar, and the Piston Cup winner of all time, his attitude to Doc has totally changed. He becomes excited and starts to appreciate Doc sincerely as 'The Fabulous Hudson Hornet' and encourages Doc to show him tricks for the race. The pronoun /khun/ in (23) has a sense of admiration and deference.

(22) Doc: This ain't asphalt, son. This is dirt.

Dubbing: *nîi tha-nǒn lûuk-raŋ ʔây-nǔu , mây-chây râat-yaaŋ*

        this   road   red dirt   boy   NEG   asphalt

McQueen: Oh, great! What do you want? You here to gloat?

Dubbing: *ʔôow cěŋ ,* **khun** *maa tham-may , yɤ́ɤy kan rɤ̌ɤ*

        Intj cool 2Sg come   why   mock each other QP

(23) McQueen: You have three Piston Cups. How could you have…..

Dubbing: **khun** *mii pís-tân kháp sǎam bay , tham-may* **khun** *thɯ̆ŋ*

        2Sg have Piston Cup three CLS   why   2Sg   then

Doc: I know you couldn't drive. I didn't know you couldn't read.

Dubbing: *chán rúu wâa naay khàp-rót mây-pen , tæ̀æ mây rúu wâa*
1Sg know that 2Sg drive incapable but NEG know that

ʔàan-mây-ɔ̀ɔk duây
illiterate too

McQueen: You're the Hudson Hornet!

Dubbing: **khun** *khɯɯ hát-sǎn hɔɔ-nèt*
2Sg be Hudson Hornet

From these two examples, McQueen, who is much younger than Doc, uses general polite pronouns both for himself and for the addressee. Although he does not like the addressee at first, it is necessary in Thai society that the speaker needs to be polite to one who is more senior. By contrast, Doc uses both the first-person and second-person pronouns, as well as the address terms, which manifest his higher position or seniority; such as /chán/, /nay/ and /ʔây-nǔu/ which will be discussed later in detail.

5.3.1.2.2 /naay/

This term has various usages. It can be a title equivalent to 'Mr.'. The term literally means a boss, a master or a chief and may be used as a title preceding other nouns; such as /naay- tha-bian/, 'a registrar', /naay-truàt/, 'an inspector', /naay-châŋ/, 'a mechanic', or a military or police rank; such as /naay-phon/, 'a general', /naay-rɔ́ɔy/, 'a colonel', or any other rank; such as /naay-máa-tôn/ or 'an officer whose job is taking care of the king's horse'.

It is colloquially used as a second person pronoun among male friends with familiarity and intimacy. There will be some times nowadays when this term is used by a female speaker to her intimate male friend of the same age. The speaker who is older or more senior can also use this term to a younger male addressee.

In (24) Chicken Little has a chance to play baseball in an important match, but no one has faith or trust in him. They are all afraid that he will make the team lose because he is a very tiny chicken and different from his father who was the champion of the school baseball team. His coach tells him not to hit the ball, but Chicken Little does not follow his command since he wants to win the match and make his father proud of him. The translator uses /naay/ and /thɤɤ/ which are both possible although it sounds a bit strange and inconsistent. The pronoun /thɤɤ/ is discussed in the next section.

(24) Coach: Ok, kid. Listen up! You have an itty-bitty, teeny-tiny strike zone. There's no way he can throw you out! Take the walk. Don't swing.

> Dubbing: *ʔoo-khee ʔây-nǔu , faŋ náʔ , **naay** mii stráy soon thii*
> okay   boy   listen   PP   2Sg   have   strike   zone   that
> *lék   kà-côy-rôy   kà-cǐw-lǐw   kà-cít-rít , khǎw   mây   mii   thaaŋ*
> small   tiny   tiny   tiny   3Sg   NEG   have   way
> *khwâaŋ thɤɤ ʔɔ̀ɔk dâay, khɛ̂æ dɤɤn pay chɤ̌ɤy chɤ̌ɤy ,*
> throw   2Sg   out   able   just   walk   go   still
> *yàa   tii   lûuk*
> NEG-IMP   hit   ball

Mater and McQueen are best friends and they both use equal pronouns. In (25) from "Cars", they come back from the tractor-tipping game and Mater realizes that McQueen is in love with Sally, he then sings a song to tease his friend. McQueen feels very embarrassed and jokes that Mater is immature. The pronoun /nay/ shows intimacy between the speaker and addressee who both are male.

(25) Mater: You're in love with Miss Sally! You're in love!
> Dubbing: ***naay** tòk lǔm rák sæǽl-lìi, **naay** tòk lǔm rák sæǽl-lìi*
> 2Sg   fall   hole   love   Sally   2Sg   fall   hole   love   Sally

McQueen: Real mature, Mater, real grown up!
> Dubbing: *ʔoo-khee tham-tua pen phûu-yày mâak , mây dèk lɤɤy*
> okay   behave   be   mature   much   NEG   child   PP

Mater: You love her. You love her.
> Dubbing: ***naay** rák thɤɤ , **naay** rák thɤɤ*
> 2Sg   love   3Sg   2Sg   love   3Sg

5.3.1.2.3 /thɤɤ/

/thɤɤ/ is normally used to female or transvestite male friends or by a female to a close male friend. The speaker may be a male or a female who talks to a friend of the opposite sex. If the speaker is a male and talks to his male friend, this would sound strange as people may think they are gays or transvestite people. The higher status or more senior person also uses this pronoun to the lower status or junior person; such as a teacher to a student. When it is used as a third-person pronoun, it mostly refers to a female of a lower status, but the speaker refers to her with admiration or affection.

The next three examples portray the usage of pronoun /thɤɤ/ when the speakers are equal and superior to the addressee. In (26) Chicken Little talks to Abby, his closest friend, about his plan to make his father proud of him if he joins the baseball club and wins the game. Although his father tells him to be low-profile because the people in the town can

still remember the 'sky falling' incident, he is very inspired to prove himself again. In this example, the speaker uses /thɤɤ/ to his female friend while /naay/ is used when talking to his other male friends.

(26) Chicken Little: But that's not gonna get me down because I've got a plan. You want
　　　　　　　　　　to hear about it?

　　　Dubbing:　*tὲæ　rúu　máy ,　chǎn　mây　yɔɔm　cɔ̌y　rɔ̀k　náʔ*
　　　　　　　　 but　know　QP　1Sg　NEG　accept　down　PP　PP

　　　　　　　　 *phrɔ́-wâa　chǎn　mii　phἔæn　lǽæw ,　**thɤɤ**　yàak-càʔ　faŋ　máy　làʔ*
　　　　　　　　 because　1Sg　have　plan　already　2Sg　want　listen　QP　PP

The next two examples from "The Wild" show the usage of /thɤɤ/ when the speakers are more senior. In (27) after Ryan roars like a cat and is laughed at, Benny who is his father's friend gives a comment that his roar should be made another octave down. Similar to (28) that Bridget and Larry, Ryan's father friends, are captured by the wildebeests and brought to their cave. They meet Ryan who was captured earlier there and feel very happy to see him alive. The speakers of both examples address Ryan /thɤɤ/ although in some parts of the story, Benny calls Ryan as /naay/. Between these two terms, /naay/ sounds more masculine than /thɤɤ/ of which the latter term is neuter. In regard to response from Ryan, he calls Bridget and in this context, together with Larry, as /phuâk-khun/ which sounds a bit unnatural for Thai culture since a kinship term is normally used to address a speaker's parents' friend. However, in this context, I understand that the translator preferred using a gender-neutral term /phuâk-khun/ instead of a specific kinship term.

(27) Benny:　　Hey, kid, heard the roar. Down another…ah….
　　　Dubbing:　*hêe　câw-nǔu ,　chǎn　dâay-yin　lǽæw ,　**thɤɤ**　tɔ̂ŋ　lót-loŋ　ɤɤ*
　　　　　　　　 Intj　kid　1Sg　heard　already　2Sg　must　decrease　(filler)
　　　Samson:　　Octave.
　　　Dubbing:　　*khii　nɯŋ*
　　　　　　　　 musical note　one

(28) Bridget:　　Oh, Ryan! You're alive!
　　　Dubbing:　*ʔôo　ray-ân ,　**thɤɤ**　yaŋ　mây　taay*
　　　　　　　　 Intj　Ryan　2Sg　yet　NEG　die
　　　Ryan:　　Good to see you guys.
　　　Dubbing:　*dii-cay　thîi　cɤɤ　phuâk-khun*
　　　　　　　　 glad　that　meet　2Pl

5.3.1.2.4 /kææ/

/kææ/ can be used as a second-person pronoun or a third-person pronoun. The speaker colloquially uses it to an intimate equal of any gender and also to an inferior or junior person which may sound impolite. When /kææ/ is a third-person pronoun, the speaker refers to a male or female adult.

I would like to discuss three examples here. (29) and (30) are from "Cars" while (31) is from "The Wild".

In (29), when McQueen is in the tiebreaker race in California, Doc and friends from Radiator Springs come to cheer him up and also to be his pit crew team. Guido, the tiny Italian automotive mechanic, is lampooned by the pit crew team of Chick Hicks. Because he is so small and does not look capable of being a pit crew member, they ridicule him of being collected from somewhere. Soon after that, McQueen gets a flat tire and needs to go back to the pit stop. Chick Hicks' team ridicules Guido again saying that he would only clean McQueen's windshield. Guido proves himself by completing the quickest pit stop of changing four tires in less than four seconds. Everybody, including Chick Hicks' team, are stunned. In this example, the address term 'Shrimpie' for dubbing as well as the pronoun 'you' are replaced by /piák-kîi/ and /kææ/ which sound very insulting. The word /piák/ or /kà-piák/ means 'very tiny when compared with someone or something else'. On some occasions, this term might be offensive. The translator inserts the second syllable to make it /piák-kîi/ to make it comparable to 'Shrimpie' for dubbing. The pronoun /kææ/ in this case can be considered as rude because the speaker did not know the addressee before.

(29) Chick's team: Hey, Shrimpie! Where did McQueen find you, huh? Those round
            things are called tires, and they go under the car! (laugh)

    Dubbing: *hêe piák-kîi , mǽk-khwiin kèp **kææ** maa-càak nǎy hǎa*

           Intj tiny   McQueen collect 2Sg   from where QP

           ʔây   klomklom   nàʔ , kháw riâk wâa yaaŋ

           title round round PP   3Pl   call   that tire

           ʔaw-wáy sày tây thɔɔŋ rót náʔ   nɔɔŋ

           for   put under belly car PP   younger sibling

Chick Hicks, the main antagonist in the film, is not just a vicious person, but also a very rude one. He smashes McQueen which makes McQueen career off the track. However, McQueen uses Doc's technique of 'turning right to go left' and gets back on track. Chick Hicks is very furious as McQueen becomes the leader of the last lap while he is still behind The King. He then deliberately rams into The King, causing a rollover and terrible wreck. (31) is the sentence Chick Hicks says to himself before sideswiping The King. The

second-person pronoun 'you' is replaced by /kæǽ/ which is very rude because The King is senior to him and also an honorable prior champion. He also calls The King 'old man' or /ʔây-kæǽ/ which is also very rude as the Thais do not address any senior people with the term /ʔây/. More details about this term are discussed in the section of /ʔây/ in 5.3.3.2.

(30) Chick: I am not comin' in behind you again, old man.
       Dubbing: *chɤ́ʔ chán mây   yɔɔm khâw   sên-chay lǎŋ   **kæǽ** rɔ̀k ʔây kæ̀æ*
             Intj 1Sg NEG allow enter   finish line after 2Sg PP title   old

The next two examples, (31) and (32), are from "Brother Bear". I intentionally quote them to compare the translation of the same scene from different versions which are translated by different translators. In (31), the translator uses /kæǽ/ throughout the story between the two characters which is the same case as of /câw/ in (32) which is put in 5.3.1.2.5 in the next section of /câw/.

In this film, Rutt and Tuke are two stupid moose brothers. I assume that they are the same age as they are alike in appearance. They seem to argue with each other most of the time and soon after that, reconcile and care for each other. In this scene, Tuke says that he does not want to be Rutt's brother anymore, but prefers being Koda's brother instead. Rutt feels neglected and says that being a brother means nothing to Tuke. They talk about the difficulties they share and care for each other during those times and finally, reconcile. The usage of /kæǽ/ here is appropriate. In this context, it does not show rudeness, but closeness and intimacy these male siblings share.

(31) Rutt: Being a brother means nothing to you.
    Subtitle: *kham wâa phîi-nɔ́ɔŋ mây   mii khâa   kàp **kæǽ***
           word that   sibling   NEG have value   with   2Sg
    Tuke: Of course it does, eh.
    Subtitle: *mii khâa sìʔ*
           have value   PP
    Rutt: Oh, yeah? Like what?
    Subtitle: *mii troŋ-nǎy*
           have   where
    Tuke: What about the time your hooves froze in the pond? Who sat with you all winter, eh?
    Subtitle: *yàaŋ tɔɔn-thîi khǎa   kæǽ   tìt   náam-khǎeŋ*
            like   when   leg POSS-2Sg   stuck   ice
            *khray nâŋ kàp **kæǽ**   ta-lɔ̀ɔt   rúu-duu-nǎaw*
            who   sit with   2Sg   throughout   winter

Rutt꞉   You did.

Subtitle: *kææ*   *ŋay*

2Sg   then

5.3.1.2.5 /câw/

This term has numerous meanings. It literally means a ruler or a chief; such as /câw- ná-khɔɔn/, 'a ruler of a country/region', /câw-kruŋ-ciin/, 'a king of China'. It also means the owner like in /câw-sáp/, 'a proprietor', /câw-nîi/, 'a creditor', or refers to a skillful or wise person like in /câw-pan-yaa/, 'a sagacious or astute person', /câw-bòt-câw-klɔɔn/, 'a poetically skillful person, /câw-khwaam-khít/, 'a creative thinker'. It is also used to call a seller in /câw-plaa/, 'a fish vendor', or /câw-phàk/, 'a vegetable seller' or referred to the total amount of the contacts when using as a noun classifier; for instance, there are three auctioneers or three companies or '/sǎam-câw/[17] that contact us. Sometimes this term has the vowel lengthened to /câaw/ to refer to a deity; such as /thêp-pha-câaw/, 'a god/goddess', /câaw-phɔɔ/, 'a male guardian spirit', or /câaw-mæ̂æ/, 'a female guardian spirit'.

In pronominal usage, /câw/ can be used as a second-person pronoun and a third-person pronoun to any gender or age when the senior person addresses or mentions a very junior one with politeness or with some cordial relationship; for instance, /câw maa nîi/, 'You, come on here!', /câw nǔu/, 'You, little boy/girl', /câw nân/, 'that guy', or /câw mɔ̌ɔ nîi/, 'this guy'. This term is more polite when comparing to /ʔây/ and /ʔii/. It often appears in period films/series or the ones related to the countryside as it sounds obsolete or rustic.

I discuss here two examples of /câw/ which is used as the second-person pronoun from "Brother Bear" and "The Wild".

In (32) from "Brother Bear", the second-person pronoun 'you' is translated into /câw/. I assume that the distributor did not specify required pronouns used in this film to the assigned translators, but let them follow their own style of language usage in dubbing and subtitling versions. In my view, both translations are working well in accurately rendering the meaning of the script, but they give a different 'feel' to the film. Although it is mentioned at the beginning of the film that this story is a narrative of the period when 'the great mammoths still roamed the lands', the translator of subtitles portrays a more contemporary translation using /chán/ and /kææ/ for the first-person and second-person pronouns while the dubbing version conveys more sense of the ancient time using /khâa/ and /câw/ which normally appear in period films.

---

[17]/câw/ is equal to the term /raay/ but the latter term is more formal while /câw/ is likely a colloquial use.

(32)   Rutt: Being a brother means nothing to you.

Dubbing: *phîi-nɔ́ɔŋ   mây   mii   khwaam-mǎay   sǎm-ràp   **câw***
              sibling   NEG   have   meaning   for   2Sg

Tuke: Of course it does, eh.

Dubbing: *mii   khwaam-mǎay   sîʔ*
              have   meaning   PP

Rutt: Oh, yeah? Like what?

Dubbing: *ʔɔ̌ɔ   rɤ̌ɤ ,   mii   yaŋ-ŋay*
              Intj   QP   have   how

Tuke: What about the time your hooves froze in the pond? Who sat with you all
            winter, eh?

Dubbing: *lɛ́ɛw   tɔɔn-thîi   kìip   câw   tìt   nay   sàʔ-náam-khɛ̌ŋ*
              then   when   hoof   POSS-2Sg   stuck   in   iced pond

              *khray   nâŋ   pen   phɯân   **câw**   tháŋ   rúu-duu-nǎaw*
              who   sit   be   friend   2Sg   whole   winter

Rutt: You did.

Dubbing: ***câw**   ŋay*
              2sg   then

The next two examples are from "The Wild". In this film, there are two main groups of characters; the ones who use contemporary language, and the others who use old language. The first group includes animals from New York Zoo as well as other animals on the way to the wild. The second group is the wildebeest herd of which the leader is superstitious and always uses an old style of language.

In (33) Scab and Scraw, the sidekick vultures of Kazar, interrupt him to tell the news of the lion cub, Ryan. Kazar is then upset because he is going to talk with Nigel who he believes to be a God. Throughout the story, he uses /khâa/ to represent himself, /câw/ to an inferior addressee and /thân/ to a superior addressee. Also in (34), he is dissatisfied by Blag, another sidekick of his, because Blag brings in only Ryan. He blames Blag who is about to slip off the cliff in their cave that they need to eat real lion meat in order to become a carnivorous species. In this example, he also uses /câw/ to address his subordinate.

(33) Kazar: How dare you interrupt my audience with the Great Him!

    Dubbing: ***câw**   klâa-dii   yaŋ-ŋay   thɯ̌ŋ   maa   khàt-caŋ-wàʔ   khâa   khâw*
                  2Sg   dare   how   then   come   interrupt   1Sg   enter

> *phóp*   *ʔoŋ-thee-wáʔ*
> meet   God

(34) Kazar: You klutz. You know we can't ascend to the top of the food chain until
           we eat a lion!

      Dubbing: *ʔây sûm-sâam , **câw** kɔ̂ɔ rúu raw càʔ lɯân-khân pen phûu-lâa*
               title   clumsy   2Sg   also   know   1Pl   will   ascend   be   predator
               ʔan-dàp-nùŋ   *mâydâay con-kwàa raw càʔ kin nɯá sĭŋ-too*
                 first   unable   until   1Pl   will   eat   meat   lion

5.3.1.2.6 /thân/

/thân/ is a highly deferential term used to address a venerable monk, high ranking officers, or other respected persons. It is also used as a title and a third-person pronoun to refer to the one the speaker pays respect or admiration.

In (35), Blag uses the term /thân/ to Kazar to show his respect to his herd leader when he brings in Ryan for the herd worship. Later in the film in (36) when Karza orders him and other wildebeests to kill Samson and friends and Ryan, and eat them, Blag refuses to do so. He speaks on behalf of other wildebeests that they are tired of pretending to be carnivorous. He changes the second-person pronoun to call Kazar as /câw/ which shows that he loses respect for his leader and Kazar becomes inferior to him.

(35) Blag: Kazar, I think you'll be very pleased with what I brought you.

      Dubbing: *khaa-sǎa , khâa wâa **thân** nâa-càʔ phɔɔ-cay kàp sìŋ thîi*
               Kazar   1Sg   think   2Sg   should   satisfy   with   thing   that
               khâa nam-ma hây náʔ
               1Sg   bring   give   PP

(36) Blag: We're tired of pretending to be something we're not. But most of all, we're
            tired of you.

      Dubbing: *raw bɯà càʔ sĕe-sɛ̂ɛŋ pen nay sìŋ thîi raw mâydâay pen*
               1Pl   bored   will   pretend   be   in   thing   that   1Pl   NEG   be
               lɛ̂ʔ thîi sǎm-khan thîi-sùt kɔ̂ɔ khɯɯ raw bɯà câw
               and   that   important   most   then   be   1Pl   bored   2Sg

Another example in (37) from "Brother Bear" where the term /thân/ appears is when Kenai wakes up in the morning in a bear form. He sees Tanana and is excited to tell her what happened to him the night before; however, she does not understand his roars. In this film, Tanana, who is the shaman of the village, is highly respected. So the translator

chooses to use /thân/ which manifests the speaker's deference to the addressee in both dubbing and subtitling versions.

(37) Kenai: Nana, you won't believe this. I was at the top of the huge rock…

Subtitle: *naa-nâa , **thân** khoŋ mây chɯ̂a , khâa yùu bon yɔ̂ɔt khǎw*

Nana 2Sg may NEG believe 1Sg stay on top mountain

5.3.1.2.7 /phuâk-khun/, /phuâk-naay/, /phuâk-thɤɤ/, /phuâk-câw/, and /phuâk-kææ/

As earlier mentioned in 5.3.1.1.7 concerning /phuâk-raw/, the plural expression /phuâk/ may precede any singular form of pronoun to make plurality. Consequently, these pronouns are in plural form which the usage focuses on its main latter part.

I would like to discuss this group of plural pronouns with the following examples from "Brother Bear" since I found that it is very interesting to consider the differences made by two different translators.

In (38), after Kenai and Koda escape from the hunt of Denahi, they meet Tuke and Rutt who ask to join them. The moose brothers misunderstand that the hunter Denahi is chasing them, so they prefer travelling with the two bears so that Kenai can eat the hunter for them. (This content appears in the next few sentences in the script.) In this example, Rutt talks to Kenai and Koda and addresses them as 'you guys' which is rendered into /phuâk-câw/ in the dubbing script, and /naay/ in the subtitling script. As earlier discussed about this film, the dubbing script uses more old-fashioned language, and the term /câw/ is used here with a preceding /phuâk/ for plurality, while the subtitling script is more concise and more modern. The term /naay/ which is a singular second-person pronoun has been used in the subtitles. In this context, it makes no difference to use only /câw/ instead of /phuâk-câw/ or /phuâk-naay/ instead of /naay/ because it is understandable that either word means 'two addressees' in this context.

(38) Rutt: OK, there's this hunter, eh...following us, and I was...we was thinking. If we could maybe just kind of hang out with you guys...

Dubbing: *mii naay-phraan khon nɯŋ taam phuâk-raw maa , khâa kɔ̂ɔ-lɤɤy*

have   hunter CLS one follow 1Pl come 1Sg   then

*khít wâa thâa raw dɤɤn-thaaŋ pay kàp **phuâk-câw** cà? plɔ̀ɔt-phay*

think that if 1Pl travel   go with 1Pl   will safe

kwàa yɤ́?

more much

Subtitle: *mii naay-phraan lɐ̂y-taam maa , raw lɤɤy khít wâa maa*

have   hunter   chase come 1Pl then think that come

> *ruâm   kuán   kàp   naay*[18]   *dii-kwàa*
> gather   gang   with   2Pl   better

The first morning that Kenai is transformed into a bear, he meets Tanana and she suggests him to go to the top of the mountain where 'the light touches the earth' in order to transform himself back into human-being. On his journey, he walks pass two squirrels arguing with each other about the lost nuts. One squirrel keeps all the nuts in his cheeks but claims he has not eaten them nor does he know where they are. Kenai then just realizes that he understands animals' languages and greets those animals. In (39), 'you' which is addressed to 'the two squirrels' is translated into /câw/ and /câw-sɔ̌ɔŋ-tua/ in dubbing script and /phuâk-nay/ in subtitling script. Again in this example, it manifests that there is no obligation to insert the term /phuâk/ for plurality as long as it is understandable in that context. In addition, the audience of the film can see what happens on the screen as long as the story develops.

(39) Kenai: Uh-uh…Hey, hey, you….You just talked.
     Dubbing: *nîi , câw*[19] *, câw-sɔ̌ɔŋ-tua , câw*[20] *phûut dâay rɤ̌ɤ*
               hey   2Pl   2Pl two CLS   2Pl   speak able QP
     Subtitle: *nîi **phuâk-naay** , **phuâk-naay** phûut dâay nî?*
               hey   2Pl   2Pl   speak able PP

Another example from "Chicken Little" in (40) is when Chicken Little and his father are so happy because Chicken Little just won the baseball game. While he is alone in his bedroom that night, a hexagonal part of an alien spacecraft drops from the sky and hits his head a second time. He is afraid that he might be accused of being a crazy chicken again. As a result, he calls his friends to come and help him get rid of this object. In this example, 'you' means three of his friends; Abby, Runt and Fish, and it is translated into /phuâk-thɤɤ/. It is not rendered as /phuâk-nay/ because there is one female friend included in the group. Therefore, /phuâk-thɤɤ/ sounds more appropriate.

(40) Chicken Little: Are you gonna help me get rid of it or not?
      Dubbing: *?aw-là? **phuâk-thɤɤ** cà? chuây chǎn kam-càt   man rɯ̌ɯ-plàaw*
                well   2Pl   will   help   1Sg   get rid of 3Sg   QP

---

[18] /naay/, [19] /câw/ and [20] /câw/ in this context are plural in meaning although they are not preceded by /phuâk/. As a result, the glossaries I put are for plural second-person pronouns. This rule also applies to other second-person pronouns such as /?eŋ/, /mɯŋ/, /lɯ́ɯ/, and so on, when it is understandable in a particular situation between the addresser and the addressee.

5.3.1.3 Third-Person Pronouns

Table 5.3 English and Thai third-person pronouns in five films

Pronominal References			Brother Bear		Chicken Little		The Wild		The Incredibles		Cars	
	English	Thai	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub
3Sg	He, him	khăw, kháw	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
		man	✗	✓	✗	✗	✓	✓	✓	✓	✓	✓
		câw-tua	✗	✗	✗	✗	✗	✗	✗	✗	✗	✓
	She, her	thɤɤ	✗	✓	✓	✓	✓	✓	✓	✓	✓	✓
	It, it	man	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
3Pl	They, them	man	✗	✗	✗	✗	✓	✓	✓	✗	✗	✗
		khăw, kháw	✗	✗	✗	✗	✓	✓	✓	✗	✗	✗
		câw-tua	✗	✗	✗	✗	✗	✗	✗	✗	✓	✓
		phuâk-kháw	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
		phuâk-thɤɤ	✗	✗	✗	✗	✗	✗	✗	✗	✗	✗
		phuâk-man	✓	✗	✓	✓	✓	✓	✓	✓	✓	✗

5.3.1.3.1 /khăw/

/khăw/, or its variant /kháw/, is normally used to refer to a man while its paired words, /lɔ̀n/[21] or /thɤɤ/ is used for a woman. However, /lɔ̀n/ is nowadays somewhat obsolescent as

---

[21] /lɔ̀n/ can be used as a female second-person or third-person pronoun. A more senior woman may condescendingly use this term to address or refer to another woman who is less senior or of a lower status. It is also used among girlfriends or transvestite males to show closeness, to tease, or to sarcastically address each other. Another similar term is /câw-lɔ̀n/ which has the same usage.

e.g. 1) Hey, are you hungry now? Let's have something delicious!

       *nîi , **lɔ̀n** hĭw rúɯ yaŋ , pay hăa ʔà-ray ʔà-rɔ̀y ʔà-rɔ̀y kin dii-kwàa*
       hey 2Sg hungry QP yet go find something delicious eat better

  2) Not long after that, she then moved out to rent a new house in the town.

       *lăŋ-càak nán mây naan , **lɔ̀n** kɔ̂ɔ yáay ʔɔ̀ɔk-pay châw bâan mày nay muaŋ*
       after that NEG long 3Sg then move out rent house new in town

In the first example, the speaker asks if his/her friend is hungry and persuades his/her friend to have something delicious together. In this case, the interlocutors can be females or transvestite males. The pronoun /lɔ̀n/ shows closeness between them. The second example may be a narrative referring to a woman who has moved out not long after an incident. The term /lɔ̀n/ in this example can be replaced by /thɤɤ/ with no difference in meaning.

a third-person pronoun for colloquial usage and /khǎw/ or /kháw/ has become the term used to refer to both genders instead.

This pronoun, especially its variant /kháw/, can be used as a first-person pronoun when the speaker is a girl or a woman talking to her intimate friend, sibling, or loving couple and calling the addressee /tua/ 'body', /tua-eeŋ/ 'self', or /ta-eeŋ/ 'self'. It is possible for a boy or a man to use /kháw/ to represent himself when talking with his friend or his lover of the opposite sex. For example, in the lyric of a Thai song named 'คิดถึงเค้าใช่มั๊ยตัวเอง'[22] /khít-thǔŋ-kháw-chây-máy-tua-eeŋ/ or 'You are missing me, aren't you?', which was sung by a male singer. Nevertheless, it will sound strange if it is used by a male to his male friend as people may think they are gays.

Since the pronoun /khǎw/ or /kháw/ is generally used in both versions of every film, I will discuss here only two examples from "Cars". In (41) and (42), two commentators of the Piston Cup race commentate on the race which three leading cars are The King, Chick Hicks and McQueen. When they mention each racer, the pronoun 'he' and 'him' are replaced by /kháw/ in dubbing script and /khǎw/ in subtitling script.

The term /khwǎæn-lɔ́ɔ/ or 'hanging the tire' is adjusted by the translator from a Thai idiom /khwǎæn-nuam/ or 'hanging the boxing glove' which means 'quit boxing'. Therefore, /khwǎæn-lɔ́ɔ/ means 'quit racing'.

(41) Bob: Does The King, Strip Weathers, have one more victory in him before retirement?

Dubbing: *lǽæw* *dɤʔ* *khiŋ* *sà-tríp* *wee-thɤ̂ɤ* , ***kháw*** *càʔ* *khwáa* *ʔìik* *nùuŋ*
    then   The King Strip   Weathers 3Sg will grab another one
chay-cha-náʔ *kɔ̀ɔn* *khwǎæn* *lɔ́ɔ*   *máy*
   victory   before   hang   tire   QP

Darrell: He's been Dinoco's golden boy for years! Can he win them one last Piston Cup?

Dubbing: ***kháw*** *pen* *mɯɯ*   *nùuŋ*   *khɔ̌ɔŋ* *day-noo-khôo* *maa* *lǎay*   *pii*
    3Sg   be   hand   number one of   Dinoco   come many year
kháw *càʔ*   *khwáa* *thuây* *phís-tân* *khráŋ* *sùt-tháay* *dâay* *rǔɯ-mây*
    3Sg   will   grab   cup   Piston   time   last   able   QP

---

[22] 'คิดถึงเค้าใช่มั๊ยตัวเอง' /khí-tthǔŋ-kháw-chây-máy-tua-eeŋ/ or 'You are missing me, aren't you?' is a song hit of a Thai pop band named 'ต้น 101' or 'TON 101' in the album 'My Ideal' which was released in June 2008. The lyric is about a man who really misses his girl friend and thinks that she is missing him as well. The pairing pronouns /kháw/ and /tua-eeŋ/ are used throughout the song, The music video with lyrics in Thai of this song is available at http://www.youtube.com/watch?v=e92vBRoQE98

(42) Bob: The rookie sensation came into the season unknown. But everyone knows him now. Will he be the first rookie to win a Piston Cup and land Dinoco?

Subtitle: *nâa-mày maa ræææŋ , **khǎw** maa rŷ˞rm khæ̀ææŋ pen rúuduukaan rɛ̂ææk*

     rookie come strong 3Sg come start race be season first

     *tɛ̀æ thúk-khon rúu-càk **khǎw** dii lɛ́æw*

     but everyone know 3Sg good already

     ***khǎw** càʔ pen nâa-mày raay rɛ̂æk thii dâay thuây phíts-tân*

     3Sg will be rookie person first who get cup Piston

     lɛ́ pen tua-thææn day-noo-khôo rŭuu-mây

     and be representative Dynaco QP

5.3.1.3.2 /man/

This pronoun is normally used to refer to an animal or an inanimate object. The senior person can refer to a child as /man/ without any offensive intention. It also can be used to speak of an intimate equal of any age or gender, or refer to someone with disrespect and it is more common for a male.

In my data, the term /man/ can refer to 'he/him', 'it/it', and they/them. As long as the interlocutors know who is referred to, it does not matter if this term conveys singular or plural meaning, or refer to an animal, an inanimate object or a human being. When using this term to refer to a non-intimate person, the speaker needs to be aware that it may be considered as rude, disrespectful, or insulting.

Two examples I discuss here are from "The Incredibles" and "The Wild". In (43), Bomb Voyage, a robber skillful at using bombs, robs the vault and can escape because of the interruption from Buddy or Incrediboy. When the police arrive at the scene, Mr. Incredible then tells one of them what happened to the vault which is exploded. I compare both translations from different translators who both use the same pronoun /man/ to represent 'he/him' who is the bad person and both characters in the story, Mr. Incredible and the policeman, also address this criminal as /man/.

(43) Mr. Incredible: The blast in that building was caused by Bomb Voyage who I caught in the act robbing the vault. Now, we might be able to nab him if we set up a perimeter.

Dubbing: *suàn ra-bɤ̀˞t nay tùk , pen fĭi-mɯɯ câw bɔm-woo-yáat*

     for blast in building be deed title Bomb Voyage

	cáʔ-ĕe	**man**	*tɔɔn*	*plôn*	*séef*	*phɔɔ-dii* ,	*tɔɔn-níi*	*thâa*	*rîip*	*pìt-lɔ́ɔm*
	meet	3Sg	when	rob	vault	exactly	now	if	hurry	enclose
	tùk	*wáy* ,	*kɔ̂ɔ*	*ʔàat-càʔ*	*dâay*	*tua*	**man**			
	building	still	then	maybe	get	body	3Sg			
Subtitle:	*ra-bɤ̀ɤt*	*bon*	*tùk*	*pen*	*fĭi-mɯɯ*	*bɔm-woo-yáat*				
	blast	on	building	be	deed	Bomb Voyage				
	raw	*ʔàat-càʔ*	*càp*	**man**	*dâay*	*thâa*	*waaŋ*	*kamlaŋ*	*sa-kàt*	
	1Pl	may	arrest	3Sg	able	if	put	force	stop	

Policeman: You mean he got away?

Dubbing:	**man**	*nĭi*	*pay*	*dâay*	*rɤ̌ɤ*
	3Sg	flee	go	able	QP

Subtitle:	*plɛɛ*	*wâa*	**man**	*nĭi*	*pay*	*lɛ́ɛw*
	mean	that	3Sg	flee	go	already

In (44) Samson narrates his made-up adventurous story to his son. He is boastful that he fights against many wildebeests alone and thinks that he is more powerful to overcome them until he finds the giant wildebeest. In this context, the translator uses /man/ instead of /phuâk-man/ to replace 'they/them' because it is understandable from the story and also from the pictures shown on the screen.

(44) Samson: They were the fastest wildebeests on the savannah……I thought I had 'em.

Dubbing:	**man**	*pen*	*krà-thiŋ*	*pàa*	*thîi*	*wîŋ*	*rew*	*thîi-sùt*	*nay*	*thûŋ-yâa*
	3Pl	be	bull	wild	that	run	fast	most	in	field
	saa-wan-nâa ,	*phɔ̌ɔ*	*núk*	*wâa*	*ʔaw*	**man**	*yùu*			
	Savanna	1Sg	think	that	control	3Pl	still			

5.3.1.3.3 /câw-tua/

/câw-tua/ means 'the person referred to' or 'oneself'. It is used as a third-person pronoun or reflexive pronoun of unspecific gender. In my data, I found this pronoun in just one film, "Cars", which is manifested in (45) and (46).

(45) Reporter: McQueen's driver arrived California, but McQueen was missing.

Subtitle:	*khon-khàp-rót*	*khɔ̌ɔŋ*	*mɛ́k-khwiin*	*maa-thɯ̌ŋ*	*khɛ-lí-fɔɔ-nia*
	driver	of	McQueen	arrive	California
	tɛ̀ɛ	**câw-tua**	*hǎay-pay*		
	but	3Sg	lost		

In (45), Mack, the trailer of McQueen, does not realize that he has accidentally dropped McQueen from his trailer on the way to California. When he arrives there and opens his

trailer's door, McQueen is not there. A lot of TV reporters who are waiting for his arrival then report big news of his disappearance. In subtitle, McQueen or 'he' is rendered to /câw-tua/ or 'he, himself'.

(46) McQueen: I know. I got that reaction a lot. I create feelings in others that they themselves don't understand.

     Dubbing: *phǒm rúu , phǒm cɤɤ yàaŋ-níi maa yɤ́ʔ náʔ , phǒm tham-hây*
              1Sg   know   1Sg   meet like this come a lot PP   1Sg   make
              *sǎaw cíit hǔa-cay bὲὲp-thîi **câw-tua** kɔ̂ɔ mây khâw-cay*
              girls   tickle   heart   like   3Sg   also NEG understand
              either
              mɯɯǎn-kan

     Subtitle: *rúu rɔ̀k , cɤɤ yàaŋ-níi bɔ̀y lὲὲw , phǒm mák-càʔ sâaŋ*
              know PP   meet like this often already 1Sg   often   make
              *khwaam-rúu-sὺk thîi **câw-tua** yâak càʔ khâw-cay*
              feeling   that   3Sg   difficult to understand

Sally, the beautiful Porsche, appears in the court of Radiator Springs when McQueen is about to be released by the judge, Doc Hudson. At first, McQueen misunderstands that she is the lawyer sent by his agent to help him out of the town. In contrast, she pleads for the court to punish McQueen by having him pave the damaged road. When she sees him, she feels so embarrassed as he flirts with her in public, then her reaction is very awkward. McQueen presumes she just has a crush on him like many other girls or fans he met. In this case, 'they' is rendered to /câw-tua/ which is a neutral third-person pronoun.

In Table 5.3, 'they' is also translated into /man/ and /khǎw/ or /kháw/ which are singular pronouns. As previously discussed in 5.3.1.1.7, some Thai pronouns are ambiguous in number, it is not a problem for the native speakers whether the form of pronoun is singular or plural because this is understood from the context and situation. It is then possible and communicative.

5.3.1.3.4 /phuâk-khǎw/ and /phuâk-man/

I earlier discussed the term /phuâk/ or 'a group' in 5.3.1.1.7 and 5.3.1.2.7 that attaches to other pronouns to form plurality. In my data, two plural third-person pronouns with /phuâk/ are found; /phuâk-khǎw/ and /phuâk-man/. They are generally used in nearly every film and I will give only one example in this section. I also want to put a remark here that there is no such form as /phuâk-câwtua/ in Thai.

In (47) from "Cars", Mater persuades McQueen to go to a tractor-tipping game at night. He says the tractors are so dumb and it is fun to play a trick on them. He is about to show McQueen how to sneak up to them and honk the horn to scare them. The pronouns 'they' and 'them' are translated into /man/ and /phuâk-man/ which show no respect to the persons referred.

(47) Mater: OK, here's what you do. You just sneak up in front of 'em, and then honk.
　　　　　And they do the rest. (laugh) Watch this.

Dubbing: *ʔoo-khee tham bὲæp níi ná , yɔ̂ŋ khâw-pay cá-ĕe nâa man* ,
　　　　　okay　　do　　like　this　PP　sneak　　enter　　appear　in front　3Pl

lὲæwkɔ̂ɔ bìiptrǽæ , thîilǔɯɯa **phuâk-man** *tham　eeŋ* ,
　then　honk horn　the rest　　　3Pl　　do　　oneself

duu　　aacaan
watch　instructor

5.3.2 Kinship Terms

Cooke (1968: 43-44) defines 'kintype nouns' as noun forms representing kinfolk or other persons who possess a similar societal status or rank. They can be used as nouns, as pronouns and as personal pronouns. I do agree with Cooke that Thai kinship terms are indeterminate as to person category. He exemplifies this view with a kintype noun /phɔ̂ɔ/ or 'a father' which can represent the first, second or third-person pronoun depending on the context while still retaining the nominal referential meaning of being a father.

The Thais also use a kinship term as a title preceding a name noun; such as /phîi-phim/, 'an elder sibling named Phim' or as a noun after a title; such as /khun-phîi/. These are widely used to address both a blood kin and a non-kin who is treated as kin or even a stranger to show politeness and/or proper respect.

Prasithrathsint (1981, cited in Tingsabadh and Prasithrathsint, 1986: 11), states that some matrilineal Thai kinship terms; for instance /taa/, /yaay/, /náa/, /luŋ/ and /pâa/, are normally used to address non-kins and this reflects the matrilineal system of Thai society. Additionally, she found that the term /phîi/, 'an elder sibling', is more widely used than its paired word /nɔ́ɔŋ/, 'a younger sibling', and this illustrates seniority in Thai society.

A lot of Thais in Thailand have Chinese background, and both Thai and Chinese kinship terms are used within such families, among relatives or even to the strangers. Kin terms of each Chinese subgroup have different forms depending on the variety of Chinese.

'จีนแต้จิ๋ว' /ciin-tɕ̂æcĭw/ or 潮州 [23], which may be represented as 'Teochew' or in Mandarin 'Cháozhōu', is the biggest Chinese subgroup in Thailand and it is the dialect spoken the most in Thailand. Before I discuss this further in detail, I would like to include diagrams of a family tree in Thai and Teochew Chinese and discuss them later.

---

[23]The Chinese forms are accessed from http://th.wikipedia.org/wiki/ไทยเชื้อสายจีน on 23 September 2011.

Figure 5.1: Thai kinship term and relationships
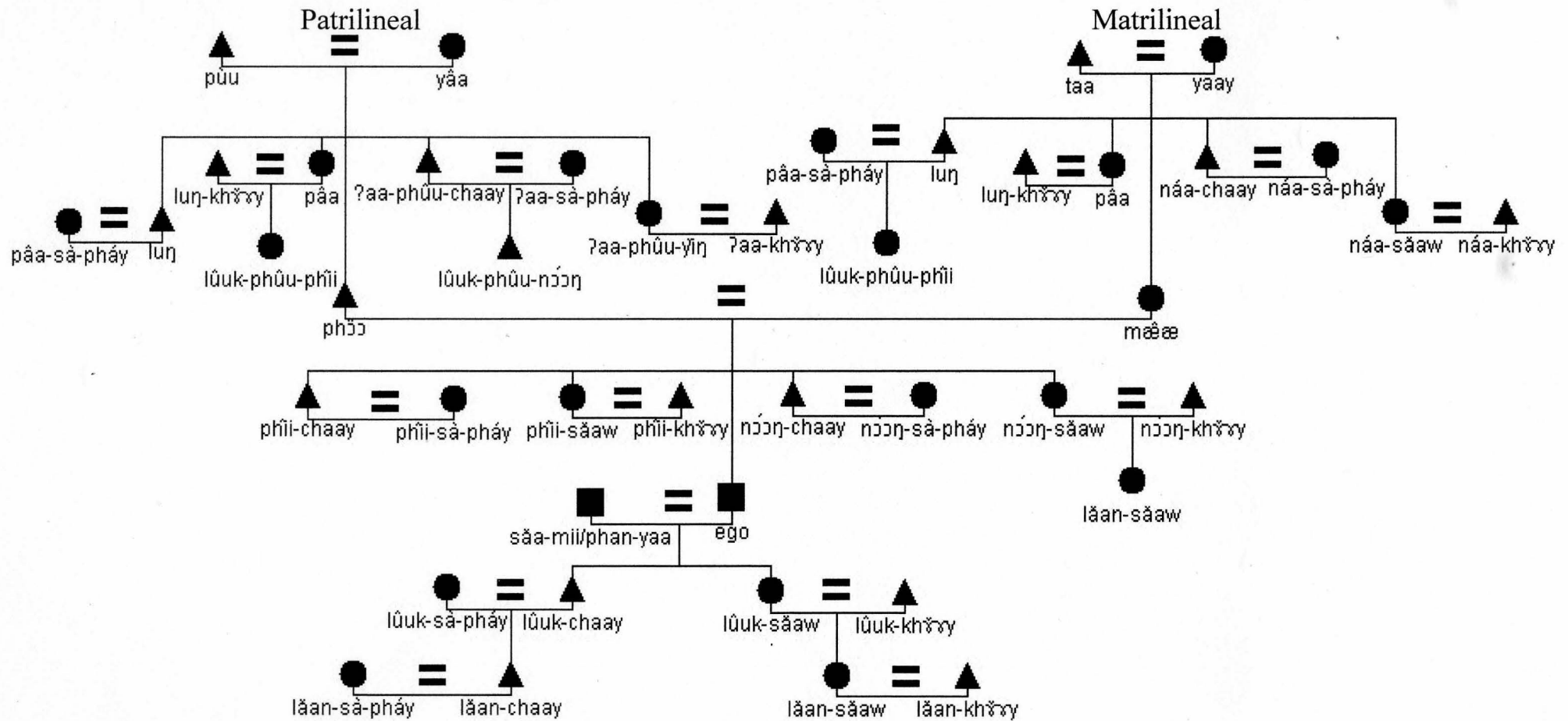
In *Figure 5.1* of Thai kinship terms, paternal grandfather and grandmother are /pùu/ and /yâa/ while maternal grandfather and grandmother are /taa/ and /yaay/. Both paternal and maternal older siblings are /luŋ/ and /pâa/, while /ʔaa/ refers to paternal younger siblings, and /náa/ refers to maternal younger siblings; these terms do not distinguish gender. The speaker's elder sibling, /phîi/, younger sibling, /nɔ́ɔŋ/, child, /lûuk/, and grandchild, /lǎan/, are also gender-neutral. When we insert /chaay/ 'male' and /sǎaw/ or /yǐŋ/ 'female' after these terms, it specifies the gender of that person; such as /phîi-chaay/, an elder brother, /nɔ́ɔŋ-sǎaw/, a younger sister, /lûuk-chaay/, a son, and so on. There are some exceptions for /ʔaa-phûu-chaay/ 'uncle' and /ʔaa-phûu-yǐŋ/ 'aunt' as the Thais do not use /ʔaa-chaay/ and /ʔaa-sǎaw/. The terms that show affinal relationship are /khɤ̌ɤy/ for male and /sà-pháy/ for female; such as /luŋ-khɤ̌ɤy/, the father's or mother's elder brother-in-law, /ʔaa-sà-pháy/, the father's younger sister-in-law, /náa-khɤ̌ɤy/, the mother's younger brother-in-law, and so on. For the terms a husband and a wife, we use /sǎa-mii/, a husband, and /phan-yaa/ or /phan-ra-yaa/, a wife, in a polite or formal context, while the terms /phuǎ/ and /mia/ are colloquial words used in an informal context. The neuter and generic term /lûuk-phîi-lûuk-nɔ́ɔŋ/ or 'cousin' refers to a child of an uncle or an aunt who is older or younger than the speaker's father or mother. There are two more specific terms which are /lûuk-phûu-phîi/ or a child of an uncle or an aunt who is older than the speaker's father or mother, and /lûuk-phûu-nɔ́ɔŋ/ or a child of an uncle or an aunt who is younger than the speaker's father or mother. The other set of kinship terms are /phɔ̂ɔtaa/ and /mɛ̂ɛyaay/ or the father and mother of the male speaker's wife while /phɔ̂ɔsǎamii/ and /mɛ̂ɛsǎamii/ or the father and mother of the female speaker's husband are used. It is noticeable that there are informal terms like /phɔ̂ɔ-phuǎ/ and /mɛ̂ɛ-phuǎ/, a father and mother of the speaker's husband, but there are not any terms like /phɔ̂ɔ-mia/ and /mɛ̂ɛ-mia/. We may find the terms /phɔ̂ɔ-pùu/ and /mɛ̂ɛ-yâa/ which should be parallel to /phɔ̂ɔ-taa/ and /mɛ̂ɛ-yaay/, but they have other meanings that refer to a male or female spirit that people pay respect to which does not relate to the family clan.

Figure 5.2: Teochew kinship term and relationships

Patrilineal

Ɂaa-lày-koŋ   Ɂaa-lày-mâa

Ɂaa-tiă Ɂaa-kow   Ɂaa-cĕk   Ɂaa-sìm

Ɂaa-ŭm Ɂaa-pæ̀Ɂ   chiŋ-ciá   chiŋ-ciá   Ɂaa-kow   Ɂaa-tiă

Ɂaa-tia, Ɂaa-pàa, paa-pàa

Ɂaa-hia   Ɂaa-sòɔ   Ɂaa-cæ̆æ Ɂaa-núŋ   Ɂaa-tĭi   tĭi-hùu   Ɂaa-muày   muày-sày

Ɂan/bôw   ego   caa-bów-suŋ

sen-pŭu taa-pow-kiâ   caa-bow-kiâ   ciă-sàay

suŋ-sàay   taa-pow-suŋ   caa-bów-suŋ   suŋ-sòɔ

Matrilineal

Ɂaa-ŋuà-koŋ   Ɂaa-ŋuà-mâa

Ɂaa-Kĭm   Ɂaa-kŭu   Ɂaa-tiă Ɂaa-íi   Ɂaa-kŭu   Ɂaa-Kĭm

chiŋ-ciá   Ɂaa-íi   Ɂaa-tiă

Ɂaa-mæ̀Ɂ, Ɂaa-máa, maa-máa

In Teochew Chinese forms seen in *Figure 5.2*, the generic terms for both paternal and maternal grandfather and grandmother are /ʔaa-koŋ/ and /ʔaa-mâa/. However, there are also specific terms for each clan which are /ʔaa-lày-koŋ/ or 'paternal grandfather', /ʔaa-lày-mâa/ or 'paternal grandmother', /ʔaa-ŋuà-koŋ/ or 'maternal grandfather' and /ʔaa-ŋuà-mâa/ or 'maternal grandmother'. The elder brother of the speaker's father is /ʔaa-pæ̀ʔ/ and his wife is /ʔaa-ûm/ while the younger brother of the speaker's father is /ʔaa-cèk/ and his wife is /ʔaa-sîm/. Both elder and younger sisters of the speaker's father are called /ʔaa-kow/ and her husband is called /ʔaa-tiǎ/. The maternal elder and younger brothers of the speaker's mother is /ʔaa-kǔu/ and his wife is /ʔaa-kǐm/ while both elder and younger sisters are /ʔaa-íi/ and her husband is called /ʔaa-tiǎ/ which is the same term of the paternal uncle-in-law. Note that father's sister's husband and mother's sister's husband are not distinguished. The ego generation terms are /ʔaa-hia/, elder brother, /ʔaa-sɔ̂ɔ/, elder sister-in-law, /ʔaa-cæ̌æ/, elder sister, /ʔaa-núŋ/, elder brother-in-law, /ʔaa-tǐi/, younger brother, /tìi-hùu/, younger sister-in-law, /ʔaa-muày/, younger sister, and /muày-sày/, younger brother-in-law. The terms for a husband and a wife are /ʔaŋ/, husband, and /bôw/, wife. The next two generations are /kiâ/ or child and /suŋ/ or grandchild. Both terms are gender-neutral and become gender-specific when inserting the term /taapow/ or 'male' and /caa-bôw/ or 'female'; such as /taa-pow-kiâ/, son, /caa-bôw-kiâ/, daughter, /taa-pow-suŋ/, grandson and /caa-bôw-suŋ/ or granddaughter. The affinal terms of this set of kinship terms are specific which include /seŋ-pǔu/, daughter-in-law, /ciǎ-sàay/, son-in-law, /suŋ-sɔ̂ɔ/, granddaughter-in-law and /suŋ-sàay/, grandson-in-law. The terms for father and mother vary due to each family's preference. A father may be called as /ʔaa-tia/, /ʔaa-páa/ or /paa-páa/ while a mother is /ʔaa-mæ̀ʔ/, /ʔaa-máa/ or /maa-máa/. There is only one term of /chiŋ-ciâ/ that means 'cousin'.

Table 5.4 Thai and Teochew Chinese kinship terms and relationships

Relationship	Thai	Teochew Chinese
Paternal grandfather	pùu	ʔaa-koŋ, ʔaa-lày-koŋ
Paternal grandmother	yâa	ʔaa-mâa, ʔaa-lày-mâa
Maternal grandfather	taa	ʔaa-koŋ, ʔaa-ŋuà-koŋ
Maternal grandmother	yaay	ʔaa-mâa, ʔaa-ŋuà-mâa
Father	phɔ̂ɔ	ʔaa-tia, ʔaa-páa, paa-páa
Father's elder brother	luŋ	ʔaa-pæ̀ʔ

Relationship	Thai	Teochew Chinese
Father's elder sister-in-law	pâa-sà-pháy	ʔaa-ûm
Father's elder sister	pâa	ʔaa-kow
Father's elder brother-in-law	luŋ-khɤ̌ɤy	ʔaa-tiǎ
Father's younger brother	ʔaa-phûu-chaay	ʔaa-cèk
Father's younger sister-in-law	ʔaa-sà-pháy	ʔaa-sîm
Father's younger sister	ʔaa-phûu-yǐŋ	ʔaa-kow
Father's younger brother-in-law	ʔaa-khɤ̌ɤy	ʔaa-tiǎ
Mother	mɛ̂ɛ	ʔaa-mɛ̀ʔ, ʔaa-mâa, maa-máa
Mother's elder brother	luŋ	ʔaa-kǔu
Mother's elder sister-in-law	pâa-sà-pháy	ʔaa-kǐm
Mother's elder sister	pâa	ʔaa-íi
Mother's elder brother-in-law	luŋ-khɤ̌ɤy	ʔaa-tiǎ
Mother's younger brother	náa-chaay	ʔaa-kǔu
Mother's younger sister-in-law	náa-sà-pháy	ʔaa-kǐm
Mother's younger sister	náa-sǎaw	ʔaa-íi
Mother's younger brother-in-law	náa-khɤ̌ɤy	ʔaa-tiǎ
Husband	sǎa-mii or phuǎ	ʔaŋ
Wife	phan-yaa /phan-ra-yaa or mia	bôw
Elder brother	phîi-chaay	ʔaa-hia
Elder sister-in-law	phîi-sà-pháy	ʔaa-sɔ̂ɔ
Elder sister	phîi-sǎaw	ʔaa-cɛ̂ɛ
Elder brother-in-law	phîi-khɤ̌ɤy	ʔaa-nûŋ
Younger brother	nɔ́ɔŋ-chaay	ʔaa-tǐi
Younger sister-in-law	nɔ́ɔŋ-sà-pháy	tìi-hùu
Younger sister	nɔ́ɔŋ-sǎaw	ʔaa-muày

Relationship	Thai	Teochew Chinese
Younger brother-in-law	nɔ́ɔŋ-khɤ̌ɤy	muày-sày
Son	lûuk-chaay	taa-pow-kiâ
Daughter-in-law	lûuk-sà-pháy	seŋ-pŭu
Daughter	lûuk-sǎaw	caa-bów-kiâ
Son-in-law	lûuk-khɤ̌ɤy	ciǎ-sàay
Nephew/Grandson	lǎan-chaay	taa-pow-suŋ
Granddaughter-in-law	lǎan-sà-pháy	suŋ-sàay
Niece/granddaughter	lǎan-sǎaw	caa-bów-suŋ
Grandson-in-law	lǎan-khɤ̌ɤy	suŋ-sɔ̂ɔ

5.3.2.1 Addressing blood-kin relatives

From both Thai and Teochew Chinese kinship diagrams in Figure 5.1 and 5.2, we can see that there are some terms which are used to refer to more than one category of relative. For instance, the Thai kinship terms /luŋ/ and /pâa/ may refer to the elder brother and elder sister of both the speaker's father or mother; the Teochew Chinese term /ʔaa-tiǎ/ may refer to the elder or younger brother-in-law of the speaker's father or mother. This might sound confusing for anyone who is not familiar with the Thai and Teochew Chinese languages. However, both languages have their traditional way of addressing the relatives that can solve this problem.

When the Thais address their relatives, the affinal terms /khɤ̌ɤy/ and /sà-pháy/, and also the gender-specific suffixes /chaay/, /yǐŋ/ and /sǎaw/ are not normally used. Only the kinship term with or without the nickname or first name of the person is addressed; such as /pùu soom/, 'Grandfather named Som', /luŋ mân/ 'Uncle named Man', /náa lék/, 'Aunt or Uncle named Lek' (depending on the gender of the person addressed), and so on. When addressing a slightly older relative, the term /phîi/ followed with or without a name is used while the term /nɔ́ɔŋ/ is optional. It is noticeable that we cannot address the person who is senior to the speaker only by his/her name without the respectful term /phîi/. This is also applied to cousins who address each other with the terms /phîi/ and /nɔ́ɔŋ/ according to their age. For the younger generation of /lûuk/ and /lǎan/, the nickname or first name of the addressee is mostly used without the kinship term, except in some families where the parents call their child /lûuk/ followed with or without his/her nickname. A variety of

terms used between spouses may include pronouns /chăn/-/thɤɤ/, /chăn/-/khun/, /phŏm/-/khun/, /kháw/-/tua-eeŋ/, kinterms /phîi/-/nɔ́ɔŋ/, /phɔ̂ɔ/-/mɛ̂ɛ/, each other's nickname and so on.

This pattern of addressing is totally different from Chinese. It is considered as impolite if the addresser calls the addressee who is older or senior by his/her name. In Chinese, a numerical order of birth is used to indicate the seniority of the person by inserting it in front of the Chinese kinship term. For example, /ʔaa-tuà-pɛ̀ʔ/ or the eldest uncle or the first elder uncle, /ʔaa-yìi-pɛ̀ʔ/ or the second elder uncle, /ʔaa-sii-cèk/ or the fourth-born younger uncle, and so on; this means that the speaker's father is the third son of the family. This is less confusing than the address of the paternal female clan because we know that /ʔaa-pɛ̀ʔ/ is older than the speaker's father while /ʔaa-cèk/ is younger. But when we address the paternal elder sister and younger sister of the speaker's father, both positions are called /ʔaa-kow/. Even when we use them with a numerical birth order; such as /ʔaa-tuà-kow/, the eldest aunt, /ʔaa-saa-kow/, the third aunt, and so on, there is no indication who is older or younger than the speaker's father.

Some kinship terms are not used in address, such as /chiŋ-ciá/ 'cousin', /tìi-hùu/ 'younger sister-in-law', /muày-sày/ 'younger brother-in-law' and/or /ʔaa-tĭi/ and /ʔaa-muày/. This is because the speaker who is more senior is able to use the name of his/her younger relative. This practice also covers the younger generation for a child or grandchild.

Between a couple, Teochew Chinese personal pronouns /ʔuâ/ or 'I' and /lɯ̂ɯ/ or 'you' or each other's nicknames are used as address terms.

5.3.2.2 Addressing a non kin person

In Thai society, it is normal to address a non-kin person or even a stranger with a kinship terms. However, these kinship terms tend to be specific in some ways. As I am of mixed Teochew Chinese and Thai background, I use Thai kin terms with my matrilineal relatives who are Thai, and Teochew Chinese ones with my patrilineal relatives who are Chinese. When I meet a stranger who has a Thai or a Chinese appearance, I sometimes address him/her according to a close approximation of my own relatives. For instance, if that stranger is a male who might be older than my father, I may address him as /ʔaa-pɛ̀ʔ/, if he looks Chinese, and /luŋ/ if he looks Thai because both terms mean an uncle who is older than the speaker's father. Other terms in Thai and Teochew Chinese which are normally used to address a non-kin person or a stranger are shown in Table 5.5.

Table 5.5 Kinship terms for addressing a non-kin person

Age and Gender	Thai	Teochew Chinese
Old man	taa	ʔaa-pɛ̀ʔ
Old woman	yaay	ʔaa-ûm
Middle age man (older than speaker's parents)	luŋ	ʔaa-pɛ̀ʔ
Middle age woman (older than speaker's parents)	pâa	ʔaa-ûm
Middle age man/woman (younger than speaker's parents)	náa (man and woman)	ʔaa-cèk (man) ʔaa-sîm (woman)
Man/woman (older than speaker)	phîi (man and woman)	ʔaa-hia (man) ʔaa-cɛ̂ɛ (woman)
Man/woman (younger than speaker)	nɔ́ɔŋ (man and woman)	ʔaa-tǐi (man) ʔaa-muày (woman)

From Table 5.5, we can see that Thai kinship terms which are normally used to address a non-kin person or a stranger are matrilineal terms, while the Chinese ones are patrilineal terms. I would like to put a remark here that even Thai who do not have Chinese background may use Chinese terms in Thai accent with some adjustment such as /taa-pɛ́ʔ/, /yaay-sím/ or /yay-sím/, /hia/, /cée/, /tǐi/ and /muǎy/.

From the above table, Thai and Teochew Chinese kinship terms share some identical characteristics and also have differences which are interesting. In the film data, only Thai kin-terms are used.

5.3.2.3 Pronominally used Kinship Terms

Table 5.6 Kinship Terms used as Personal Pronouns

Personal Pronouns			Brother Bear		Chicken Little		The Wild		The Incredibles		Cars	
	English	Thai	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub
1Sg	I, me	phɔ̂ɔ	✗	✗	✓	✓	✓	✓	✓	✓	✓	✓
		mɛ̂ɛ	✗	✗	✓	✓	✗	✗	✓	✓	✗	✗
		phîi	✓	✓	✗	✗	✗	✗	✓	✗	✗	✗
		pâa	✗	✗	✗	✗	✗	✗	✓	✗	✗	✗
		náa	✗	✗	✗	✗	✗	✗	✓	✗	✗	✗

Personal Pronouns			Brother Bear		Chicken Little		The Wild		The Incredibles		Cars	
2Sg	You, you	phɔ̂ɔ	×	×	✓	✓	✓	✓	✓	✓	✓	×
		mɛ̂ɛ	×	×	✓	✓	×	×	✓	✓	×	×
		phîi	✓	✓	×	×	×	×	✓	×	×	×
		pâa	×	×	×	×	×	×	✓	×	×	×
		lûuk	×	×	✓	✓	✓	✓	✓	✓	×	×
3Sg	She, her	mɛ̂ɛ	✓	✓	✓	✓	×	×	×	×	×	×

5.3.2.3.1 /phɔ̂ɔ/

This term literally means 'father'. However, it also can be used as a part of some other words; for instance; /phɔ̂ɔ-khrua/ or '(male) chef/cook', /phɔ̂ɔ-kháa/ or '(male) merchant or a tradesman'. The senior or older person may also use this term to address or refer to a male junior who has a close and intimate relationship; such as /phɔ̂ɔ-nân/ or 'that guy', /phɔ̂ɔ-nîi/ or 'this guy', /phɔ̂ɔ-khun/[24] and /phɔ̂ɔ-ma-hǎa-cam-rɤ́ɤn/[25] or 'a good man' which are normally used to please or praise the addressee or the person who is mentioned.

In addition to the normal meaning of this term, a husband and a wife may address each other as /phɔ̂ɔ/ and /mɛ̂ɛ/. There are also some other relevant terms of addressing; such as /phɔ̂ɔ-ây-nǔu/ or 'father of a son' and /mɛ̂ɛ-ii-nǔu/ or 'mother of a daughter', and so on if

---

[24] and [25] These two address terms have their variants in high tone as /phɔ̂ɔ-khún/ and /phɔ̂ɔ- ma-hǎa-cam-rɤ́ɤn/. Some speakers also lengthen the vowel of the latter word if more emotional. Sometimes the terms /phɔ̂ɔ-câw-pra-khun/ and /phɔ̂- thuun-hǎu/ are used instead of /phɔ̂ɔ-khun/. In addition to manifesting affection, these terms may be used to satire the addressee depending on the tone of voice of the addresser and also the context. (See below examples from the Dictionary of the Royal Institute of Thailand). For young female addressee, the addresser may use /mɛ̂ɛ-khun/ and /mɛ̂ɛ-thuun-hǎu/ or 'my good girl'.

e.g. 1)   Oh, dear! Are you hurt, darling?
    thǒo   phɔ̂ɔ-câw-pra-khun   khɔ̌ɔŋ   yâa ,   cèp   mǎy
    Intj   good man   of   grandmother   hurt   QP

e.g. 2)   Why don't you stay overnight at the theatre then, honey?
    tham-may   mây   nɔɔn   thîi   rooŋ-la-khɔɔn   lɤɤy   là ,   phɔ̂ɔ câwpraʔkhun
    why   NEG   sleep   at   theatre   PP   PP   good man

In the first example, the speaker, who is the grandmother of a young boy, comes to console her nephew who has fallen down and got hurt. Her remark expresses high concern and pity for her beloved nephew, while the second example is a satirical expression when the beloved young lad comes home very late at night and his parent or grandparent sarcastically questions him why he did not spend overnight at the theater.

they have a child together. These address terms are more normal for people in the countryside, especially couples of an older age.

The first two examples I discuss here show this term being used as a first-person and second-person pronoun between a father and a son. The last example manifests the way this term is used between a husband and a wife.

In (48) Chicken Little would like to make his father proud of him again, so he would like to join the school baseball team. However, his father prefers him keeping a low profile because people still remember the sky falling incident. He then suggests that Chicken Little join other activities; such as the chess team, glee club or collecting stamps. In this example, the kinship term /phɔ̂ɔ/ is used both as first and second-person pronoun.

(48) Chicken Little: Well, Dad, you were such a big baseball star in high school. You could give me some pointers.

Dubbing: *kɔ̂ɔ , bɛ̀ɛp-wâa , phɔ̂ɔ ,* **phɔ̂ɔ** *kɔ̂ɔ pen nák-bées-bɔɔn sà-mǎy   hay-skuul*
well   well   dad   2Sg also be baseballer period highschool
chây-máy , phǒm kɔ̂ɔ   khít wâa **phɔ̂ɔ** *kɔ̂ɔ sɔ̌ɔn phǒm lên dâay*
QP   1Sg then think that 2Sg then teach 1Sg play able

Dad: But, son, you know, I'm just wondering….Maybe baseball isn't exactly your thing, you know?

Dubbing: *tɛ̀ɛ , tɛ̀ɛ , lûuk , khɯɯ-wâa ,* **phɔ̂ɔ**   *nàʔ , ʔˠ khɯɯ ,* **phɔ̂ɔ** *khɛ̂ɛ*
but   but child you know 1Sg PP (filler) well   1Sg just
mây-nɛ̂ɛ-cay , baaŋ-thii bées-bɔɔn ʔàat-càʔ mây-chây sìŋ   thîi   lûuk
uncertain   maybe   baseball   may   NEG   thing that 2Sg
tha-nàt   kɔ̂ɔ-dâay
skillful   possible

In (49) from "The Wild", Ryan is very disappointed that he cannot roar like a lion and is very upset. He would like his father to bring him to the wild so that he can learn the correct way to roar. In this example, the term /phɔ̂ɔ/ is used as a second-person pronoun. Since the relationship of the characters in the prior example and in this film is similar, each time the father of both films represent themselves as /phɔ̂ɔ/ and address their son as /lûuk/, the son of both films interacts by using /phǒm/ for themselves and /phɔ̂ɔ/ for the fathers.

(49) Samson: Maybe it's something technical. Maybe you're not opening your mouth wide enough. Like this.

Dubbing: *man   ʔàat-càʔ pen   pan-hǎa thaaŋ   thék-nìk , lûuk ʔàat-càʔ*
3Sg   may   be   problem way   technique 2Sg   may

	yaŋ	*ʔâa*	*pàak*	*kwâaŋ*	*mây*	*phɔɔ*	,	*tôŋ*	*ŋíi*
	yet	open	mouth	wide	NEG	enough		must	like this

Ryan: Dad, thanks for the technical help, but if you wanted me to roar like you, you'd take me to the wild.

Dubbing: *phɔ̂ɔ , khɔ̀p-khun thîi chuây kɛ̂ɛ pan-hǎa thék-nìk , tɛ̀ɛ thâa* **phɔ̂ɔ**

dad   thanks   that   help   solve   problem   technique   but   if   2Sg

yàak hây phǒm kham-raam dâay bɛ̀p **phɔ̂ɔ** , **phɔ̂ɔ** *kɔ̂ɔ phaa phǒm*

want   give   1Sg   roar   able   like   2Sg   2Sg   then   take   1Sg

pay pàa cin cin sìʔ

go   jungle   real   real   PP

In (50) from "Cars", which will be mentioned again in (80), after the first race, The King, Chick Hicks and McQueen, reached the finish line at nearly the same time. So the committee needs to have a meeting before declaring the result. While everyone is waiting for the result, Tex, Dinoco's director, comes to thank The King who is the racer of his team. The King humbly accepts it by saying that it was the least he could do for Tex. The wife of The King then encourages her husband that no matter what the result is, he is always the winner in her heart. In the dubbing script, she addresses her husband as /phɔ̂ɔ/ and calls herself /mɛ̂ɛ/ while her husband addresses her as /khun/. The terms /phɔ̂ɔ/ and /mɛ̂ɛ/ then are used in the meaning of 'a husband' and 'a wife'. This sounds sweeter and more intimate than the subtitling version in which both parties address each other as /thɤɤ/ which sounds equal and less sweet.

(50) Wife of the King: Whatever happens, you're the winner to me, you old daddy rabbit.

Dubbing: *mây-wâa càʔ pen ŋay ,* **phɔ̂ɔ** *kɔ̂ɔ pen phûu-cha-ná nay cay*

no matter   will   be   how   2Sg   then   be   winner   in   heart

mɛ̂ɛ   sa-mɤ̌ɤ   náʔ   cáʔ   phɔ̂ɔ

POSS-1Sg   always   PP   SLP   dad

Subtitle: *mây-wâa yaŋ-ŋay ,* **thɤɤ** *kɔ̂ɔ cha-ná cay chǎn sa-mɤ̌ɤ lɛ̀ʔ*

no matter   how   2Sg   then   win   heart   POSS-1Sg   always   PP

phɔ̂ɔ-ii-nǔu   ɤ́ɤy

dad of my child   Intj

Mr. The King: Thanks, dear. Wouldn't be nothing without you.

Dubbing: *khɔ̀ɔp-cay câʔ , ráy* **khun** *kɔ̂ɔ ráy khwaam-mǎay*

thanks   SLP   without   2Sg   then   without   meaning

Subtitle: *khɔ̀ɔp-cay câʔ , thâa mây mii* **thɤɤ** *, chǎn cha-ná pay*

thanks   SLP   if   NEG   have   2Sg   1Sg   win   go

kɔ̂ɔ   thâw-nán
then   only that

Comparing these address terms to another couple; Bob and Helen from "The Incredibles", the latter couple do not use these kinship terms to address each other, but normal polite personal pronouns like /phǒm/ and /khun/ for Bob and /chǎn/ and /khun/ for Helen. This pronoun usage sounds normal for people in a metropolitan area and also for a younger couple.

5.3.2.3.2 /mɛ̂ɛ/

In addition to the meaning of 'mother', this term can be used in parallel with the term /phɔ̂ɔ/. As a result, we can address '(female) chef/cook' as /mɛ̂ɛ-khrua/, a younger lady with intimacy as /mɛ̂ɛ-nân/, /mɛ̂ɛ-nîi/ and so on.

I would like to discuss here three examples which are quoted from "The Incredibles" in (51), "Cars" in (52) and "Brother Bear" in (53). The first example is a dialogue between Dash and Helen after they met Dash's school principal and his teacher. Helen complains that it is the third time that he has been sent to the principal's office and they should find 'constructive outlets' for him. He then offers for his mother to let him join school sports, which his mother disagrees with because she knows that her son has superhero speed talent and will certainly win every race. The term /mɛ̂ɛ/ is used as a first and second person pronoun. While Helen uses both kinship terms /mɛ̂ɛ/ for herself and /lûuk/ for her son, Dash uses a pronoun /phǒm/ for himself and a kinship term /mɛ̂ɛ/ for his mother. This example can be another explanation of the term /lûuk/ in 5.3.2.3.3 which is used as a second-person pronoun.

(51) Dash: Maybe I could, if you'd let me go out for sports.
      Dubbing: ʔàat-càʔ   mây yâak , thâa **mɛ̂ɛ** hây phǒm lên kii-laa dâay
                maybe   NEG   hard   if   2Sg give 1Sg play sport able
      Subtitle: **mɛ̂ɛ** kɔ̂ɔ ʔa-nú-yâat hây phǒm khɛ̀ŋ kii-laa sìʔ
                2Sg then   allow   give 1Sg   race   sport PP
      Helen: Honey, you know why we can't do that.
      Dubbing: lûuk cáʔ , **lûuk** kɔ̂ɔ rúu wâa tham may **mɛ̂ɛ** mây hây lên
                child SLP 2Sg also know that   why   1Sg NEG give play
      Subtitle: **lûuk** kɔ̂ɔ   rúu hèet-phǒn thîi **lûuk** khɛ̀ŋ mây-dâay
                2sg also know   reason   that 2Sg   race   unable

In (52), /mɛ̂ɛ/ is used as a vocative to an intimate spouse. At the tiebreaker race, the wife of The King encourages her husband before he drives into the track and he acknowledges

her cares and concerns. In the dubbing script, the translation is made parallel to the beginning of the film for this couple as they use the terms /phɔ̂ɔ/ and /mɛ̂ɛ/ for husband and wife to address each other while the term /thɤɤ/ is used in the subtitling script.

(52) Wife of the King: Hey, be careful out there, OK?

        Dubbing: *phɔ̂ɔ cáʔ , ra-waŋ tua duây náʔ cáʔ*

                dad SLP careful body too PP SLP

        Subtitle: *nîi , khàp ra-waŋ náʔ kháʔ*

                hey drive careful PP SLP

        Mr. The King: Yeah, man.

        Dubbing: *câʔ , **mɛ̂ɛ***

                yes   2Sg

        Subtitle: *câʔ , thɤɤ*

                yes   2Sg

As three in five titles of my data focus on the relationship between a father and a son or among siblings which include "The Wild", "Chicken Little", and "Brother Bear", the role of a mother in the story is rarely mentioned or not mentioned at all. As a result, the conversation that manifests an interaction between a child and a mother can only be found in "The Incredibles". Most reference to a mother is then made as a third-person pronoun who, in the stories, is dead. In (53), Koda, the young bear cub, has met and traveled along with Kenai who was transformed into a bear. He expects to see his mother at the salmon run without knowing that she was earlier killed by Kenai the night he got separated from her. Koda talks about his mother's teachings about the 'magical changes' of the world; such as the change of the leaves' color, the change of moon shapes and the change of tadpoles into frogs. Kenai who was very moody and unfriendly at first has been gradually gentler along the travel with Koda as both bears have developed their brotherhood. The term /mɛ̂ɛ/ is used where a noun 'mom' or a pronoun 'she' is referred to throughout the story.

(53) Koda: Mom says the spirits make all the magical changes of the world.

        Dubbing: ***mɛ̂ɛ** bɔ̀ɔk wâa win-yaan mii rít-dèet thîi càʔ pliàn-plɛ̌ɛŋ lôok*

                Mom tell that   spirit have magic that will   change   world

5.3.2.3.3 /lûuk/

/lûuk/ means 'a child'[26] which is a gender-neutral term for a son or a daughter. The specific terms with a gender indication are /lûukchaay/, 'a son' and /lûuk-sǎaw/, 'a

---

[26] Another term for 'child' which refers to a boy or a girl in general is /dèk/; this is not used in address.

daughter'. The parents may use this term or the name/nickname to address their child. The speaker who is much senior to the listener may use this term to a much younger non-kin junior with love and affection. Conversely, some children may call himself/herself /lûuk/ when talking to his/her parents with love and respect. /lûuk/ can also refer to a pet such as a dog or a cat which the owner really loves as if it were his/her own child.

In (51) above, a conversation between Dash and Helen was discussed, while in (54), I exemplify another dialogue between Violet and Helen. During dinner, Helen tells Bob that Dash was sent to the principal's office again. Bob seems to agree with his son about using his superhero talent, while Helen warns that he should not encourage this practice. Helen turns to talk to Violet because she observes that Violet does not enjoy the meal at all. In this example, the term /lûuk/ is also used as a second-person pronoun as in (51), while Violet uses /nǔu/ for herself.

(54)　　Helen: So, how about you, Vi? How was school?

　　　　Dubbing: *lɛ́ɛw* **lûuk** *làʔ , way, rian pen ŋay*
　　　　　　　　　　then　2Sg　PP　　Vi　study　be　how

　　　　Subtitle: *thîi rooŋ-rian pen ŋay, way*
　　　　　　　　　　at　school　be　how　Vi

　　　　Violet: Nothing to report.

　　　　Dubbing:　　*kɔ̂ɔ ŋán ŋán lɛ̀ʔ khàʔ*
　　　　　　　　　　DM　so　so　PP　SLP

　　　　Subtitle:　　*rɯây rɯây khàʔ*
　　　　　　　　　　so　so　SLP

　　　　Helen : You've hardly touched your food.

　　　　Dubbing:　　**lûuk** *mây tɛ̀ʔ khɔ̌ɔŋ-kin lɤ̌ɤy náʔ*
　　　　　　　　　　2Sg　NEG　touch　　food　　PP　PP

　　　　Subtitle:　　**lûuk** *thɛ̂ɛp mây kin lɤ̌ɤy náʔ*
　　　　　　　　　　2Sg　hardly　NEG　eat　PP　PP

　　　　Violet : I'm not hungry for meatloaf.

　　　　Dubbing:　　*nǔu mây yàak kin nɯá-òp nàʔ khàʔ*
　　　　　　　　　　1Sg　NEG　eagar　eat　meatloaf　PP　SLP

　　　　Subtitle:　　*nǔu mây chɔ̂ɔp míit-lóop*
　　　　　　　　　　1Sg　NEG　like　meatloaf

In (55) from "The Incredibles", an old lady asks Mr. Incredible to help her cat that is up in a tree. Mr. Incredible then uproots the tree and shakes it well in order to let the cat

down while the old lady is waiting under the shaking tree to get her cat. She calls her beloved pet 'sweetheart' which is replaced by a kinship term, /lûuk/, expressing her huge love to it.

(55) Old lady: Come on down, sweetheart. Come on.
      Dubbing: *maa-máʔ*[27] *sa-kwíi-kî̃x* *loŋ* *maa*
                     come on   Squeaker   down   come

      Mr. Incredible: Let go now.
      Dubbing: *plɔ̀ɔy* *sîi* *câw* *miǎw*
                     let go   PP   title cat

      Old lady: Come on now.
                     maa *réw* *loŋ* *maa* ***lûuk*** *máʔ*[28]
                     come   quick down   come   child   come

5.3.2.3.4 /phîi/

/phîi/ can be used as a first person pronoun when the speaker is older and as a second person pronoun when the addressee is somewhat older. This term is gender-neutral and means 'older sibling'. If it combines with /chaay/, 'man', or /sǎaw/, 'young woman', to become /phîi-chaay/ and /phîi-sǎaw/, they mean 'elder brother' and 'elder sister' respectively. However, these are not used pronominally. /phîi/ can refer to a non-kin person who is senior in age and/or in rank. Some couples call each other /phîi/ and /nɔ́ɔŋ/ for husband and wife. There are some other paired words used for address between a couple; such as /phɔ̌ɔ/ and /mɛ̂ɛ/ (especially when they have a child together), /phîi/ and /câw/, /phîi/ and /ʔeŋ/, /khâa/ and /câw/, /khâa/ and /ʔeŋ/, and /khâa/ and /phîi/. These sound a bit old-fashioned or are likely to be used in provincial areas. However, some people might consider it as sweeter to address each other as such. If the interlocutors are cousins or /lûuk phîi lûuk nɔ́ɔŋ/, the one who is the child of the uncle or aunt who is older than the speaker's parents, or /luŋ/ and /pâa/, is called /lûuk-phûu-phîi/ while the child of the uncle or aunt who is younger than the speaker's parents, or /náa/ and /ʔaa/, is called /lûuk-phûu-nɔ́ɔŋ/. Pronominal use of kinship terms /luŋ/, /pâa/, /náa/, and /ʔaa/ will be discussed later.

---

[27] and [28]/maa-máʔ/ consists of two words; /maa/ or 'to come' and /máʔ/ which is a contraction form of /maa/. The Thais use this word to persuade or invite the listener to come to the speaker of come along with the speaker in order to go somewhere or do something. [28] shows another form of this in which it can be separated.

I discuss here three examples of /phîi/ which are used to address kin relative, non-kin and the speaker's own husband.

In (56) from "The Incredibles", while Helen is piloting a jet plane to rescue Bob, she finds Violet and Dash are hiding in the jet. Violet tells her mother that Dash ran away and sneaked into this jet, so she just came to find her younger brother. Dash argues that it was not true because Violet intended to find out what happened to their mother. All the second-person pronouns used here are /phîi/. In this film, these two siblings do not have much age difference and always argue or fight against each other, so the pronouns they use for addressing are not sweet ones. Violet uses /chăn/ and /thɤɤ/ while Dash uses /chăn/ and /phîi/.

(56) Dash: You said, 'Something's up with Mom. We have to find out what!' It was your idea! Your idea! Hundred percent all-yours, all-the-time idea!

Dubbing: ***phîi*** *lὲʔ bɔɔk wâa mɛ̂ɛ pay bὲɛp-níi tɔ̂ŋ mii rɯâŋ ʔà-ray nɛ̂ɛ*
2Sg PP tell that mom go like this must have trouble what sure

tɔ̂ŋ taam pay duu hây rúu , ***phîi*** *lὲʔ pen tôn-khít,*
must follow go see give know 2Sg PP be initiator

pen khwaam-kít ***phîi*** *khon-diaw tháŋ-mòt rɔɔy pɤɤ-sen*
be thought POSS-2Sg alone all hundred percent

In (57), aftet Violet tells Helen that she left Jack-Jack, the youngest baby brother, with Kari, a girl at the same age of Violet who is their neighbor, Helen then tells Kari that she does not feel comfortable about this and will pay Kari for this trouble. However, she prefers calling a service. Kari then says that she can handle everything as she has been well-trained. She turns to talk with Jack-Jack and addresses him as /câw-nǔu/ while representing herself as /phîi/.

(57) Kari: Oh, there's really no need, Mrs. Parr. I can totally handle anything this baby can dish out. [cooing] Can't I, little baby? I can handle it. Who can handle it?

Dubbing: *mây tɔ̂ŋ rɔ̀ɔk khà , phrɔ́ʔ nǔu càt-kaan dâay mòt thúk-yàaŋ*
NEG have to PP SLP because 1Sg manage able all everything

mây-wâa nɔ́ɔŋ càʔ maa máay nǎy , chây-máy, câw nǔu
no matter 3Sg will come method which QP title baby

dǔu-dǔu chɯâ ***phîi*** *chây-máy , chɯâ* ***phîi*** *chây-máy*
(meaningless) believe 1Sg QP believe 1Sg QP

Another example from "The Incredibles" in (58) shows the term /phîi/ used as both the first-person and second-person pronoun between a couple. Nearly at the end of the story, Syndrom, the main antagonist, brings his Omnidroid Robot to attack the city, it then becomes the duty of the superhero family to save the world. Lucius or Frozone then comes to ask his wife about his superhero outfit for this mission. His wife, Honey, tends not to care about his request though he claims that 'The public is in danger.' She is very upset and responds that her evening is in danger instead because they have been planning for this dinner for two months. In the dialogue, the wife uses /chăn/ for herself while her husband addresses her name /han-nîi/. In this case, this is not the term of endearment because in a part of the film, Helen asks Lucious to say hello to Honey or his wife for her.

(58) Lucius: Honey
      Dubbing: *han-nîi*
                honey

      Honey: What?
      Dubbing: *ʔà-ray*
                 what

      Lucius: Where's my supersuit?
      Dubbing: *chút   yɔ̂ɔt-ma-nút   pay   năy   niâ*
                outfit   superhero   go   where   PP

      Honey: What?
      Dubbing: *ŋay   náʔ*
                what   PP

      Lucius: Where is my supersuit?
      Dubbing: **phîi** *thăam wâa chút yɔ̂ɔt-ma-nút*   **phîi**   *hăay pay năy*
                1Sg   ask   that   outfit   superhero   POSS-1Sg   lost   go   where

      Honey: I, uh...put it away.
      Dubbing: *rúu-sùk   ʔʔ   kèp   pay   lǽæw   nà?*
                 feel   (filler) keep   go already PP

      Lucius: Where?
      Dubbing: *kèp   wáy   năy*
                keep   up   where

      Honey: Why do you need to know?
      Dubbing: *wâa-tɛ̀æ-wâa* **phîi** *cà?   thăam pay tham-may mây sâap*
                   DM   2Sg   will   ask   go   why   NEG   know

      Lucius: I need it

Dubbing: *phîi cà? cháy*
        1Sg will use

5.3.2.3.5 /nɔ́ɔŋ/

/nɔ́ɔŋ/ is a paired word of /phîi/, which means 'younger sibling'. It can be used as a first or second person pronoun depending on the age of the interlocutors. Similar to /phîi/, there are the terms /nɔ́ɔŋ-chaay/, 'a younger brother', and /nɔ́ɔŋ-sǎaw/, 'a younger sister', which may be employed to a next-of-kin or non-kin person depending on the age and/or rank of the interlocutors, but are not used as pronouns. In my data, /nɔ́ɔŋ/ is used only to a non-kin person in "Brother Bear" in (59) and "Cars" in (60) to (63).

Example (59) shows the term /nɔ́ɔŋ/ and also the term /naaŋ/ in 5.3.3.4. In the dubbing script, the term /naaŋ/, which sounds a bit obsolescent when used pronominally, is applied; /thɤɤ/ is used as a third-person pronoun in this case. It sounds more contemporary and is applied in the subtitling script. It is interesting that the translator of the subtitling script also uses a noun /yǐŋ/, a short form of /phûu-yǐŋ/ or 'a woman', in one statement.

Along the way of the journey to the salmon run, Kenai and Koda have met a lot of animals; most of them are friendly and/or funny. In this scene, they have met two rams and are about to greet them in order to ask for the path to the salmon run. However, after they found these two rams are speaking nonsense, they then change their minds. In the dialogue, they show off to a young ewe who is chewing the grass among her herd. She unintentionally looks at them but they misunderstand that she is attracted to them. A rivalry begins because each of them tries to flirt and claim attention from her. In this example, the terms /nɔ́ɔŋ/ and /nɔ́ɔŋ-sǎaw/ show the passionate feeling of the speaker. In Thai, the boy may address the girl he flirts with using these kinship terms.

(59) Ram 1:   Hit me again. I think she's looking. Hello, sweetie. Ha ha ha.

      Dubbing: *chon khâa ?ìik thii, khít wâa* **naaŋ** *mɔɔŋ yùu,*
             hit 1Sg more time, think that 3Sg   look   PROG
             wàt-dii khon suǎy (laugh)
             hello person beautiful

      Subtitle: *chon ìik thii,* **yǐŋ** *mɔɔŋ yùu , wàt-dii khon suǎy*
             hit more time woman look PROG   hello person beautiful

      Ram 2:   Oh, yeah. She's checking me out, all right.

      Dubbing: *chây lɤɤy,* **naaŋ** *kam-laŋ lèe khâa yùu*
             yes PP, 3Sg   PROG wink 1Sg PROG

Subtitle: *thɤɤ* *lèe* *chăn,* *ŋay* *cáʔ* *yaa-yĭi*
3Sg wink 1Sg how SLP sweetie

Ram 1: What?

Dubbing: *hăa*
Intj

Subtitle: (none)

Ram 2: Hey, baby.

Dubbing: *ŋay* *cáʔ* *yaa-yĭi,* *cúp* *cúp*
how SLP sweetie (kissing sounds)

Subtitle: *wàt-dii* *câʔ,* *săaw* *nɔ́ɔy*
hi SLP lady young

Ram 1: No, no, no. Come on, you nitwit.

Dubbing: *mây* *mây* *mây,* *nɔ́ɔy-nɔ̀y,* *câw* *khîi-thɤ̂ɤ*
no no no stop it title stupid

Subtitle: *nɔ́ɔy-nɔ̀y,* *câw* *sa-mɔ̌ɔŋ* *nîm*
stop it you brain soft

Ram 2: Are you out of your head?

Dubbing: *câw* *càʔ* *bâa* *rɯ́-plàaw*
2Sg will crazy QP

Subtitle: *khææ* *blɤɤ* *rɤ́ʔ*
2Sg blurred QP

Ram 2: She's looking at me. Look at that.

Dubbing: **naaŋ** *píŋ* *khâa* *yùu* , *hææk* *taa* *duu*
3Sg attract 1Sg PROG open wide eye see

Subtitle: **thɤɤ** *mɔɔŋ* *chăn* *chát* *chát*
3Sg look 1Sg clear clear

Ram 1: Right. Like she's looking at your ugly mug?

Dubbing: *ʔɤɤ* *chây* *chây* , **naaŋ** *càʔ* *mɔɔŋ* *nâa* *měn* *měn* *câw* *rɯ́ʔ,*
yes yes yes 3Sg will look face smelly smelly POSS-2Sg QP
nɔ́ɔy-nɔ̀y
stop it

Subtitle: *chây,* *mɔɔŋ* *wâa* *nay* *nâa* *mûu-thûu* *ŋay* *làʔ*
yes look that 2Sg face ugly then PP

Ram 2: My... excuse me, miss. One second.

Dubbing: *thôot* *thii* **nɔ́ɔŋ-săaw** , *rɔɔ* *pɛ́ɛp* *náʔ*
excuse once younger sister wait moment PP

Subtitle: *diǎw náʔ*   *nɔ́ɔŋ*
wait   PP   younger sister

After the first race in the film, McQueen needs to go to the sponsor tent of 'Rust-eze', a rust treatment for old cars, which he is not willing to do because he feels it is not good for his image compared to 'Dinoco'. His sponsor never realizes this truth. They really love and appreciate him. In (60), /nɔ́ɔŋ/ which in this case means 'younger brother' is used to address McQueen whom the speaker treats as kin. This is similar to (61) when McQueen sincerely wishes The King good luck on his last race before the tiebreaker race begins. The King really thanks him and appreciates this and addresses him as 'Junior' which is rendered as /ʔây-nɔ́ɔŋ/ expressing the speaker's a warm and comradely feeling to his non-kin brother.

(60) Car 1:   Hey, kid.
   Subtitle: *nîi ,*   *nɔ́ɔŋ*
   hey   younger brother
   Car 2:   We love ya. And we're looking forward to another great year. Just like this year. (laugh)
   Subtitle: *phuâk-raw rák naay náʔ , wǎŋ wâa pii nâa khoŋ pay dâay*
            1Pl   love 2Sg PP hope that year next may   go   able
            suǎy   muǎn pii   níi, hây muǎn pii   níi
            beautifully like year this, give   like year this

(61) McQueen: Hey, King! Good luck in your last race. You've sure been an inspiration to me.
   Subtitle: *khiŋ chôok-dii nay kaan-khɛ̀ŋ kɔ̀ɔn ʔam-laa náʔ khráp*
            King good luck in   race   before farewell PP   SLP
            khun pen rɛɛŋ-ban-daan-cay hây phǒm maa   ta-lɔ̀ɔt
            2Sg   be   inspiration   give 1Sg come throughout
   King: Thanks, Junior. Appreciate it.
   Subtitle: *khɔ̀p-cay náʔ , ʔây*   *nɔ́ɔŋ*   , *khɔ̀p-cay mâak*
            thank   pp   title   younger brother   thank   a lot

A different sense of this address term is exemplified in (62) and (63) when Chick Hicks, who is a rival to McQueen, also addresses him as /nɔ́ɔŋ/ and /ʔây-nɔ́ɔŋ/. This does not mean that Chick treats McQueen as his kin, but claims his superiority or seniority because McQueen is much younger and very new to the car racing cycle while Chick Hicks is probably of the same age as The King. He is an evil character who does whatever it takes to win the Piston Cup. He also loves to mock others and sometimes shows off his own

stupidity. In (62) while McQueen is repaving the road in Radiator Springs, there is radio news reporting Chick Hick's arrival to California. McQueen then imagines that Chick Hicks wins the tiebreaker race and mocks him for the loss. The other example in (63) is while the three cars are waiting for the result of the first race, he comes to bluff McQueen that he will win the Piston Cup.

(62) Chick :   Hey, McQueen….Eat your heart out.
   Dubbing: *hêe* *mǽk-khwiin* , *puàt* *cay* *máy* ,   ***nɔ́ɔŋ***
        hey   McQueen ache heart QP younger sibling

(63) Chick: Welcome to the Chick era, baby! The Piston Cup…it's mine, dude. It's mine.
   Subtitle: *thǔ̌ŋ* *yúk* *khɔ̌ɔŋ* *chík*   *lǽæw* , ***ʔây***   ***nɔ́ɔŋ*** ,
       to   era   of   Chick already title younger sibling
       thuây *phít-stân* *kháp* , *khɔ̌ɔŋ* *khâa* *f´ɤy* , *khɔ̌ɔŋ* *khâa*
       cup   Piston Cup   of   1Sg   SLP of   1Sg

5.3.2.3.6 /taa/

This term means maternal grandfather, other homophones include an eye, a bud of a plant, a reticulated pattern, and a turn to do something. When referring to a human being, /taa/ may refer to a kin or non-kin grandfather or an old man. It is normally used as a title followed with a name to address someone or refer to someone. If the addresser is of an older age and the addressee is the same age, it shows familiarity and friendliness. If the addresser is much younger, this may indicate that the addresser has no respect for the addressee; for instance /taa-kæ̀æ/, 'old man', /taa-thěen/,[29] 'old monk'. Parents or grandparents sometimes call their beloved young son or grandson as /taa-nǔu/ (see more details in the section of /ʔây/).

In my data, there is no film that relates to a real grandfather, so I cannot find any example where the speaker addresses anyone as /taa/. However, this term appears as a title in other words which I exemplify here from two films; "Cars" in (64) to (66) and "The Incredibles" in (67).

---

[29]/thěen/ or /thěe-ráʔ/ is a lexicon in Pali language which is the language of Theravada Buddhism. It is considered as a 'sacred language' since it was used to record the Lord Buddha's teachings in the Tripitaka or Pali Canon. This term means a Buddhist senior monk who has been more than ten years in monkhood and may be called /phrá thěerá/ or /phrá-thěe-rii/ for a female monk. This term also refers to a male from an older generation. In Thai, we keep the prior meaning of this term from Pali while the latter is used colloquially expression to address a middle-aged or old man without respect.

At the beginning of the tiebreaker race, McQueen does not fully concentrate on the race because he thinks of Sally. So he spins out in the infield. Chick Hicks then is very satisfied and talks to himself that there are only him and The King in this combat race. In (64), 'the old man' which refers to The King is rendered as /taa-thâw-khiŋ/ or 'the old King'. This term of address indicates that the speaker might be at the same age of the addressee and very close to the addressee. Alternatively, the speaker might be younger than the addressee but mentions him without respect. In this film, I believe that Chick Hicks is the same age as the King because the race announcer has mentioned that he has been in second place after The King throughout his entire career.

(64) Chick: Ha…ha…. Just me and the old man, fellas.
       Dubbing: (laugh) *luǎa tɛ̀æ chán   kàp   **taa   thâw** khiŋ*
                       left   but   1Sg   and   title   old   King

When McQueen is about to reach the finish line in the tiebreaker race, Chick Hicks is furious and sideswipes The King to cause a wreck. This reminds McQueen what had happened to Doc Hudson. He then stops just before the finish line to push The King over the finish line and allows Chick Hicks to win the Piston Cup. He thinks The King should finish his last race. In (65), The King asks McQueen if he realizes that he just lost the race. McQueen then refers to what Doc has said to him that the Piston Cup is just an empty cup. In the dubbing script, /taakɛ̀æ/, which is normally used to refer to an old man without respect, is used teasingly to refer to Doc Hudson. Throughout the story, Doc has a bitter past because he had a terrible wreck in one season. After he came back, he was forced into retirement because the sponsors preferred supporting new rookies. He dislikes McQueen at first. Over the short period of time that McQueen stays in Radiator Springs, everyone there develops a good relationship with him, while McQueen himself discovers that friendship is more valuable than victory and fame.

(65) King: You just gave up the Piston Cup, you know that?
       Dubbing: *naay phɤ̂ŋ thíŋ thuây phít-stân kháp rúu-tua máy*
                2Sg   just   dump   cup   Piston Cup realize QP
       McQueen: This grumpy old racecar I know once told me somethin', it's just an empty cup.
       Dubbing: (sigh) *mii   **taa   kɛ̀æ** khîi-bòn khon nɯŋ khɤ́ɤy bɔ̀ɔk phǒm*
                      have title old   grumpy person one used to tell 1Sg
                      ʔaw-wáy wâa , man kɔ̂ɔ khɛ̂æ thuây plàaw plàaw ʔà
                       PAST   that   3Sg   then just   cup empty empty PP

The night that McQueen went out with Mater for a tractor tipping game, Sally offered for him to sleep at her Cozy Cone Hotel. McQueen has a nightmare that a lot of tractors lick his face. He is scared and immediately wakes up. He says to himself that he needs to get out of Radiator Springs and rushes to see Sheriff to ask for his daily gas ration in order to continue repaving the road. He then finds out that Sheriff is being fixed by Doc in his garage which is known as the car clinic for everyone in Radiator Springs. Sheriff is surprised and greets McQueen, while McQueen himself also exclaims. This exclamation in (66) is rendered as a Thai exclamation /taathĕen tòk náam/ or 'an old monk falling into water' which actually does not really mean this literally here. It is a catchphrase that older people exclaim when they get startled or have a surprise.

(66) McQueen: No! I gotta get outta here!

Subtitle: *mây , chăn tôŋ pay càak mɯaŋ nîi*
NEG   1Sg must   go   from   town   this
Hey, have you seen the Sheriff? Oh! Oh, my gosh. Oh! Oh…
nîi hĕn naay-am-phɤɤ bâaŋ rɯɯ-plàaw , ʔúy **taa thĕen** *tòk náam*
hey, see   sheriff   some   QP   Intj title monk fall water

In (67), Helen suspects that Bob may resume his superhero job, so she contacts Edna who is the superhero outfit designer to ask about the patching of her husband's suit. Edna then asks her to come and show all the outfits of the whole family to her. Actually, Bob firstly came to see Edna for a patch, but she offered to make a new superhero suit for him. After she finished making Bob's, Edna cannot resist her own wish to continue making the whole set for every family member. Edna starts by demonstrating each suit's details: the ones of Jack-Jack, Dash, Violet, and Helen. Helen is stunned. In this example, 'the baby' is /taanŭu/ which is the term of endearment to a young boy who is the speaker's beloved.

(67) Edna: I started with the baby.
Dubbing: *rɤ̂ɤm càak khɔ̌ɔŋ* **taa nŭu** *kɔɔn*
start from   of   title baby before

5.3.2.3.7 /yaay/

This term is a paired word for /taa/ and means maternal grandmother or an old woman. Women at the same age or rank sometimes address each other or refer to others with this title, or its variant /yay/, followed with a proper name to show intimacy. In colloquial speech, we use this term to address or refer to an old woman with no respect; such as /yaay-kὲæ/, 'old woman', /yay-pâa/, 'outdated woman'. A beloved young daughter or

granddaughter is also called /yaay-nǔu/ or /yay-nǔu/. I exemplify here four examples from two films; "The Incredibles" in (68) to (70) and "Brother Bear" in (71).

Mr. Incredible is on his way to arrest armed gunmen. However, there is an old lady who abruptly obstructs him in front of his car and asks for help. Her cat, Squeaker, cannot come down from the tree, so Mr. Incredible asks her to stand clear from the tree. He uproots it and shakes it well to let the cat down. In (68), the term /khun/ which is used as a title followed with a kinship term /yaay/ is used to replace the word 'ma'am', while the old lady calls herself /yaay/. Similarly in (69), Bob, as an insurance agent, addresses Mrs. Hogenson, his client, as /yaay/. In the film, this old lady comes to claim on her policy. Bob needs to pretend that he cannot help her because his boss has told him not to help any customers. When he speaks loudly to let everyone around know that he cannot help her, the second-person pronoun used is /khun/ which is polite and very formal. However, he gently whispers to her to pretend to be upset, so that no one, especially his boss, suspects that he does help her. In the subtitling script, the translator adds the terms /yaay/ in the next sentence due to the gentleness and empathy Bob expresses to this client as his kin relative.

(68) Old lady: Mr. lncredible. Um, Mr. Incredible...
    Subtitle: *mís-tɤɤ in-khré-di-bɤ̂ɤn kháa , mís-tɤɤ in-khré-di-bɤ̂ɤn*
                    Mr.   Incredible   SLP   Mr.   Incredible
    Mr. Incredible:What is it, ma'am?
    Subtitle: *wâa ŋay khráp,* **khun** **yaay**
                 say how SLP   title   grandmother
    Old lady: My cat, Squeaker, won't come down.
    Subtitle: *câw skhwíi-kɤ̂ɤ khɔ̌ɔŋ* **yaay** *mây yɔɔm loŋ càak tônmáy*
                 title Squeaker   of   1Sg NEG agree down from tree

(69) Bob: I'd like to help, but there's nothing I can do.
    Subtitle: *phǒm yàak chuây khun, tὲὲ phǒm chuây mây dâay*
                  1Sg want help 2Sg   but 1Sg help NEG able
    Mrs. Hogenson: Oh, thank you, young man.
    Subtitle: *khɔ̀p-cay náʔ*
                 thank you PP
    Bob: Shhh! [shouting] I'm sorry, ma'am! I know you're upset!
    Subtitle: *khɔ̌ɔ-thôot náʔ khráp , phǒm rúu wâa khun siǎ-cay*
                 sorry   PP   SLP   1Sg know that 2Sg upset

Bob: [whispering] Pretend to be upset.

Subtitle: *rɔ́ɔŋ-hâay duây sìʔ ,   **yaay***

             cry   too   PP   grandmother

The next example in (70) is at the beginning of the film when Mr. Incredible is about to attack a pickpocket, but Elastigirl intervenes in his mission by punching the thief right before him. The thief then seems to be unconscious while both superheroes continue arguing whose job it is. The thief interrupts them by expressing his idea that it is the lady or Elastigirl who got him first. In the dubbing script, the term /yaay-nân/ or 'that woman' is used. In this context, the term /yaay/ does not refer to 'a grandmother', but any woman of any age or position. It can be replaced by its variant /yay/ with no difference in meaning.

(70) Thief: Hey, look, the lady got me first. Ouch!

      Dubbing: *nîi , faŋ náʔ , **yaay nân** lên-ŋaan chǎn kɔ̀ɔn , ʔóoy*

                  hey   listen PP   woman that   hit   1Sg   before Intj

In (71) from "Brother Bear", Kenai and Koda arrive at the salmon run to catch up with other bears. They take turns narrating one another's stories about the past winter. An old female bear tells everyone that her husband, Edgar, has passed away this year although he is actually still alive and stands beside her. She seems to have age-related dementia. When he tells her to stop telling everyone that he is dead, she even continues saying that she can still sometimes hear his voice. This is very funny. Edgar addresses his wife as 'you, woman' which is translated into /yaay-kὲæ/ or 'you, old lady'. It is funny that a man will address his own wife in front of others as such. It is beyond his endurance that she is so old that she cannot remember even her own husband.

(71) Edgar's wife: If only Edgar was alive.

      Dubbing: *thâa ʔét-kâa yaŋ mây taay khoŋ cà   dii*

                   if   Edgar   yet NEG die perhaps will good

      Edgar: I told you, woman! I'm right here!

      Dubbing: *bɔ̀ɔk lέæw , **yaay kὲæ** , khâa yùu troŋ-níi*

                  tell already lady   old   1Sg   stay   here

5.3.2.3.8 /pâa/

/pâa/ or 'aunt' is a kinship term which has a paired term /luŋ/ or 'uncle'. In Thai, this term refers to a mother's or father's elder sister.

In (72) from "The Incredibles", which contains the previously-cited example (69), Mrs. Hogenson, a client of Bob's insurance company, comes to see him because her claim is denied. Bob cannot help her overtly due to his boss's orders, so he says loudly that he cannot help her, whispers to her to fill out the form in another department for the claim. Before she leaves, he tells her to pretend to be upset. In this example, the /pâa/ term is used as both a first-person pronoun and a second-person pronoun in the dubbing script. In the subtitling script which is translated by another translator, Mrs. Hogenson uses /chǎn/ and /khun/ while Bob uses /phǒm/ and /khun/ throughout the dialogue, except at the end when he whispers to her to pretend to be upset, another kinship term /yaay/ (as in 5.3.2.3.7) is used as a vocative.

(72) Mrs. Hogenson: [sobbing] I'm on a fixed income, and if you can't help me, I don't know what I'll do. [blows nose loudly] [sobbing]

Dubbing: ***pâa*** *mii raay-dâay cam-kàt-cam-khìa mâak , lǽæ thâa khun mây*
1Sg have income limited much and if 2Sg NEG

*yɔɔm chuây **pâa** , **pâa** kɔ̂ɔ mây rúu cà? tham yaŋ-ŋay lǽæw*
allow help 1Sg 1Sg then NEG know will do how already

Subtitle: ***chǎn*** *khɛ̂ɛ mii raay-dâay prà-cam , thâa khun mây chuây **chǎn** ,*
1Sg just have income fixed if 2sg NEG help 1Sg

chǎn *kɔ̂ɔ mây rúu cà? tham yaŋ-ŋay*
1Sg then NEG know will do how

Bob: All right, listen closely. I'd like to help you, but I can't. I'd like to tell you to take a copy of your policy to Norma Wilcox ....

Dubbing: *?aw-là? , faŋ ná? khráp, phǒm yàak chuây **pâa** , tὲæ-wâa chuây*
well listen PP SLP 1Sg want help 2Sg but help

*mây-dâay , phǒm yàak nǽ-nam hây **pâa** ?aw sǎm-naw*
unable 1Sg want suggest give 2Sg bring copy

krom-ma-than pay hây nɔɔ-mâa wiw-khɔ́k
Policy go give Norma Wilcox

Subtitle: *faŋ dii dii ná? , phǒm yàak chuây **khun** tὲæ phǒm chuây*
listen good good PP 1Sg want help 2Sg but 1Sg help

*mây-dâay , phǒm yàak bɔ̀ɔk hây **khun** pay hǎa nɔɔ-mâa wiw-khɔ́k*
unable 1Sg want tell give 2Sg go see Norma Wilcox

Mrs. Hogenson: Oh, thank you, young man.

Dubbing: *?ôo , khɔ̀ɔp-cay ná? , phɔ̂ɔ nùm*
Intj thank PP (title) young man

Subtitle: *khɔ̀p-cay ná?*
    thank PP

Bob: Shhh! [shouting] I'm sorry, ma'am! I know you're upset!
    [whispering] Pretend to be upset.

Dubbing: *chûu chûu , siǎ-cay ná? khráp , **pâa** , phǒm rúu **pâa** lam-bàak ,*
    Intj sorry PP SLP ma'am 1Sg know 2Sg in trouble
    bìip náam-taa nɔ̀y sì?
    squeeze tear a bit PP

Subtitle: *khɔ̌ɔ-thôot ná? khráp , phǒm rúu wâa **khun** siǎ-cay ,*
    sorry PP SLP 1Sg know that 2Sg sorry
    *rɔ́ɔŋ-hây duâ
y sì? , **yaay***
    cry too PP grandmother

5.3.2.3.9 /náa/

This Thai kinship term means the younger brother or sister of the speaker's mother. It is gender-neutral and can also be addressed to a non-kin person or a stranger whom the speaker estimates to be younger than his/her own mother. I discuss here two examples from "The Incredibles" and "The Wild". In (73), Violet and Dash sneak into the jet that Helen is piloting to rescue Bob. Helen realizes that Violet has left Jack-Jack, her youngest baby, with Kari, a neighbor of her daughter's age. Then she calls Kari to say she prefers calling a professional baby-sitter, but Kari says not to worry about this because she is well-trained. In this example, Helen calls herself as /náa/ which shows that she and Kari know each other very well although they are not relatives

(73) Helen: Kari, I really don't feel comfortable with this. I'll pay you for your trouble,
    but I'd really rather call a service.

Dubbing: *khaa-rîi , khɯɯ , **náa** rúu-sùk kreeŋ-cay* [30] *yaŋ-ŋay ,*
    Kari DM 1Sg feel (not want to impose) somehow
    *mây rúu ?ɤ̀ɤ , diǎw **náa** càay ŋɤn hây , tɛ̀ɛ **náa***
    or another (filler) then 1Sg pay money give but 1Sg
    thoo-taam phîi-liáŋ ráp-câaŋ dii-kwàa
    call in baby-sitter hired better

---

[30] The word 'kreeŋ-cay' does not have an equivalent in English. If it refers to someone's characteristics, it may be equal to 'considerate' or 'thoughtful' which means that the person thinks or shows kindness and concern for the needs or feelings of other people. In (84), the speaker says she feels uncomfortable about disturbing the listener, so 'kreeŋ-cay' in this situation means that the speaker does not want to disturb or impose or make trouble for the listener.

5.3.3 Other Address Terms

5.3.3.1 /mɔ̌ɔ/

This term is neutral in gender and literally means 'doctor'. It can refer to an expert or master in a field; such as /mɔ̌ɔ-nuât/ or 'a masseur or masseuse', /mɔ̌ɔ-khwaam/ or 'a specialist in lawsuit', a colloquialism equal to /tha-nay-khwaam/ or 'a lawyer'.

It is also used to address or refer to a male who the addresser feels an affection for or feels irritated or annoyed depending on the context or situation; such as /mɔ̌ɔ-nân/, 'that guy', and /mɔ̌ɔ-nîi/, 'this guy', occasionally replaced by /ʔây-mɔ̌ɔ-nân/, /ʔây-mɔ̌ɔ-nîi/, /ʔây mɔ̌ɔ-nân/, /ʔăy-mɔ̌ɔ-nîi/, /câw-mɔ̌ɔ-nân/ and /câw-mɔ̌ɔ-nîi/.

I discuss here three examples from "Cars" which is the film that has a variety of characters and diversified patterns of conversation.

McQueen accidentally got lost and ruined the road of Radiator Springs. He is brought to the court the next morning. The town members are all angry and want him to be punished. At first, the judge, Doc Hudson, would like to impose a strong punishment on McQueen. But once he has seen McQueen, he changes his mind. He dismisses the case and orders Sheriff to throw McQueen out of town. Sally, the town attorney, then interrupts him and persuades him to sentence McQueen to community service. In (74), Sally mentions the importance of Radiator Springs and the town members' duty to care for travelers. Sarge, a military jeep, interrupts her because the town has been deserted by passersby for quite a long time since the Interstate was constructed. Filmore, a Volkswagen microbus, then tells everyone to ignore Sarge and get back to Sally's speech. The term /mɔ̌ɔ-nîi/ or 'this guy' refers to the person who is annoyed or irritated.

(74) Sally: It is our job and our pleasure to take care of the travelers on our stretch of that road.

Dubbing: *pen nâa-thîi lɛ́ʔ khwaam-yin-dii thîi raw càʔ duu-lɛɛ*
be duty and pleasure that 1Pl will take care
phûu-săn-cɔɔn pay maa bon tha-nŏn sên níi
traveller go come on road lane this

Sarge: Travellers? What travelers?

Dubbing: *phûu-săn-cɔɔn , phûu-săn-cɔɔn ʔà-ray*
traveler traveler what

Filmore: Ignore him.

Dubbing: *yàa sŏn **mɔ̌ɔ nîi***
NEG IMP interest guy this

The next two examples show affection of the speaker to the person mentioned. In (75), McQueen realizes that Doc is the famous Hudson Hornet who won three Piston Cups. He is so excited and tells this news to everyone in the town. However, no one believes him and suspects he might be crazy. Ramone, the owner of the body paint shop, thinks this might be a joke McQueen makes to fool everyone. In (76), McQueen finally finished repaving the road after working the whole night while everyone in the town was sleeping. In the morning, everyone wakes up and finds the beautiful new road, but McQueen is not around. Everyone is sad because they believe that McQueen has left without saying goodbye. Sheriff, who at first was so strict watching over McQueen, also cries. When Ramone asks if he cries, he just denies it and pretends that he is happy McQueen has gone so that he needs not to watch over McQueen closely anymore. The terms /ʔây-mɔ̌ɔ-níi/ or 'this guy' and /ʔây-mɔ̌ɔ-nân/ or 'that guy' are used in the same sense that the speakers feel affection to the person mentioned who is younger or junior to the speakers.

(75) Ramone: Hey, can you believe it, man? He actually thought Doc was a famous
        racecar! (laugh) That's so too much!

Dubbing: ***ʔây   mɔ̌ɔ   níi*** ,   *lɯǎ-chɯâ   ciŋ   ciŋ ,   kháw   khít   wâa   dɔ́k   pen*
        title   guy   this   unbelieveable   true   true   3Sg   think   that   Doc   be
        rót-khɛ̀ŋ   chɯ̂ɯ-daŋ   ʔà ,   maa   ʔam   kan   dâay
        racecar   famous   PP   come   bluff   each other   able

(76) Ramone: Oh, dude, are you crying?

Dubbing: *ʔâaw ,   phɯân ,   naay   rɔ́ɔŋ-hâay   rɤ̌ɤ*
        Intj   friend   2Sg   cry   QP

Sheriff: No! I'm happy! I don't have to watch him every second of the day
        anymore! I'm glad he's gone!

Dubbing: *plàaw ,   chán   dii-cay ,   dii-cay   thîi   mây   tɔ̂ŋ   khɔɔy   fâw*
        no   1Sg   glad   glad   that   NEG   need   wait   watch
        ʔây   mɔ̌ɔ   nân   *tháŋ   wan ,   pay   sáʔ   dâay   kɔ̂ɔ   dii*
        title   guy   that   all   day   go   PP   able   then   good

5.3.3.2 /ʔây/

This term has a variety of usages. To call or refer to a male animal, it precedes a proper name or some characteristics of that animal, such as /ʔây nùm/[31], 'a young dog or a dog

---

[31] The word /nùm/ in /chaay-nùm/, 'a young man', and /sǎaw/ in the word /yǐŋ-sǎaw/, 'a young woman', are used to refer to a male or female who is no longer a child but is of reproductive age. This can also be used with animals and plants such as /wua-nùm/, 'a young bull', /ma-phráaw-sǎaw/, 'a young coconut tree that starts to be fertile for the first time', and so on.

named Num', or /ʔây-dàaŋ/, 'a spotted dog'. The superior person may use this term followed with the proper name to address an inferior male; for example, between a boss and his/her servant. A much older addresser may address a boy or a young lad with closeness and affection; such as /ʔây-nǔu/, 'you young boy', or /ʔây-nɔ́ɔŋ-chaay/, 'you younger brother'. If the addresser and addressee are male at the same age or rank, they use this term to address each other to show closeness among group members. However, this term may be offensive as it can be used in contempt as an insult; for example, /ʔây-khwaay/[32], 'you buffalo', /ʔây-thûm/, 'you stupid one'. It is not appropriate in most cases if the speaker is a female; however, this depends on the context and situation. In Thai writing and formal speech, this term may be replaced by /ʔâay/, though that sounds old-fashioned for nowadays speech.

I give two examples which give different senses of the term /ʔây/. The first example in (77) is at the beginning of the film when everyone is still waiting for the result of the first race. McQueen, who is a very narcissistic rookie, repeats to the news reporters that he is a one man show, so his pit crew just got fed up and quit their job. The King comes to warn McQueen that he should have a good team to support him. The term 'kid' he addresses to McQueen is rendered into /ʔây-nǔu/ which is a term that a senior person uses to address a junior one with affection. The term /ʔây/ here shows the intimacy of the speaker which is different from (78), where /ʔây/ can be considered as a bit rude. McQueen falls off his trailer, Mack, on the way to California. He hurries to search for Mack and sees another trailer, Peterbilt, who he misunderstands to be Mack. The trailer is upset and scolds him as a moron which in the dubbing script is /ʔây-taa-bɔ̀ɔt/ or 'you, the blind' because it is very dark in this scene.

(77) The King: This ain't a one-man deal, kid. You need to wise up and get a good crew chief and a good team.

Dubbing: *nîi mây-chây ŋaan-choo-diàw , **ʔây nǔu** , naay tɔ̂ŋ cha-làat ,*
this NEG one man show title boy 2Sg must smart

hǎa huǎ-nâa-châŋ lɛ́ʔ lûuk-thiim dii dii maa chuây
find crew chief and team good good come help

---

[32] The word /khwaay/ or 'water buffalo' is an insulting term in equating a retarded or unintelligent person to a water buffalo because this animal is a very slow and tame species. Thai farmers pierce its nose to pass the rope through in order to connect to the yoke when plowing. This action is called 'สนตะพาย' /sǒn-tà-phaay/ which can be used metaphorically about a person who is forced to do something unwillingly due to foolishness.

(78) Peterbilt: Mack? I ain't no Mack! I'm a Peterbilt, for dang sake.

    Dubbing: *mǽk rɤ̌ɤ, chán mây-chây mǽk, chán pii-tɤ̌ɤ-bil ta-hàak làʔ,*

                 Mack QP   1Sg   NEG Mack 1Sg   Peterbilt instead PP

    Peterbilt: Turn on you lights, you moron!

    Dubbing: *pɤ̀ɤt fay duu sìʔ, ʔây taa-bɔ̀ɔt*

              turn on light see PP   title   blind

5.3.3.3 /ʔii/

This term is a pairing word of /ʔây/, but used with female animals such as /ʔii-mǐaw/ to address a female cat, or used as a title that precedes the name of a woman who is inferior. Although this term was commonly used to address female commoners in the old days, it is now considered as very rude and it is used to revile or abuse others in contempt; for example, /ʔii-bâa/, 'you crazy', /ʔii-ŋâŋ/, 'you idiot'. Albeit rude and offensive, it is more common for female and male transvestite speakers to use it among in-group members to show closeness. If the speakers are male, they may be considered as 'lacking in gentlemanliness'. There is also an exceptional positive use of this term which is similar to the term /ʔây/; a much older addresser may call a young girl with closeness and affection as /ʔii-nǔu/, 'you young lady'. Some couples may address each other with affection as /phɔ̂ɔ-ʔây-nǔu/, 'father of young boy', which refers to the husband, and /mɛ̂ɛ-ʔii-nǔu/, 'mother of young lady', which refers to the wife, in order to show the strong bond of their relationship as the parents of a boy and girl. These terms sound very typical Thai and may be heard more often in provincial areas than cities as they sound more rustic.

In (79) from "Brother Bear", which is the same quoted example as in (71), 'you, woman' is translated into /ʔii-kɛ̀ɛ/ instead of /yaay-kɛ̀ɛ/. In this context, the term /ʔii/, though not rude to a great extent, sounds impolite. However, I understand that the translator may not be serious and has meant to make it funny.

(79) Edgar's wife: If only Edgar was alive.

    Subtitle: *thâa ʔét-kâa yaŋ yùu, kɔ̂ɔ khoŋ dii*

              if   Edgar still here then perhaps good

    Edgar: I told you, woman! I'm right here!

    Subtitle: *hǔu-tɯŋ rɤ̌ɤ, ʔii kɛ̀ɛ, chǎn yùu nîi*

              Presbycusis[33] QP   title(lady) old   1Sg stay here

---

[33] 'Presbycusis' is hearing loss that relates to aging. It is a common disorder which gradually occurs in most individuals as they grow older. (Information is accessed from 'NIDCD' or 'National Institute on Deafness and Other Communication Disorders' on 28 November 2011.)

http://www.nidcd.nih.gov/health/hearing/pages/presbycusis.aspx

In Thai, this symptom is called /hǔu-tɯŋ/ while 'deafness' is called /hǔu-nuàk/ or /hǔu-náam-nuàk/.

In (80), which is the same example quoted in (50), 'you old daddy rabbit' is rendered into /phɔ̌ɔ-ʔii-nǔu/ or 'a father of a daughter'. In this context, /ʔii/ is not rude or impolite as it is a term that is more common in the rural area: a couple addresses each other as /phɔ̌ɔ-ʔii-nǔu/, /phɔ̌ɔ-ʔây-nǔu/, /mɛ̂ɛ-ʔii-nǔu/ and /mɛ̂ɛ-ʔây-nǔu/.

(80) Wife of The King: Whatever happens, you're the winner to me, you old daddy rabbit.

　　　Subtitle: *mây-wâa yaŋ-ŋay , thɤɤ kɔ̂ɔ cha-ná cay   chǎn   sa-mɤ̌ɤ làʔ ,*
　　　　　　　no matter   how   2Sg   also   win   heart   POSS-1Sg always PP

　　　　　　　phɔ̌ɔ   ʔii   nǔu   ʔɤ́y
　　　　　　　father title   kid   Intj

There is one more example which is interesting here, in (81) from "The Wild". Samson and his friends accidentally get on board to follow Ryan. Benny, the squirrel, has fallen from the trash truck earlier, so he gets lost from all the friends. However, he appears again riding on a Canada goose's back. The geese bring him to his friends. He greets Samson and Bridget and this makes her stunned as she did not expect to see him again. Her exclamative expression is rendered to /ʔii-taa-bɔ́ŋ/ or 'you, strange guy'. In this case, /ʔii/ does neither mean anything nor relate to any female, while the term /taa/ makes us know that this address term refers to a man. The term /ʔii/ here is not impolite or rude.

(81) Benny: Bet you didn't know I could ride geese, did you? Bareback.
　　　Subtitle: *khun mây khɤɤy rúu   làʔ sìʔ wâa phǒm khìi   hàan   kèŋ*
　　　　　　　 2Sg   NEG used to know   PP   PP   that 1Sg   ride goose skillful

　　　　　　　ʔaan   mây   tɔ̂ŋ
　　　　　　　saddle   NEG   need

　　　Bridget: Oh! Brother.
　　　Subtitle: *ʔii   taa   bɔ́ŋ*
　　　　　　 title   (male) eccentric

5.3.3.4 /naaŋ/

A paired word of /nay/, /naaŋ/ is equivalent to the title 'Mrs.'. It can refer to any female animal, non-human or a woman; such as /naaŋ cháaŋ/, 'female elephant', /naaŋ-fáa/[34], 'female angel', /naaŋ-bam-rɤɤ/, 'concubine or mistress'. This term is interchangeable with the term /ʔii/ but more polite. Female or male transvestite friends may address one another with this term, or its variant /naŋ/, followed with the addressee's name to show closeness. People sometimes use this term to address a female or male transvestite discourteously;

---

[34] /naaŋ fáa/ is 'a female angel' while 'a male angel' is called /thee-wa-daa/.

such as /naŋ-khîi-khâa/, 'you low social class person', /naaŋ maanráay/, 'you wicked devil'. It can also be used as a third person pronoun refering to a female, especially in Thai poetry, literature or a period film.

The first example here in (82) is from "Brother Bear" when Tanana, the village shaman woman, comes back for the manhood ceremony of Kenai. It is the big ceremony of the village, so everyone is excited. In the dubbing script, the translator uses /naaŋ/ as a third-person pronoun to refer to Tanana which sounds like a period film usage, while in the subtitling script /mɛ̂æthâw/ or 'old lady' is used to refer to her.

(82) Man 1:　　Hey, everybody, Tanana's back!

Dubbing:　*hêe , tha-naa-nâa klàp maa lɛ́æw*

　　　　　hey　　Tanana　　return come already

Man 2:　　She's back!

Dubbing:　***naaŋ* maa lɛ́æw**

　　　　　3Sg come already

Man 1:　　Come on! Come on!

　　　　*pay　 ráp　 **naaŋ**　 rew*

　　　　go　 pick up　 3Sg　 quick

There is only one example in my data where the speaker uses /naŋ/ to refer to a woman. In (83) from "The Incredibles", Mr. Incredible is arrested by Syndrome, his vengeful antagonist. His wife, Elastigirl or Helen, tries to search for him with the homing device Edna attached to each superhero's outfit. When she requests permission to land the jet on Syndrome's island, he tells his assistant, Mirage, to get rid of the jet. Although the jet is destroyed, Helen and her children escape and survive. Mr. Incredible is very upset when Mirage says they have a confirmed hit and the target was destroyed. He helplessly grabs Mirage as a hostage and threatens Syndrome to release him or he will kill Mirage. Syndrome does not care about Mirage's life and challenges Bob to kill her. Bob cannot do that and lets Mirage free. In the dubbing script, the term /naŋ-nîi/ or 'this woman' is used to refer to Mirage. Although it seems impolite and offensive for a male speaker using /naŋ/ to address or refer to a female, it is acceptable in this context as the speaker is very desperate and upset.

(83) Mr. Incredible: Release me...now!

Dubbing:　　*plɔ̀ɔy chǎn pay , rew*

　　　　　　let　 1Sg　 go　 quick

Syndrome:　　Or what?

Dubbing:	*thâa*	*mây*	*làʔ*			
	if	NEG	PP			

Mr. Incredible: I'll crush her.

Dubbing:	*chǎn*	*càʔ*	*hàk*	*khɔɔ*	***naŋ***	*níi*
	1Sg	will	break	neck	title(woman)	this

5.3.3.5 /khruu/

The terms of address in Thai do not cover only the personal pronouns and kinship terms, but also some professional titles; for instance, /khruu/ or 'teacher', /mɔ̌ɔ/ or 'doctor' as discussed in 5.3.3.1, /pha-yaa-baan/ or 'nurse, /tam-ruàt/ or 'policeman', and so on. The speaker often inserts a title /khun/ in front of these words to show his/her respect for the addressee. In my data, there are two professional titles used as terms of address, /khruu/ in (84) and (85) from "Chicken Little" and /sǎan/ or 'court' in (86) from "Cars", which in this context, refers to 'judge'.

In (84), during the Mutton Class of Mr. Woolensworth who is a sheep, Foxy Loxy tries to make fun of Abby. While Mr. Woolensworth is calling each student's name to check if he/she is present, Foxy Loxy pretends to cough loudly and says 'Ugly Duckling' which refers to Abby who is not a beautiful duckling. Mr. Woolensworth then talks to the students about inappropriate behavior in class. In this example, /khruu/ is used as the first-person pronoun by Mr. Woolensworth, while Abby uses this term as a title in front of his last name as that is the way Thai people address his/her teacher. Thais normally use the first name for addressing instead.

(84) Woolensworth: Class! I will not tolerate rude behaviour at the expense of a fellow….

Dubbing:	*nák-rian* ,	***khruu***	*ráp*	*mây-dâay*	*náʔ*	*thîi*	*nák-rian*	*mii*
	student	1Sg	accept	unable	PP	that	student	have

	phrɯ́t-ti-kam	*yàap-khaay*	*nay*	*hɔ̂ŋ*	*thîi*	***khruu***	*sɔ̌ɔn*
	behavior	rude	in	room	that	1Sg	teach

Abby: No worries, Mr. Woolensworth.

Dubbing:	*mây-pen-ray*	*khàʔ* ,	***khruu***	*woo-lên-swɤ̀t*
	no worries	SLP	(title)	Woolensworth

In the physical education class, the teacher talks to the students before they start a dodgeball game. In (85), the teacher also uses /khruu/ as a first-person pronoun. In Thailand, the teacher might call himself/herself /khruu/, 'teacher', or /ʔaa-caan/, 'instructor or lecturer' and address the students as /thɤɤ/ to both genders, or /nǔu/ to a female and /nùm/ to a male. Some might call the student /lûuk/ because there is a Thai concept that

the teacher is the second parent after one's own father and mother. In the university, the teacher may call himself/herself /khruu/, /ʔaa-caan/, /phǒm/ or /chǎn/ and call the students as /khun/ as they are adults, or possibly /thɤɤ/.

(85) Teacher: OK, everyone. Listen up! I don't wanna hear any quacks, tweets, oinks, whinnies or cockle-doodle-doos when I say…dodgeball.

Dubbing: *ʔaw-làʔ*, *nák-rian thúk-khon*, *faŋ thaaŋ níi*, **khruu** *mây tôŋ-kaan*
　　　　　well,　　student　everyone　listen　way　this　1Sg　NEG　want

　　　　faŋ siăŋ kâap kâap, *cíp cíp*, *ʔúut ʔúut*, *ŋĭŋ ŋĭŋ*, *rŭɯ*
　　　　listen　sound　(quacks)　(tweets)　(oinks)　(whinnies)　or

　　　　ʔèk-íi-êek-êek, *mɯâ* **khruu** *phûut wâa dɔ́ɔch-bɔɔl*
　　　　(cockle-doodle-doos)　when　1Sg　say　that　dodgeball

5.3.3.6 /sǎan/

Another professional term which is used as a term of address in my data is /sǎan/ which literally means 'court'. In the film, it refers to Doc Hudson who is the doctor, the racing expert and also the judge of the traffic court of Radiator Springs. Since McQueen ruins the road of the town, everyone wants him to be punished and so does Doc at first before he sees McQueen. However, he changes his mind when seeing the young rookie in court, reminding him of his bitter past of being an unwanted racecar after his accident. He orders McQueen out of the town immediately, which makes McQueen very satisfied. Sally, the town's attorney, then tries to convince Doc to change his mind in order to punish McQueen to do community service by repaving the road. In (86), Sally appears in court and McQueen misunderstands that she is the attorney whom his agent send to help him. He then tells her that the judge has let him free. The term /sǎan/ in this example is used as a third-person pronoun. Another example in (87), Doc orders everyone in the courtroom to be quiet to declare his new verdict. The term /sǎan/ is used as a first-person pronoun. For my understanding, the term 'judge' which in Thai is /phûu-phí-phâak-sǎa/, is too long to be used in the script. The word /sǎan/, which is much shorter, is better in this context.

(86) McQueen: Hey, thanks for comin', but we're all set. He's letting me go.

Dubbing: *hêe*, *khɔ̀p-khun thîi maa náʔ*, *tɛ̀ɛ kha-dii pìt lɛ́ɛw*,
　　　　　hey　　thank　that　come　PP　but　case　close　already

　　　　sǎan *plɔ̀y phǒm pay*
　　　　3Sg　let　1Sg　go

Sally:　He's letting you go?

Dubbing: **sǎan** *plɔ̀y khun pay rɤ̆ɤ*
　　　　　3Sg　let　2Sg　go　QP

(87) Doc: Order in the court. Seems like my mind has been changed for me.

Dubbing: *thúk-khon ŋîâp diăw-níi ,duu-mɯăn* **săan** *tôŋ yɔɔm pliàn kham-tàt-sĭn*
everybody quiet now seem 1Sg must allow change verdict

……………

Doc: This here is Bessie, finest road-pavin' machine ever built. I'm hereby sentencing you to community service. You're gonna fix the road under my supervision.

Dubbing: *lǽæ nîi khɯɯ bét-sîi , rót-râat-yaaŋ thîi yɔ̂ɔt-yiâm thîi-sùt ,*
and this be Betsie paving machine that excellent most

săan *khɔ̌ɔ tàt-sĭn hây naay tham-ŋaan bɔɔ-rí-kaan chum-chon ,*
1Sg sentence give 2Sg work service community

naay tôŋ sɔ̂m tha-nŏn phaay-tâay kaan-khuâp-khum khɔ̌ɔŋ **săan**
2Sg must repair road under control of 1Sg

Before I conclude this chapter, I would like to discuss the overall findings of my data which are presented in Tables 5.7-5.9 as follows.

Table 5.7 Total Thai first-person pronouns in five films

Personal Pronouns			Brother Bear		Chicken Little		The Wild		The Incredibles		Cars	
	English	Thai	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub
1Sg	I, me	chăn, chán	0	139	64	42	171	155	79	135	231	213
		dichán, dichăn	0	0	0	0	0	0	2	0	1	1
		phŏm	0	67	100	76	85	69	92	162	126	114
		nŭu	2	3	0	2	0	0	27	25	0	0
		khâa	227	44	0	0	0	28	0	0	2	3
		raw	0	0	0	0	0	0	0	0	2	3
		phôɔ	2	1	45	24	37	33	8	15	1	1
		mæ̂æ	0	0	1	1	0	0	23	26	0	0
		phîi	13	4	0	0	0	0	5	0	0	0
		pâa	0	0	0	0	0	0	4	0	0	0
		náa	0	0	0	0	0	0	4	0	0	0
		khruu	0	0	4	4	0	0	0	0	0	0
1Pl	we, us	raw	63	45	62	57	143	124	43	102	77	55
		phuâk-raw	4	3	8	3	8	8	1	2	10	4

As seen in Table 5.7, /chăn/ or its variant /chán/ is generally used in every film and in both translated versions, except in the dubbing version of "Brother Bear", where /khâa/, a first-person pronoun normally used in period films, is used instead. This is because /chăn/ is more generic and neutral. It can be used by a speaker of any gender or age and in any situation. The term /dìchăn/, which is limited only to the female (or male transvestite) speaker and mostly in a formal situation, is rarely used here, while /phŏm/ which also is limited only to the male speaker, but can be used in any situation, is much more often used. The term /nŭu/, used by a girl, appears only in cases where the speaker is a young girl talking to a senior person. The term /khâa/, used by every character in the "Brother Bear", is also used in "The Wild" by the wildebeasts who, in this film, are isolated deep in the wilds of Africa and speak an outdated language. The kinship terms used most in my data are /phôɔ/ and /mæ̂æ/. It is noticeable that /raw/ is used much more often than /phuâk-raw/ as it conveys plurality itself without /phuâk/. It is also possible to find /raw/ used as a singular in "Cars".

Table 5.8 Total Thai second-person pronouns in five films

Personal Pronouns			Brother Bear		Chicken Little		The Wild		The Incredibles		Cars	
	English	Thai	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub
2Sg	you	khun	0	0	36	43	23	20	64	182	174	69
		naay	0	57	14	14	90	73	14	31	135	81
		thɤɤ	0	1	34	25	8	8	29	10	4	63
		kææ	0	18	1	0	25	23	4	1	10	3
		câw	123	13	2	2	11	12	0	1	0	0
		thân	24	1	0	0	11	9	0	0	1	0
		phɔ̂ɔ	0	0	34	18	17	11	5	3	4	0
		mɛ̂ɛ	0	0	1	1	0	0	14	16	0	0
		phîi	23	8	0	0	0	0	6	0	0	0
		pâa	0	0	0	0	0	0	5	0	0	0
		lûuk	0	0	31	26	17	16	33	38	0	0
2Pl	you	phuâk-thɤɤ	0	0	1	0	0	2	0	0	0	4
		phuâk-naay	0	6	0	0	11	6	0	1	1	1
		phuâk-khun	0	0	0	0	2	3	0	4	0	0
		phuâk-câw	2	0	0	0	3	1	0	0	0	0
		phuâk-kææ	0	0	0	0	2	0	1	0	0	0

This table shows that the second-person pronouns used most often are /khun/ and /naay/. /khun/ is used in general to the addressee of any gender or age while /nay/ is mostly used to address an intimate male friend. The term /thɤɤ/ is for addressing a female friend or a junior person. Sometimes the speaker uses /kææ/ to a close friend or a junior, which may sound impolite. /câw/, which is a paired word of /khâa/, is used more often in "Brother Bear" and "The Wild". The kinship terms used often are /phɔ̂ɔ/ and /lûuk/ according to the characters in the stories. Some plural pronouns start with a plural expression /phuâk/.

Table 5.9 Total Thai third-person pronouns in five films

Personal Pronouns			Brother Bear		Chicken Little		The Wild		The Incredibles		Cars	
	English	Thai	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub
3Sg	he, him	khăw, kháw	46	41	59	48	68	65	49	56	122	66
		man	0	2	0	0	3	4	11	17	15	6
		câw-mɔ̌ɔ-nîi, mɔ̌ɔ-nîi	1	1	0	0	0	0	0	0	0	0
		săan	0	0	0	0	0	0	0	0	2	0
		câw-tua	0	0	0	0	0	0	0	1	1	2
	she, her	thɤɤ	0	5	35	2	9	9	3	5	13	17
		naŋ, naaŋ	5	0	0	0	0	0	1	0	0	0
		mɛ̂ɛ	15	19	2	2	0	0	0	0	0	0
		mɛ̂ɛ-thâw	0	2	0	0	0	0	0	0	0	0
	it	man	50	28	73	41	90	110	77	91	54	13
3Pl	they, them	man	0	0	0	0	4	4	2	0	0	0
		khăw, kháw	0	0	0	0	4	1	3	0	0	0
		phuâk-kháw	2	1	10	5	6	9	3	15	12	4
		phuâk-thɤɤ	0	0	1	0	0	2	0	0	0	4
		phuâk-man	7	0	2	1	13	7	4	4	2	0

The term /khăw/ or its variant /kháw/ is most often used. Although it normally refers to a male, in some circumstances, it may also refer to a female, while /thɤɤ/ is just for a female. It is notable that the pronoun /man/ can be used to refer to a human being if the speaker does not like the person or mentions the person without respect. Additionally, both /khăw/ (and/or kháw) and /man/ are apparently used as a plural pronoun without a plural expression /phuâk/ since it is understandable between the interlocutors in that particular context. Kin terms and titles also occur; notably /mɛ̂ɛ/ in "Brother Bear" and /săan/ in "Cars".

5.4 Conclusion

Usage of personal pronouns and terms of address in Thai is very diverse in terms of age, gender and status of the interlocutors, and third parties mentioned. Furthermore, the context of situation also affects the selection of proper pronoun or address term to use. For instance, two males who meet for the first time will address each other with /phǒm/ and /khun/ which are very polite and formal. When they develop their friendship, the pronouns may change to /chǎn/ and /naay/, /chǎn/ and /kæǽ/, /khâa/ and /ʔeŋ/ or even /kuu/ and /muɯŋ/ which sound impolite, but normal among close male friends. Terms of address reveal the relationship of the interlocutors, whether they become close or remain distant, and express feelings and emotion, especially of the speaker to the addressee and to the person referred to, in each situation.

I would like to exemplify here two characters from "The Incredibles" to manifest the diversity of the usage of the address terms in Thai. The first person is Buddy or Incrediboy who is a boy in Mr. Incredible's fan club. He dreams of becoming a superhero assistant, however he is terribly hurt when Mr. Incredible refuses him. When he has grown up and changes his name to 'Syndrome', he lures many superheroes to his island and kills them to take revenge. Most of the time, he uses /phǒm/ and /khun/ with Mr. Incredible. But when he is very upset with Mr. Incredible, the second-person pronoun he uses changes to /kæǽ/, which in this case is rude, because Mr. Incredible is much senior to him and this also means that the speaker is very angry.

The other character is Bob or Mr. Incredible. He has many roles in this film, including a husband, a father, an insurance agent, a subordinate and a superhero. When he is with his wife, he uses /phǒm/ and /khun/ which sound distant, but with the same paired terms of address to his client and his boss, they are polite and rather formal. The way he calls himself /phǒm/ and addresses his older lady client as /pâa/ in the dubbing script and /yaay/ in the subtitling script shows his gentleness in caring for her as if she were his own relative and also his respect for a senior person. When he is with Buddy or Incrediboy, he uses /chǎn/ and /thɤ̆ɤ/ or /chǎn/ and /naay/ which is the way a senior person talks with a junior one. He uses the kinship terms /phɔ̂ɔ/ and /lûuk/ when talking to his children.

In the Thai translation, the suitable selection of terms of address and reference for each character in each situation is very important in order to make the conversation smooth and realistic. The translator needs to study well not only the characteristics of each character, but also their emotions in that specific situation to make it sound 'right' to the audience.

Chapter 6
Thai Sentence Particles

6.1 Introduction

Sentence particles are used in sentence or clause final position in Thai. There are considerable varieties of forms and meanings of sentence particles depending on the context and the situation.

Cooke (1989:2) mentions that sentence particles are one of the most baffling areas in Thai language, due to their meaning and function. They also have unique phonological and semantic variability. However, for native Thais, they are naturally and automatically used and understandable. They convey not only the emotion of the speaker but also reflect relationships between speakers and hearers and other information which will be further discussed in this chapter.

The duty of film script translators is accurately rendering the meaning of the original script into Thai and also transferring the mood and feeling of the characters or even the tone of the story; thus, sentence particles play a crucial role to help enhance better understanding of and amusement by the story.

6.2 Previous Studies of Thai Sentence Particles

It is rather difficult to analyze sentence particles alone out of context as we firstly need to understand background, relationships, situations and so on of the speaker, listener, and the person or thing mentioned. In this study, the researcher will analyze sentence particles following the approach of Iwasaki and Ingkaphirom (2005), which broadly categorizes them into two main types; speech-level particles (SLP) and pragmatic particles (PP). However, I would like to include two more categories here which are question particles (QP) and particle combinations, so that this analysis thoroughly covers possible sequences of all particles appeared in real speech. Additionally, I use supplemental information from the study of Cooke (1989) on Thai sentence particles and the study of Peyasantiwong (1981) on final particles in conversational Thai, which give more examples. There are some differences between the three cited studies and this study which I would like to mention here. First, the prior studies collected data from general conversations in different settings. As a result, the data may be sampled subjectively according to the researcher's viewpoint as an 'observer' to the incident. In this study, the data is based on the whole story of each film from the beginning to the end. The background knowledge about the story and characters, each character's way of thinking, speaking or acting, the emotions of the characters during each incident, the relationship between and among the characters and so on, are all relevant

to the analysis of this study. In this regard, my data will investigate the relevant sentence particles used in Thai film dubbing and subtitles in more detail. Another difference is that the prior studies were based on invented data or from conversations, while the data in my study are based on written translations of scripts received from the film company. There are also some changes from the translated script when the dubbing artists dubbed their voices in the studio. For example, one translated script has 'อย่างนี้' /yàaŋ-níi/ or 'หยั่งงี้' /yaŋ̀-ŋíi/, 'this one', but the dubbing artist dubbed this as 'เงี้ย' /ŋía/ instead, as they needed a shorter word in that utterance. I mainly follow the written scripts for my analysis in order to make it convenient to trace the location of the information.

Background information about the story, including plot and synopsis, characters and events, will also help us better understand the reason why the film script translators use each particular sentence particle in each situation, as shown in *Appendix H.*

As mentioned earlier, I will discuss sentence particles which appeared in the data in four categories: Speech-Level Particles (SLP), Pragmatic Particles (PP), Question Particles (QP), and Particle Combinations. In addition, to avoid confusion which may be caused by different versions of scripts of the same title and to make it easier to trace back details in the story, I will always mention which version is quoted for each example.

It is difficult to balance the number of examples quoted from all titles as there are sentence particles in nearly every utterance throughout the story. So I try to quote interesting examples from each version of each film to cover every particle mentioned in this study. I have quoted more often from the dubbing version, because the dubbing version sounds more like real conversation, as it is made by dubbing in the studio, while the subtitling script is a summary of each utterance made to be shown in a limited time and space on screen. Most of the words omitted in subtitles are the ones containing emotion or mood, like sentence particles. Examples cited are not ordered according to the film title, but as the particles are discussed.

6.3 Data Analysis

6.3.1 Sentence-Level Particles (SLP)

According to Iwasaki and Ingkaphirom (2005:179), speech-level particles (SLPs) are put after a clause, sentence or phrase in order to show the level of formality; high, middle, and low, which are determined by social relationships between the speaker and the addressee and the occasion of the speech. Cooke (1989:6) calls this set of particles speaker-addressee-relationship particles which I call here for short as 'SARP'. In my viewpoint, there is sometimes a varying degree of formality, as this depends on the emotion of the speaker, intimacy, politeness and appropriateness in the situation as

well. For example, some female speakers use the particle /hâʔ/ instead of /khâʔ/ even in a high formal setting. This is also up to each individual's style of language usage. In contrast, /khâʔ/, also its variants like /khàʔ/ and /kháʔ/, can be used in casual or low formal settings, but still demonstrate high politeness of the speaker to other people in the conversation.

To make it easier to follow, I will discuss each SLP according to the following table which presents a summary of SLPs according to their levels of formality.

Table 6.1: Summary of Sentence-Level Particles

Item	Level of formality and SLPs
6.3.1.1	High formality /khráp/, /kháp/, /khàʔ/, /khâʔ/, /khâa/, and /kháʔ/
6.3.1.2	Mid formality (1) /hàʔ/, /hâʔ/, /háʔ/, /hâa/, and /háa/
6.3.1.3	Mid formality (2) /câʔ/, /cáʔ/, /câa/, /căa/, and /khăa/
6.3.1.4	Low formality /wàʔ/, /wáʔ/, /wɤ́y/, /wóoy/, /fáʔ/, /fɤ́y/, /yàʔ/, and /yáʔ/

6.3.1.1 High formality (/khráp/, /kháp/, /khàʔ/, /khâʔ/, and /kháʔ/)

In a formal setting when the participants in the conversation are not acquainted with each other, the male speaker uses /khráp/ or its variant /kháp/ in every situation. In some cases when the speaker pays high respect to the addressee, for instance a venerable monk, he uses /khɔ̌ɔ-ráp/, especially when the male speaker uses the pronoun /krà-phǒm/ for himself. Some males may even use the fully formal /khɔ̌ɔ-ráp krà-phǒm/. We might also hear some male speakers use /khráp-phǒm/, /kháp-phǒm/, or even /khráp-phǒm-khráp/, depending on their own style. For female speakers, the particles are /khàʔ/, /khâʔ/, and /khâa/ in statements and /kháʔ/ and /kháa/ in requests and questions.

As the characters in "The Incredibles" have more than one identity, the particles change in different roles. The first example is an interview between the media reporter/interviewer, Mr. Incredible, and Elastigirl, about superhero identity.

(88) Interviewer: So, Mr. Incredible…do you have a secret identity?

Subtitle: *mís-tɤ̀ɤ-in-khré-dì-bɤ̌n, khun mii râaŋ thîi tɔ̂ɔŋ pòkpìt măy **kháʔ***

    Mr. Incredible   2Sg have body that must cover QP SLP

Mr. Incredible: Every superhero has a secret identity.

Subtitle: *súp-pɤ̌ɤ-hii-rôo thúk-khon mii **khráp***

    superhero   everybody   have   SLP

Elastigirl: Of course, I have a secret identity.

Subtitle: *nǽæ-nɔɔn* **khà?** , *dì-chǎn   kɔ̂ɔ   mii   râaŋ   pà-kà-tì?*

certainly   SLP   1Sg   also   have   body   normal

In (88), both Mr. Incredible and Elastigirl are not acquainted with the interviewer. Both characters use formal-level particles /khráp/ and /khà?/ which show politeness in response to the same polite manner of the interlocutor.

On the way to his wedding ceremony in (89), Mr. Incredible is interrupted by an old woman who asks him to help her cat down from a tree. He does not know her, but is willing to help. He politely tells her to move away from the area, he would pull the whole trunk of the tree to shake it firmly and let down the cat. They both use formal and polite particles, /khráp/, /khá?/ and /khà?/ while interacting to each other.

(89) Old lady: Mr. Incredible..um..Mr. Incredible

Subtitle: *mís-tɤɤ-in-khré-dì-bɤ̌n* **khá?** , *mís-tɤɤ-in-khré-dì-bɤ̌n*

Mr.Incredible   SLP   Mr. Incredible

Mr. Incredible: What is it, ma'am?

Subtitle: *wâa   ŋay   khráp   khun-naay*

tell   QP   SLP   madam

Old lady: My cat, Squeaker, won't come down.

Subtitle: *mæǽw* **khà?** , *chɯ̂ɯ   skwíi-kɤ̂ɤ* , *mây   yɔɔm   loŋ   maa* Ø[35]

cat   SLP   name   Squeaker   NEG   agree   down   come

---

[35] Concerning Ø, Iwasaki and Ingkaphirom (2005:182) remark on SLPs that this group of particle is not necessarily present in every clause and this does not mean it is impolite as the speaker can use other means to maintain politeness, such as address terms. It is also difficult to specify how often SLPs should be used to be polite due to many relevant factors; such as the length of the conversation, the development of the relationship between the interlocutors during the conversation and so on. Furthermore, SLPs may vary throughout the interaction. I would like to clarify more on absence of particles.

It is obvious that the above examples do not always have SLPs. The Thais are highly concerned about people's status, especially age and seniority. The younger generation or lower status people should normatively use a final particle or in Thai 'หางเสียง' /hǎaŋ-sǐaŋ/, literally 'tail of voice', such as /khráp/ and /khà?/, in their utterances whenever they talk with older generation or more senior people. If they do not do so, the senior ones may say that these people are not brought up properly by their parents/guardians, as good social manners are not being used by them.

In (89), between the old lady and Mr. Incredible, the status of the superhero is manifest. He is much younger than the old lady, and she firstly uses the particle /khà?/ only once to show her politeness when asking for help, but after that, particle omission is acceptable. In (90), between Mr. Incredible and a policeman, the situation is different, as the latter party not only expresses formality and politeness when reporting to his superhero but also pays high respect to him by using the particle /khráp/ in each sentence. In contrast, Mr. Incredible shows his higher status and omits the SLP when talking to the subordinate officer.

Mr. Incredible: Certainly, ma'am, but I suggest you stand clear.

Subtitle: *yin-dii* **khráp** , *chuây yɯɯɯn hàaŋ-hàaŋ ná?* **khráp**

           pleasure SLP   help   stand   far   far   PP   SLP

While Mr. Incredible is rescuing a man from committing suicide, he unintentionally hurts the man by pushing him into a bank vault where Bomb Voyage, a villain specializing in using bombs, is stealing money. The next example in (90) is a conversation between Mr. Incredible and the policeman who rushes to the scene after Bomb Voyage has fled.

(90) Mr. Incredible: The injured jumper, you sent paramedics?

        lɛ́ɛw khon dòot tɯ̀k lâ? , sòŋ mɔ̌ɔ pay duu yaŋ Ø[36]

        then   man jump building PP send doctor go see yet

Policeman: They've already picked him up.

Subtitle: *pay   lɛ́ɛw   **khráp***

        go   already   SLP

Mr. Incredible: Listen, I've gotta be somewhere.

Subtitle: *faŋ   ná? , phǒm tôŋ pay lɛ́ɛw*

        listen PP   1Sg must go already

Policeman: What about Bomb Voyage?

Subtitle: *lɛ́ɛw   bɔm-woo-yáat   là?   **khráp***

        then   Bomb Voyage   PP   SLP

The other identity of Mr. Incredible is as an insurance agent named Bob Parr. When he is listening to a customer's claim, he is interrupted by a call from his wife, Helen. After hanging up the phone, he turns to continue listening to his client.

(91) Bob: Excuse me. Where were we? All right, listen closely.

Subtitle: *thôot **khráp** , thɯ̌ŋ nǎy lɛ́ɛw , faŋ dii-dii ná? **khráp***

        excuse me SLP   to   where already listen well PP   SLP

In the workplace setting, Bob, as an agent of the company, has to be polite and deal with the client professionally. In (91), he uses the particle /khráp/ to show formality and politeness. Similarly, Helen is invited to her son's principal's office because Dash has used his superhuman speed to put a tack on his teacher's chair without being caught, but is suspected.

(92) Principal: I appreciate you coming down here, Mrs. Parr.

Subtitle: *khɔ̀ɔp-khun thîi wɛ́? maa **khráp** khun phaa*

        thank you that drop by come SLP   title Parr

Helen: What's this about? Has Dash done something wrong?

---

[36] Ø is another example of absence of SLP. Details are discussed earlier in footnote 35.

        Subtitle: *mii Ɂà-ray **kháɁ** , dǽæch tham Ɂà-ray phìt rɤ̌ɤ **kháɁ***

                  have   what   SLP   Dash do   what wrong QP SLP

In (92), the principal treats Helen formally by addressing her with a deferential title /khun/ followed with her last name and also using the formal and polite particle 'khráp', as she is the mother and guardian of the student of whom he is in charge, and likewise, Helen uses 'kháɁ' as a polite and formal particle in response to him.

In the Thai dubbing script of "Cars" in (93) and (94), the speakers sometimes lengthen the vowels of the particles to call for attention from the listeners as well as to initiate a sense of friendly familiarity to the listeners. The first example is a car salesman who is shouting and walking in the stadium to sell his product during a racing tournament. The other example is when McQueen is on stage for his sponsor after his race and sings the jingle of the sponsor's product to the audience.

(93) Car Salesman: Get your antenna balls here!

        Dubbing: *săw-aa-kàt fææn-sii máy **khráap***

                  antenna   fancy   QP   SLP

(94) McQueen: Use Rust-eze and you too can be like me!

        Dubbing: *cháy rás-íis lǽæw , khun càɁ duu mǔan phǒm **khráap***

                  use   Rust-eze then 2Sg will look like   1Sg SLP

The lengthened-vowel particle is used not only by male speakers, but also by females, with the same objective of calling for attention and initiating familiarity.

In (95), after the first race, a group of news reporters encircles McQueen and requests a demonstation of his logo, a sticker like lightning which is his nickname, 'Lightning McQueen'. Each of them calls McQueen to turn to his/her TV channel's camera. The speaker then lengthens the particle vowel to call for attention.

(95) Group of reporters: Give us the bolt! That's right, McQueen. Right in the lens.

        Dubbing: *hăn maa thaaŋ níi   nɔ̀y **khâa***

                  turn come way   this   a bit   SLP

                  *khɔ̌ɔ   klôŋ nɔ̀y **khráap***

                  request camera a bit   SLP

Another example in (96) is used by Mia and Tia, McQueen's identical twin fans. They come to introduce themselves to McQueen after the match and also use the particle /khâa/ to show their politeness to him, followed with his particular exclamation 'Ka-chow'.

(96) Mia and Tia: We're, like, your biggest fans! Ka-chow!

        Subtitle: *raw pen fææn phan thǽæ lɤɤy **khâa** khaa-chaw*

                 1Pl   be   fan   breed authentic PP   SLP   EXCL

Mia and Tia: We love you, Lightning!
Subtitle: *rák   khun   **khâa** ,   laý-níŋ*
              love   2Sg   SLP   Lightning

The next example in (97) is when Mater, the tow truck, gets an order from Doc, the town's judge, to take McQueen to repave the road of the town. In Thai subtitles, it is made very official with /khɔɔ-ráp-krà-phŏm/ in Mater's response to the town judge, although an informal response is used in the original script. In Thai, people use high formality language to honorable people like a judge or in a formal setting like in a court.

(97) Doc: Hook him up, Mater.
       Subtitle: *càp   phûaŋ   sáʔ   mee-thɤ̂ɤ*
                 catch   tow   PP   Mater
       Mater: Okey-dokey.
       Subtitle: *khɔɔ-ráp-krà-phŏm*
                  SLP

Another example here in (98) is when Mater is ordered by the town's sheriff to watch McQueen during his road repaving. The subtitling script uses a comparable formal response as in the original script, especially the emphasis of the high tone ending particle as /phóm/ when using with the higher-ranking position officer.

(98) Sheriff: But keep an eye on him.
       Subtitle: *thàaŋ   taa   duu-wáy   hây-dii*
                open wide   eyes   watching   carefully
       Mater: Yes, sir.
       Subtitle: *khráp-phóm*
                  SLP

6.3.1.2 Mid formality (1) (/hàʔ/, /hâʔ/, /haʃʔ/, /hâa/ and /háa/)

While the conversation continues, the interlocutors may change the level of formality of the particles. A less formal set of particles, used by both genders, may be substituted soon after they get more used to each other, or there might be some other social reason to change.

For male speakers, the particle /háʔ/[37] can be used in every situation, while other variants which include /hàʔ/, /hâʔ/, (both in statements) and /háʔ/ (requests or questions) are used by female or male transvestite speakers who tend to use long forms like /hâa/ and /háa/.

---

[37] The particles /hàʔ/, /hâʔ/, and /háʔ/ may be pronounced without the glottal stop as /hà/, /hâ/, and /há/ depending on each individual's style of pronunciation and this does not affect the meaning of the particle.

Iwasaki and Ingkaphirom (2005:181) suggest two situations where this set of particles is used: firstly, when a younger female speaker talks to an elder female addressee with some intimacy, in which the younger party calls the elder /phîi/ meaning 'elder sibling'; secondly, when a female addressee responds in the job interviewer with the particle /háʔ/ if she hardly hears what the interviewer has asked her.

Although this particle and its variants can be used by male and female adults, it is less frequent for a female to use it, because it conveys a sense of "manhood" while the particle /khàʔ/ and its variants express 'femininity', boys use it more.

In "The Incredibles", two boys use the particle /háʔ/ when talking with adults. The first example in (99) shows the response of Dash to his parents. He uses this particle which sounds less formal than /khráp/ or /kháp/.

(99) Dash: Well, we dissected a frog.

    Subtitle: *ʔɔ̌ɔ   raw   phàa   kòp   dûay   **háʔ***
            EXCL   1Pl   cut   frog   too   SLP

The next example in (100) is from another young boy who is a neighbor of the Parr family. One day, he rode past on his small tricycle and saw Bob, upset at his dismissal, lift up his car with superhuman strength; the boy was shocked. Later, he came back and expected to see such an 'amazing performance' again.

(100) Bob: Well, what are you waiting for?

    Subtitle: *maa   rɔɔ   ʔà-ray   làʔ   nîa*
            come   wait   what   PP   PP

    Boy: I don't know. Something amazing, I guess.

    Subtitle: *mây   rúu   sìʔ   **háʔ** ,   maa   rɔɔ   sìŋ   má-hàt-sà-can   máŋ   **háʔ***
            NEG   know   PP   SLP   come   wait   thing amazing   QP   SLP

In the film "Chicken Little", the particle that the boy characters tend to use with their parents is also /háʔ/. (101) is used by Chicken Little when talking with his father, and (102) is said by a puppy on the street to his mother.

(101) Chicken Little: No, Dad. It wasn't an acorn. It was…it was a piece of the sky.
                  Really, it was. You gotta believe me.

    Dubbing: *mây   náʔ   phɔ̌ɔ   (sigh) ,   man   mây-chây   lûuk-óok   náʔ   **háʔ***
            NEG   PP   dad   (sigh)   3Sg   NEG   acorn   PP   SLP

           man   pen   thɔ̌ɔŋ-fáa   tha-lòm   loŋ   maa   ciŋ-ciŋ
           3Sg   be   sky   fall   down   come   really

           *phɔ̌ɔ   tôŋ   chûa   phǒm   sìʔ   **háʔ***
           dad   must   believe 1Sg   PP   SLP

(102) Puppy: Look, Mama! There's the crazy chicken!

Dubbing: *duu sìʔ **háʔ** , mɛ̂ɛ , câw lûuk ciáp tiŋ-tɔ́ŋ*

look PP SLP mom title chick crazy

6.3.1.3 Mid formality (2) (/câʔ/, /cáʔ, /câa/, /cǎa/, and /khǎa/)

Another set of less formal particles includes /câʔ/, with variants like /cáʔ/, /cǎa/, and parallel variants, /khàʔ/, /kháʔ/ and /khǎa/. These particles indicate intimacy or affection among interlocutors. The first three words are used by both adults and children of both genders, while only female or transvestite adults and girls use the last one.

In "The Incredibles", Bob and Helen always use the particle /câʔ/ to show strong affection between husband and wife as in (103). Helen also uses this particle with her children as in (104). Violet uses /khàʔ/ and /kháʔ/ and /khǎa/ with her parents, while Dash uses only /háʔ/. As these siblings usually quarrel with each other, they do not use intimate particles like /câʔ/, /cáʔ/ and /cǎa/ to each other.

(103) Bob: Yeah, well, that's great, honey.

Subtitle: *dii **câʔ** thîi-rák*

good SLP honey

Helen: Say no more. Go save the world one policy at a time, honey.

Subtitle: *mây tɔ̂ŋ bɔ̀k lɤ́ɤy , pay chûay lôok dûay krom-ma-than*

NEG must tell PP go save world with insurance policy

*lɤ́ɤy **câʔ***

PP SLP

Bob: Bye, honey.

Subtitle: *bay **câʔ***

bye SLP

(104) Helen: Everyone is special, Dash.

Subtitle: *thúk-khon pen khon phí-sèet **câʔ** dɛ́ch*

everyone be person special SLP Dash

The same particles can also be used differently as in "Cars". (105) shows McQueen talking to himself as he nearly arrives at the finish at the finish line before an unexpected accident.

(105) McQueen: Checkered flag, here I come!

Dubbing: *thoŋ chay **cǎa** , chán maa lɛ́ɛw **câʔ***

flag victory SLP 1Sg come already SLP

When the speaker talks about an object he/she really wants to possess and personifies
it as if it were a human being, he/she may use the particles /cǎa/ or /câ?/ to show
affection for it. In (105), the translator intends to use the word /thoŋchay/ with two
purposes. First, this word literally means 'flag of victory', which has the same meaning
as the checkered flag. Second, this is the name of a very famous superstar and pop
singer in Thailand, Mr. Thongchai McIntyre, whose greatest song hit is /fǽæn-cǎa-
chán-maa-lǽæw-câ?/ or 'Baby, here I come!'. So the translation creates a sense of
humor with its extra association of parallel structure to the song title.

The same self-address with particle /cǎa/ is used by McQueen and Mack in (106) when
Mack loads McQueen into his trailer before they travel to California for McQueen's
tiebreaker race. What Mack really longs for is arriving in California while McQueen
desires to be sponsored by the most prestigious sponsor, Dinoco.

(106) Mack: California, here we come!

Dubbing: *khǽæ-lí-fɔɔ-nia*   **cǎa** ,   *pǎa*   *maa*   *lǽæw*
California   SLP   dad   come   already

McQueen: Dinoco, here we come!

Dubbing: *day-noo-khôo*   **cǎa** ,   *pǎa*   *maa*   *lǽæw*
Dinoco   SLP   dad   come   already

6.3.1.4 Low formality (/wà?/, /wá?/, /wɤ́y/, /wóoy/, /fá?/, /fɤ́y/, /yà?/, and /yá?/)

Low formality particles, though less polite, are used among in-group members showing
high intimacy. They are acceptable if a more senior speaker talks to a junior one. They
can be employed among group members of equal age and status. However, it is
considered rude and unacceptable if a junior speaker uses them to a more senior
addressee. In some situations, they manifest aggression or sarcasm of the speaker to
the interlocutor or the others mentioned. Iwasaki and Ingkaphirom (2005:183) mention
that men use this set of particles more often than women, though the latter group
currently is increasing their use. I agree with this observation; currently more teenage
women tend to use this set of particles more and it is considered as highly
inappropriate for them to use them in public.

In addition, I notice that the employment of /fá?/ and /fɤ́y/, which convey the same
meaning as /wá?/ and /wɤ́y/, has been increasing in daily life and internet forums.
They are normally used by men, while the other particles can be used by both genders,
except /yà?/ and /yá?/ which are only used by female or male transvestite speakers. I
quoted the example (107) from "The Incredibles" while examples (108) to (114) are
from "Cars".

Example (107) is spoken by Bomb Voyage when he is nearly caught by Mr. Incredible
but is interrupted by Buddy or Incrediboy who wants to assist Mr. Incredible. Finally,
Bomb Voyage escapes from arrest. Bomb Voyage, who perhaps is the same age as
Mr. Incredible, criticizes Buddy, the young boy, as his outfit looks terrible. The
particle /wà/ here expresses the contempt of the speaker for the addressee.

(107) Bomb Voyage: And your outfit is totally ridiculous!

Subtitle:	*chút*	*kǽæ*[38]	*thú-rêet*	*thîi-sùt*	*lɤ́ɤy*	*wàʔ*
	outfit	POSS-2Sg	awful	most	PP	SLP

The bad-behaved antagonist, Chick Hicks, usually does not act properly to others; for
example, he mocks McQueen in front of the crowd once after the first race in (108)
and the second time when McQueen gets back to the tiebreaker race in (109).

(108) Chick: (laugh) Hey, McQueen, that must be really embarrassing. But I wouldn't
worry about it because I didn't do it! (laugh)

Dubbing:	*hɤ́ɤy*	*mǽk-khwiin* ,	*man*	*kôɔ-ɔ̀ɔk-càʔ*	*nâa*	*tὲὲk*	*náʔ*
	EXCL	McQueen	3Sg	rather	face	broken	PP

	tὲὲ	*chán*	*mây*	*yák-kàʔ*	*cèp*	*wàʔ* ,	*kôɔ*	*man*	*mây-chây*
	but	1Sg	NEG	really	hurt	SLP	as	3Sg	NEG

	nâa	*chán*
	face	POSS-1Sg

(109) Chick: …And the twins. Of course. The ones that used to be your fans, but
now they're my fans.

Dubbing:	*lǽæw-kôɔ*	*sǎaw*	*fὲὲt*	*khɔ̌ɔŋ*	*kæǽ*	*làʔ* ,	*sǎaw*	*fὲὲt*	*thîi*	*lɤ́ɤy*	*pen*
	then	girl	twin	of	2Sg	PP	girl	twin	who	used to	be

	fæǽn	*naay* ,	*tὲὲ*	*tɔɔn-níi*	*pen*	*fæǽn*	*chán*
	fan	POSS-2Sg	but	now	be	fan	POSS-1Sg

	lǽæw	*wàʔ*
	already	SLP

In (110), after the first race, McQueen and Chick trade insults with each other.
Although Chick hates McQueen, whose nickname is 'Lightning' and whose personal
exclamation is 'Ka-Chow', Chick names himself 'Thunder' and has a similar

---

[38] The word /kǽæ/, which is normally a singular second person pronoun, is used as a short form of a
possessive adjective, equal to /khɔ̌ɔŋ-kǽæ/ or 'your'. The word /khɔ̌ɔŋ/ or 'of' is usually omitted in
normal speech. As a result, /chút-kǽæ/ means /chút-khɔ̌ɔŋ-kǽæ/ or 'your outfit'. Similar structure
appears again in (108) and (109); which are /nâa chán/ or /nâa khɔ̌ɔŋ chán/, 'my face', and /fæǽn-naay/
or /fæǽn-khɔ̌ɔŋ-naay/, 'your fan', respectively.

exclamation 'Ka-Chicka' to imitate McQueen's identity. When Chick boasts that he will get the Piston Cup and be sponsored by Dinoco, McQueen bluffs that this is just Chick's dream. McQueen uses Chick's nickname 'Thunder' to compare the chronological sequence of having lightning before thunder with the sequences of the race winner. Chick does not understand this comparison. He then wonders about the correlation between the two phenomena with frustration as he ends his question to the people around him with particle /wá?/.

(110) McQueen: In your dream, Thunder.

Dubbing: *fǎn   nà?   sì?   fǎa-rɔɔ́ŋ*

          dream   PP   PP   thunder

Chick: Yeah, right, Thunder. What's he talkin' about 'Thunder'?

Dubbing: *?ɤɤ   chây   fǎa-rɔɔ́ŋ ,   kææ   mǎay-thɯ̌ŋ   ?à-ray   **wá?***

          yes   yes   thunder   2Sg   mean   what   SLP

During the first round of the race, Chick rams into McQueen and makes him slide off the track. Chick growls at McQueen with jealousy because he wants to win the race and be sponsored by Dinoco. As a result, he ends his sentence with the aggressive particle /wóoy/ in (111).

(111) Chick: Dinoco is all mine.

Dubbing: *day-noo-khôo   khɔ̌ɔŋ   chán   **wóoy***

          Dinoco   of   1Sg   SLP

Doc sarcastically comments to McQueen about the uneven and bumpy road McQueen carelessly repaves for Radiator Springs and challenges him to a race. McQueen loses to Doc and has to remove the upper layer of the road and fix the road all over again. In doing this, he has to haul Bessie, a tarmac-laying machine. He feels even more disgraced when Doc says that his driving is as lousy as his ability to fix a road. McQueen is really upset and grumbles about this satire. His mood is even worse when Bessie boils over and splashes some tar onto his body. He helplessly swears in frustration as he uses the particle /wóoy/ to himself.

(112) McQueen: Ah…Great! I hate it! Hate, hate, hate, hate it!

Dubbing: *bâa-chíp-pěŋ   kliàt   caŋ   lɤɤy   **wóoy** ,   kliàt   kliàt   kliàt   thîi-sùt*

          EXCL   hate   much   PP   SLP   hate   hate   hate   most

Another particle which conveys the frustration of the speaker found in subtitling script is /fɤ́y/, a variant of /wɤ́y/. In (113), after McQueen is unexpectedly left by Mack, his trailer, on the way to California, he is so terrified and desperately misunderstands that another passing trailer is Mack. The trailer is very annoyed and moodily scolds him.

(113) Trailer: Mack? I ain't no Mack! I'm a Peterbilt, for dang sake. Turn on you lights, you moron!

Dubbing:	mǽk	mǽk	ʔà-ray	thîi-nǎy	chǎn	chûɯ	pii-tɤ̂ɤ-bil	fɤ́y
	Mack	Mack	what	where	1Sg	name	Peterbilt	SLP
	hàt	pɤ̀ɤt	fay	nɔ̀y	náʔ	câw	bâa	
	practice	turn on	light	a bit	PP	title	mad	

The last particle in this group here is /yáʔ/ in (114) which is normally used by female or male transvestite speakers. It is in the scene after McQueen badly damages the road and is taken to the traffic court of Radiator Springs. At the court, he meets Sally, the town's attorney, and he misunderstands that she is sent from his attorney's office. He is smitten by Sally and immediately asks her out for dinner. Sally is awfully embarrassed and too self-conscious to say anything, but tells him to stop courting her. In Thai translation, the particle /yáʔ/ shows her superiority, to forbid him talking.

(114) McQueen: All you have to do now is stand there and let me look at you. Listen, I'm gonna cut to the chase. Me, you, dinner. Ka-chow!

Subtitle:	thîi	tɔ̂ŋ	tham	kɔ̂ɔ-khɛ̂ɛ ,	yɯɯn	nîŋ-nîŋ ,	hây	phǒm	duu
	what	must	do	only	stand	still	let	1Sg	look
	hây	tem	taa ,	faŋ	náʔ ,	phǒm	mây	chɔ̂p	ʔɔ̂ɔm-khɔ́ɔm ,
	give	full	eye	listen	PP	1Sg	NEG	like	indirect
	phǒm	khun	pay	kin	mɯ́ɯɯ-yen	kan			
	1Sg	2Sg	go	eat	dinner	together			

Sally: What the....? Ouch...Oou...Please!

Subtitle:	ʔà-ray	yáʔ ,	phɔɔ-thii
	what	SLP	stop

6.3.2 Pragmatic Particles (PP)

Another kind of particle which the speakers use to express their feelings or opinions about the information, interlocutor or others mentioned in the conversation is pragmatic particles. I agree with Iwasaki and Ingkaphirom (2005:187) that it is difficult to confirm the exact number of pragmatic particles due to the variant phonological forms and some overlap in forms, meanings and functions. Most of these particles have been compiled in earlier research. However, there are some particles which are nowadays further adapted for use by a specific group of users, like teenagers, and later may spread more widely in the society. Although these particles are understandable, they are used only among youth, as the adults consider them strange. For example, instead of /chây-mǎy/ or /chây-máa/ or /chây-máʔ/, which is the question tag marker, the teenagers use /châay-máʔ/, or even /chíʔ-míʔ/ instead. Sometimes they may use /ŋàʔ/ instead of /nàʔ/, /làʔ/ or /ʔà/. Of the Speech-Level Particles, teenagers may pronounce them /káʔ/, / káp/, / háp/ or / ŋáp/ instead of /kháʔ/, /kháp/ or / háʔ/.

As the total amount of PPs is much more than SLPs, I will dicuss each PP according to the order presented in the following table.

Table 6.2: Summary of Pragmatic Particles

Item	Detail of Pragmatic Particles
6.3.2.1	General Particles (GP)
	6.3.2.1.1 /náʔ/, /nàʔ/, /ʔà/, /naa/, /nàa/, /nâa/, and /náa/
	6.3.2.1.2 /sìʔ/, /síʔ/, /sîi/, /sêe/, /dîʔ/, and /dêʔ/
	6.3.2.1.3 /lɤɤy/
	6.3.2.1.4 /chiaw/, /thii-diaw/, /ciaw/, and /thiaw/
	6.3.2.1.5 /sáʔ/, /siǎ/, /siá/, /sàk/, and /sàk-kàʔ/
	6.3.2.1.6 /hǽʔ/
6.3.2.2	Information-oriented Particles (IOP)
	6.3.2.2.1 /lâw/, /làʔ/, and /ʔà/
	6.3.2.2.2 /lɛ̀ʔ/ and /làʔ/
	6.3.2.2.3 /lɛ́ɛw/, /làʔ/, /láʔ/, and /ʔà/
	6.3.2.2.4 /rɔ̀k/, /rɔ́k/, /lɔ̀k/, and /dɔɔk/
	6.3.2.2.5 /nîi/, /nià/, /niâ/, and /nìʔ/
	6.3.2.2.6 /ŋay/, /yaŋ-ŋay/, and /yàaŋ-ray/
	6.3.2.2.7 /nɛ̀ʔ/
	6.3.2.2.8 /maŋ/, /máŋ/, /la-maŋ/, /la-máŋ/ and /kra-maŋ/
6.3.2.3	Action-oriented Particles (AOP)
	6.3.2.3.1 /thɤ̀ʔ/, /hɤ̀ʔ/, /thɤ́ɤ/, /hɤ́ɤ/, and /thɤ̀ɤt/

6.3.2.1 General particles (GP)

6.3.2.1.1 /náʔ/, /nàʔ/, /ʔà/, /naa/, /nàa/, /nâa/, and /náa/

The particle /náʔ/ and its variants is the most frequent particle in Thai utterances. Prior research on this group of particles mentioned in Iwasaki and Ingkaphirom (2005:188-192) and Cooke (1989:15-18) categorize its functions very clearly; persuading, requesting, forcing, and so on. The examples quoted with explanation describe the situations which happened, including the interlocutors' emotions while uttering such particles. In my viewpoint, the particles themselves sound neutral and it is very difficult or even impossible to identify the functions of each particle alone without the context of prior utterances. However, once conjoined to a particular utterance, it intensifies the emotion of the speaker or emphasizes the information intended to be conveyed.

When the particle /náʔ/ appears in an imperative, it gives a strong sense of order.

(115) Mr. Incredible: Listen, I've gotta be somewhere.

Subtitle: *faŋ* **ná?** , *phǒm tôŋ pay lǽæw*

        listen PP 1Sg must go PP

The above example sounds like a boss talking with his subordinate as when Mr. Incredible talks to the policeman after Bomb Voyage fled. He ordered the police officer to take care of the injured as he rushed to his wedding ceremony.

The next example in (116) is when McQueen is scolded in "Cars" by another trailer he mistakes for Mack, his trailer. The particle /ná/ emphasizes the serial verbs of /hàt-pɤ̀ɤt-fay/ or 'learning how to turn on the light'. In Thai, this is the way people scold others who are too careless or not capable of doing anything by themselves.

(116) Trailer: Turn on your lights, you moron!

Dubbing: *hàt pɤ̀ɤt fay nɔ̀y* **ná?** , *câw bâa*

        practise turn on light a bit PP title mad

Comparing (115) and (116) with the following conversation in "Cars", (117) is much softer if the speaker changes the particle to /nàa/ or /nâa/, which contains the same sense of request.

The car couple, Van and Minny, who get lost and accidentally enter Radiator Springs, try to get out of the town. Minny is complaining that Van does not accept that he is getting lost. Van, though very annoyed, tries to convince her to believe him and stop · complaining. In (117), the particle /nâa/ in the first sentence has a sense of persuasion, while in the second one, it is a soft command or request.

(117) Van: Minny, I know exactly where we are.

Dubbing: *min-nîi phǒm rúu dii* **nâa** *wâa raw yùu thîi-năy*

        Minny 1Sg know well PP that 1Pl be where

Minny: Yeah, we're in the middle of nowhere.

Dubbing: *rɤ̌ɤ yùu muaŋ mɯ̂ɯt pɛ̀ɛt dâan là? sì?*

        QP be town dark eight side PP PP

Van: Honey, please.

Dubbing: *thîi-rák yùt* **nâa**

        honey stop PP

Nevertheless, in case the speaker prefers to make his/her order softer, perhaps more likely as a request, SLPs are used to mitigate such commands, as will be further discussed in 6.3.4 Particle Combinations.

In (118) from "The Wild", Samson tries to convince his son, Ryan, to watch the match he is about to go to. The particle /nâa/ functions to coax the addressee while the next particle /ná?/ is used to emphasize the prior persuasion.

(118) Samson: Come on, Ryan. We need you. You're our biggest fan.

> Dubbing: *pay **nâa** ray-ân , raw tôŋ-kaan lûuk **náʔ** , lûuk pen*
> go   PP   Ryan   1Pl   need   2Sg   PP   2Sg   be
>
> *khon săm-khan*
> person   important

When "Chicken Little" is disappointed for a second time because everyone blames his father and him as 'liars' about the invasion of the aliens, he is so sad. His friend, Runt, who is still in panic about the aliens, makes him more discouraged, and he then asks Runt to leave. The particle /náʔ/ in (119) shows his expression of need and at the same time, implicitly request Runt to leave.

(119) Chicken Little: Runt, I really just want to be alone right now.

> Dubbing: *rán tɔɔn-níi chăn yàak yùu khon-diaw ciŋ-ciŋ **náʔ***
> Runt   now   1Sg   want   stay   alone   really   PP

Examples 120 to 126 are from "Cars". In (120), when Mater, the tow truck, is very happy the next morning that McQueen has partially finished repaving the town's road, he exaggerates about the smoothness of the road. In a way, he expresses his own positive opinion about the road and expects the same response from others. The particle /náa/ shares the same function as /náʔ/ in soliciting a response from the addressee.

(120) Mater: I tell you what. I bet even the roads on the moon ain't this smooth.

> Dubbing: *chân bɔɔk dâay lɤɤy thà-nŏn bon duaŋ-can kɔ̂ɔ mây*
> 1Sg   tell   able   PP   road   on   moon   either   NEG
>
> *riâp ŋíi **náa***
> smooth   like this   PP

Finally, McQueen finishes repaving the road. Before he leaves for California, McQueen helps all his good friends in this quiet town by buying everyone's products. Everyone is really happy, except one person whom he has not paid back yet, Sally. He would like to have a romantic dance with her and let everyone enjoy good memories together. He announces that the darkness has come so that everyone thinks of the heyday of the town and begins to dance together. In (121), the particle /náa/ implicitly request the addressee to take some action.

(121) McQueen: Hey, is it getting dark out?

> Dubbing: *hêe duu sìʔ fáa rɤ̂ɤm càʔ mûɯut lǽæw **náa***
> EXCL   look   PP   sky   start   will   dark   already   PP

(122) is used when Mack is overtaken by a minivan. It is insulting for a speedy racing car like McQueen. He then urges Mack to realize his status. The particle /naa/ is used here as a soft or indirect warning.

(122) McQueen: What? A minivan? Come on, Mack. You're in the slow lane. This is Lightning McQueen you're hauling here.

Subtitle:
?à-ray	*mí-ní-wææn*	*nîi-ná?*	,	*pàt-thôo*	*naay*	*yùu*	*leen*
EXCL	minivan	PP		Intj	2Sg	stay	lane

rót	*cháa*	*nîi*	,	*nîi* [39]	*naay*	*ban-thúk*	*láy-nîŋ-mǽk-khwiin*
car	slow	PP		Intj	2Sg	contain	Lightning McQueen

yùu	***naa***
PROG	PP

Cooke (1989:17-18) states that the particle /nà?/ and its reduced form, /?à/, can signal some trivial matter or the non-proximate referent which may be mentioned in a question or statement. However, I consider that these particles can be used about an issue that the speaker would like to address, describe in more detail, or even emphasize, no matter whether it is insignificant or not.

In (123), Chick, the main antagonist, rams into McQueen and makes him slide off the track as he wants to be the winner. In this sentence, the particle /nà?/ emphasizes the preceding topic which means 'Dinoco', the main sponsor for the leading racing car, not any other company.

(123) Chick: Dinoco is all mine.

Subtitle:
day-noo-khôo	***nà?***	*khɔ̌ɔŋ*	*chǎn*
Dinoco	PP	of	1Sg

One night, Mater persuades McQueen to join his game of tractor tipping. McQueen is hesitant at first, but ends up enjoying it. They run away from Frank, the tractor's guardian, who is a furious harvesting truck. The particle /nà?/ in (124) is put after the noun phrase /ŋǎay-thɔ́ɔŋ-rót-thǎy/ or 'tipping over the tractors' to specify that this activity is really fun. The second example just emphasizes that the tractors themselves are very dumb.

(124) Mater: Oh, come on. You'll love it. Tractor-tippin's fun.

Subtitle:
pàt-thôo	*diǎw*	*naay*	*cà?*	*tìt-cay* ,	*ŋǎay-thɔ́ɔŋ*	*rót-thǎy*	***nà?***
EXCL	soon	2Sg	will	addict	tip over	tractor	PP

sà-nùk	***ná?***
fun	PP

Mater: I swear, tractors is so dumb! I tell you what, buddy, it don't get much better than this.

---

[39] /nîi/ here is not a PP as it is used as an interjection, equal to 'hey'.

Subtitle: *hây-taay-sì?, rót-thǎy **nà?** sùt-cà? ŋôo lɤɤy, bɔ̀ɔk ?à-ray hây **ná?***
        EXCL   tractor   PP   most   dumb PP   tell what give PP

        phɯân mây mii ?à-ray[40] man kwàa níi lɛ́ɛw
        buddy NEG have anything fun more this already

When these particles follow the question word, this means the speaker would actually like to know about it, sometimes in a forceful way.

During the tiebreaker race, Chick sideswipes The King off the track and causes a terrible smash-up. McQueen, who is in the lead and has nearly reached the finish line, goes back to push The King across the line as he wants The King to finish his last race with dignity. The audience is amazed that McQueen stops just before the finish line and is anxious to know the reason.

Flo, the gas station owner of Radiator Springs who is accompanying Doc to the race, asks this question with full amazement and she absolutely wants to know the reason.

The particle /nà?/ indicates the speaker's eagerness about the answer to the question.

(125) Flo: What's he up to, Doc?

    Subtitle: *khǎw tham ?à-ray **nà?** dɔ́k*
            3Sg do what PP Doc

After Mater takes McQueen to tip the tractors over, they are coming back with fun and excitement as they are nearly caught by Frank, a giant threshing machine, and have to run for their lives. Before they separate that night, Mater shows McQueen his talent for driving backwards. McQueen is very surprised and impressed. He would really like to know how Mater can drive this way and the particle /nà?/ in (126) which comes after the question word /ŋay/, the fused form of /yàaŋ-ray/ or /yaŋ-ŋay/, shows his curiosity about the answer.

(126) McQueen: Whoa, that was incredible! How'd you do that?

    Subtitle: *wóow mây yàak chɯ̂a lɤɤy, tham dâay ŋay **nà?***
           Intj NEG want believe PP do able how PP

Another example in (127) is from "Brother Bear". Kenai, who hates the bears, is transformed into a bear himself. When he meets Rutt and Tuke, the moose brothers, he tells them that he hates bears without any awareness that he is in a bear body. The particle /?à/ affirms the whole preceding sentence, that the speaker really means it.

(127) Kenai: No, I mean, I'm not a bear. I hate bears.

    Dubbing: *mây ?aw mǎay-thɯ̌ŋ khâa mây-chây mǐi, khâa klìaat mǐi **?à***
           NEG accept mean 1Sg NEG bear 1Sg hate bear PP

---

[40] /?à-ray/ can be used as a question particle (QP) in a question or as a pronoun when refering to something or a thing of any kind. As a result, the glosses of this word provided in this research may vary from 'what' to 'whatever', 'something', or 'anything', and so on, depending on the context.

6.3.2.1.2 /sì?/, /dîî?/, /síî?/, /sîi/, /sêe/, and /dê?/

The particle /sì?/ and its variants are used in an authoritative confirmation (Iwasaki and Ingkaphirom, 2005:193). However, I believe that the degree of the authority in tone seems to vary according to the context.

The following examples are cited from only one film, "Cars", in which the researcher intends to compare the status of each character, using this group of particles. The first example in (128) is during the trial proceedings when Doc, the judge of Radiator Springs, is about to impose life imprisonment on the wrongdoer who destroyed the road of the town. He changes his mind to banish McQueen from the town soon after he sees the rookie racer, who reminds him of his bitter past.

He uses the first particle /síî?/ with a rising tone in an imperative which conveys a very strong and compelling sense to the audience in the courtroom. The second particle /sì?/ has a less forceful sense when he tells himself to stop thinking of the serious punishment he just mentioned, but considers other punishments which are much more serious and better-deserved by the culprit. Note here the original English script is 'hood on a platter' instead of 'head on a platter' because all characters in this film are cars personified as human beings.

(128) Doc: All right. I wanna know who's responsible for wreckin' my town, Sheriff. I want his hood on a platter! I'm gonna put him in jail till he rots! No, check that. I'm gonna put him in jail ...

Dubbing:

ʔâw	nǎy[41]	bɔ̀ɔk	síʔ	khray	pen	khon	tham-laay	muaŋ
Intj	then	tell	PP	who	be	person	destroy	town

khɔ̌ɔŋ	chán	chɤɤ-rîif
of	1Sg	sheriff

ʔaw	hǔa	man	maa	khûɯn	khiǎŋ	lɤɤy
take	head	POSS-3Sg	come	up	cutting board	PP

chán	càʔ	càp	man	khǎŋ	con	sà-nǐm	kin	taay
1Sg	will	catch	3Sg	incarcerate	till	rust	eat	die

ʔé	mây	sì?	,	chán	càʔ	càp	man	khâw	tà-raaŋ
Intj	NEG	PP		1Sg	will	catch	3Sg	enter	jail

The next example of another variant, /sîi/, gives a milder tone of command. When Van and Minny, the car couple, are still lost, Van is stubborn and does not accept any help or offer from anyone in Radiator Springs. Minny then tries to tell him to ask for directions from others. Although it appears in an imperative, the preceding context of

---

[41] /nǎy/ is used to express the speaker's complaint or doubt. It can also be used as a part of a question word such as /khon-nǎy/, 'which person', /ʔan-nǎy/, 'which one', or /thîi-nǎy/, 'where', and so on.

affection between the interlocutors gives a tone of suggestion rather than a strong command. So the particle /sĭi/ in (129) conveys a softer sense of advice.

(129) Minny: Oh, honey. Ask for directions to the Interstate.

     Dubbing: *thîi-rák   khá? , thăam thaaŋ pay thaaŋ-luăŋ-chuɯâm-rát sĭi*

                honey   SLP   ask   way   go   interstate   PP

The next three examples, /sêe/, /dî?/ and /dê?/ are used in informal situations and normally among interlocutors who have a close relationship or equal status or in some circumstances, a more senior person uses them to a subordinate one. Furthermore, they contain a sense of humor and persuasion.

(130)   Tex: Look at that boy go out there!

     Dubbing: *duu   ?ây-nŭu wâad   luât-laay   sêe*

                look   kid   draw   pattern   PP

The above example in (130) is said by Tex, the owner of Dinoco, during the tiebreaker race among three leading racers; The King, Chick Hick and Lightning McQueen. The audience, including Tex, are all amazed and when McQueen is bumped by Chick trying to cause terrible damage, McQueen solves the problem by using Mater's backwards-driving technique causing the crowd to be stunned. The sentence sounds like an exclamation with a sense of persuasion when the ending particle /sêe/ is used here.

After McQueen spends some time in Radiator Springs, his friendship with the town people has tightened and developed in a good way, especially with Mater, the lovable rusty tow truck. Mater is assigned to watch him during the period of repaving the town's road. As time passes, Mater tells McQueen he is his best friend, which makes McQueen very touched by this affection.

Of (131) and (132), the first is said when Mater and McQueen sneakily honk their horns at the dumb tractors, causing them to turn over. After Mater does it once, he encourages McQueen to try this fun game too. The particle /dî?/ gives a sense of suggestion and encouragement.

(131) Mater: Oh, your turn, bud.

     Dubbing: *taa   naay   mâŋ*[42] *dî?*

                turn   POSS-2Sg   some   PP

The second example presents a softer inducement, when the speaker calls for attention from the addressee to follow what he suggests. When Mater and McQueen come back

---

[42] /mâŋ/ or 'มั่ง' is a short form of 'บ้าง' /bâaŋ/ meaning 'some', for instance, 'ขอมั่งสิ' /khɔ̌ɔ-mâŋ-sì?/ or 'Let me have some.' In this sentence, we need not to translate this word as it does not relate to any quantity. The speaker just means to encourage or offer the listener to try once.

from the tractor tipping game and are going to separate, Mater sees Sally and induces McQueen to look at her before cracking jokes to him, as he knows McQueen has a crush on her. The particle /dêʔ/ conveys a sense of fun and challenge.

(132) Mater: Hey, look, there's Miss Sally.

Subtitle:	*hɤ́ɤy*	*duu*	***dêʔ***	*nân*	*khun*	*sǽæl-lîi*	*nîi*
	Intj	look	PP	there	title	Sally	PP

6.3.2.1.3 /lɤɤy/

The particle /lɤɤy/ appears in both positive and negative constructions, as discussed in Peyasantiwong (1981: 156-162). The main function of this particle is to emphasize the utterance as a statement, command or negation. I give two examples for each construction.

"Chicken Little" rings the alarm bell again because his friends and he are confronting the aliens. The news reporter as well as the town's mayor and the town folks rush to the scene to investigate the emergency. However, no one sees any aliens as they left just a second before everyone arrived. The particle /lɤɤy/ in the first example is used in command to urge the addressee to follow the order immediately. It contains a sense of hurry and forcefulness.

(133) News reporter: Quick! Get a camera crew!

Dubbing:	*rew*	*taam*	*tiim*	*klɔ̂ŋ*	***lɤɤy***
	quick	call in	team	camera	PP

The aliens invade the town on the following day, due to the misunderstanding that their little orange alien has been kidnapped. During the alien attack, Chicken Little and his father flee into a movie theater. Abby interrupts them and urges them to escape, as the chaotic situation outside is similar to the scene in a Hollywood film, War of the Worlds.

The particle /lɤɤy/ emphasizes the degree of the totality of something; in the speaker's viewpoint that the situation is absolutely the same as in such movie.

(134) Abby: We gotta get outta here! It's like War of the Worlds out there!

Subtitle:	*raw*	*tɔ̂ŋ*	*nîi ,*	*man*	*mǔŭan*	*ʔà-phí-ma-hǎa*	*sǒŋ-khraam*	*láaŋ*
	1Pl	must	flee	3sg	like	the great	war	wash
	lôok	***lɤɤy***						
	world	PP						

In the next two examples, the particle /lɤɤy/ is used in a negative sentence to emphasize the complete negation. The first example in (135) is when Lucius or Frozone is telling with Bob or Mr. Incredible that he does not see any other superheroes, except Bob. The other example in (136) is when Helen or Elastigirl goes

to Edna's place to see the new outfits of her family. The fact that Bob was terminated from his job two months ago is revealed, and she is sad as she did not realize it earlier. The particle /lɤɤy/ emphasizes the negation that she never ever thought about his termination before, and this makes her so disappointed.

(135) Lucius: I don't see anyone from the old day, Bob. Just you.

Dubbing: *chăn   mây   pay   cɤɤ   phûak-kàw-kàw   sák   khon   lɤɤy   bɔ́p*
            1Sg   NEG   go   see   old friends   even   one   PP   Bob

            wén   naay
            except   2Sg

(136) Helen: (sobbing) I am such an idiot. I let this happen, you know.

Dubbing: *thammay   chăn   thŭɯŋ-dâay   ŋôo   yaŋ-ŋíi   mây   chùk-khít*
            QP   1Sg   then   dumb   like this   NEG   dawn on

            ʔà-ray   lɤɤy
            anything   PP

6.3.2.1.4 /chiaw/, /thii-diaw/, /ciaw/ and /thiaw/

Peyasantiwong (1981: 162) suggests that the particle /chiaw/ is mostly found in Thai conversation, unlike others particles in the same group like /thii-diaw/, /ciaw/ and /thiaw/ which appear more in written documents. I would like to explicate the usage of the other three particles as they are not mentioned in previous research.

The particle /thii-diaw/, meaning 'really/indeed', may precede the particle /chiaw/ as /thii-diaw-chiaw/ though it can also stand alone. The following utterance is not cited from any film script, but it is a natural expression which the Thais may use. So it shows the pattern of both particles when appearing alone or together.

(137) I managed it till he is under control now.

    chăn   càt-kaan   khăw   siá   yùu   màt   (thii-diaw)   chiaw
    1Sg   manage   3Sg   PP   stay   fist   (PP)   PP

The phrase /yùu-màt/, literally means 'stay still in one's fist', is an idiom which means 'being under someone's power due to the fear of superior skills and capability'. The speaker claims that she undertakes some action until she finally has total control over the man mentioned. This utterance can have either the particle /thii-diaw/ or /chiaw/, or both /thii-diaw-chiaw/, but not in the reverse order, /chiaw-thii-diaw/. In this situation, both particles emphasize the result of the speaker's action.

The other two particles /ciaw/ and /thiaw/ are more archaic and are normally found in period films, novels, old songs and the like.

In prior research by Iwasaki and Ingkaphirom (2005: 196) and Peyasantiwong (1981: 163), it is suggested that if the particle /chiaw/ is used in an imperative, the speaker wants an immediate response or action from the addressee. However, in my data, this particle sounds less strong; it is used as a warning, a reminder or a suggestion when it appears in a negative imperative sentence.

When Mr. Incredible gets a mysterious offer of a job from a woman named Mirage, he accepts it as he has just been dismissed from his job. He takes his previous superhero outfit to see Edna Mode, a famous designer for superhero suits, and asks her to mend it for his new mission. However, she comments that the outfit looks like that of a hobo and offers to make him a new suit. The particle /chiaw/ in this utterance is used as an indirect warning to the addressee that he would be unfashionable wearing that suit. Although the following sentence sounds like a command, the speaker does not really mean it so strongly.

(138) Edna: This is a hobo suit, darling. You can't be seen in this. I won't allow it!

      Dubbing: *chút nía chɤɤy sùt-sùt , yàa sày pay hây*

                outfit PP unfashionable utmost NEG IMP wear go give .

                *khray[43] hěn **chiaw** , chǎn mây yɔɔm rɔ́ɔk*

                anyone see PP 1Sg NEG admit PP

In (139) from "Brother Bear", Kenai is transformed into a bear. He flees and falls into the river. The next morning, he wakes up on the shore and meets Tanana, the tribal shaman woman. She can recognize him although he is in bear form and tries to relax him because he is still shocked at his change. He tries to tell her what happened to him but she cannot understand his bear language. While the bear Kenai is talking, he does not realize he is injured from the fall. Tanana then tells him that he has a big bump on his head. The particle /chiaw/ indicates that the situation or the result of the situation (a bump) goes beyond the speaker's expectation and in this case, beyond the addressee's expectation too. The addressee is so obsesses of the story to tell. The following particle /náʔ/ suggests that the speaker wants the addressee to pay more attention or be aware of the bump.

(139) Tanana: Whoo! That's quite a bump you've got there.

      Subtitle: *krà-thêɛk sáʔ hǔa noo **chiaw** náʔ*

                bump PP head swollen PP PP

In (140) from "Cars", Mater shows McQueen his technique of driving backward which amazes him very much. He mentions that this technique may be useful for his race. Mater then asks him how important this race is. McQueen replies that this race is

---

[43] /khray/ can be a question word, meaning 'who'. However, in this context, it is used as an indefinite pronoun, meaning 'anyone'.

special because if he wins the Piston Cup, he will be the first rookie winner and be
sponsored by the big new sponsor. The particle /chiaw/ shows that the speaker is
surprised that the addressee underestimates the great reputation of the subject they are
discussing. And again, the following particle /ná?/ indicates that the speaker wants the
addressee to realize the importance of the race and its reward, Piston Cup.

(140) McQueen: It's not just a race. We're talking about the Piston Cup!

Subtitle:	mây-chây	khàeŋ	tham-ma-daa	ná?	nîi	chiŋ	thûay
	NEG	race	common	PP	this	compete	cup
	phís-tân	kháp	**chiaw**	ná?			
	Piston	cup	PP	PP			

6.3.2.1.5 /sá?/, /siǎ/, /siá/, /sàk/, and /sàk-kà?/

As a verb, /siǎ/ literally means 'to lose, to turn rotten or to break down'. Iwasaki and
Ingkapirom (2005:196-197) say when it is used as a GP in with a command, it shows
the speaker's mild encouragement to the addressee to accomplish an action.
Peyasantiwong (1981:171-174) explains that this particle can be used in mild
imperatives or strong suggestions. It can also be used before other particles or
complements; such as /lɤɤy/, /la-máŋ/, /thɤ̀?/, /sì?/, /là?/, /thii/, /nɔ̀y/, and /thii-diaw/,
but not /chiaw/.

In colloquial speech, such as conversations in the films, it sounds more natural to
pronounce this particle as /siá/ or / sá?/ rather than /siǎ/ which is likely to be found in
written documents.

(141) and (142) show the particle /sá?/ in an imperative, encouraging the addressee to
complete the action. The tone is a bit stronger than the particle /sì?/ which is more
suggestive.

In (141), at the beginning of "Brother Bear", Kenai is teased by his second brother,
Denahi, and feels very embarrassed. He has got the totem of the 'bear of love' while
his two brothers got the 'eagle of guidance' and the 'wolf of wisdom' which are more
manly. While Denahi keeps on teasing Kenai about the totem, Sitka breaks him off by
ordering him to take care of the fish they previously caught and tied up. The preceding
blame 'dog breath' is a sign to dissuade the speaker to stop teasing the other and the
particle /sá?/ in the next utterance strengthens the command to the addressee to
accomplish the task immediately.

(141) Sitka: Hey, dog breath, go take care of the fish.

Subtitle:	câw	pàak	mɔm	pay	càt-kaan	plaa	**sá?**
	2Sg	mouth	dirty	go	manage	fish	PP

In (142) from "The Wild", Nigel is usually taunted because he looks as cute as the best-selling stuffed talking koala doll in the zoo. He really hates to be cuddled and even claims to be a 'vicious jungle animal'. As a result, he gets frustrated when he hears the doll's repeated recording 'I'm so cuddly, I like you'. While he is punching the talking doll, he also bawls at it to stop repeatedly saying the same sentence. The particle /sáʔ/ is used here to command an inanimate object which the speaker treats as an animate one strongly.

(142) Nigel: Stop saying that!

      Dubbing: *lɤ̂ɤk   phûut   sám-sâak   **sáʔ**   thii*

                    stop   talk   repeatedly   PP   once

The following three examples of the particle /sáʔ/ are found in both affirmative and negative sentences to emphasize the degree or level of what the speaker is mentioning. In (143), Samson and his friends accidentally get into the New York City sewers. In the translation script, the particle /sáʔ/ is used to emphasize the phrase /měn khànàat níi/ or 'such a terrible stink'. It indicates an intense feeling of disgust and surprise. After Nigel raises this question, the team assumes the place is a human bathing area. They continue talking about humans' bad habits and hold humans in contempt as they understand that humans do not lick themselves clean and this is the reason why humans have a terrible stinky bathing place. In addition, this particle can be replaced by /siǎ/ or /siá/ without any differences in meaning.

(143) Nigel: Yeah….What is this stinky place?

      Dubbing: *ʔûu   měn   **sáʔ**   khà-nàat-níi,   man   thîi-nǎy   nîa*

                    Intj   stink   PP   like this   3Sg   where   PP

The particles /sáʔ/ and /sàk-kàʔ/ in the next two examples mean 'just' or 'only' when they follow with the word /nɔ̀y/ or 'a little bit'. Therefore the phrases /sá-nɔ̀y/, /siǎ-nɔ̀y/, /siá-nɔ̀y/, /sàk-nɔ̀y/ or /sàk-kà-nɔ̀y/ which all mean 'just a little bit' appear in a negative sentence, they function to emphasize the complete negation.

During the mission to rescue Ryan from the wild, the team suspects that Samson does not act like a wild lion as he is afraid of fighting the barking dogs on the street and refuses to eat the small hyrax which is willing to be eaten. While Larry, the anaconda, almost says he suspects Samson is a 'vegetarian', Nigel interrupts and blurts that word out. Larry then says that he did not intend to say so. The particle /sáʔ/ in the phrase /sáʔ-nɔ̀y/, emphasizes the total degree of negation or literally 'not at all, not even a little bit'.

(144) Larry: Nope…nope…That's not what I was going to say.

      Dubbing: *plàaw   plàaw   chǎn   mây-dâay   càʔ   phûut   kham   nán*

                    NEG   NEG   1Sg   NEG   will   say   word   that

> *sáʔ   nɔ̀y*
> PP   a bit

The same pattern is seen in the next example when Scraw, the wicked vulture, is threatening Ryan and tries to eat him. Scraw scares Ryan that he does not get hurt at all when Ryan fights back. The particle /sàk-kàʔ/ in the phrase /sàk-kàʔ-nɔ̀y/ emphasizes also the total degree of negation.

(145) Scraw: That didn't hurt.

   Dubbing: *mây   cèp   **sàk-kàʔ**   nɔ̀y*
               NEG   hurt   PP   a bit

6.3.2.1.6 /hɛ́ʔ/

Cooke (1989:8) suggests that the particle /hɛ́/ indicates a light and jovial response to something that the speaker just notices, realizes or discovers. This particle appears only in colloquial expressions.

In (146) from "The Wild", Stan and Carmine are alligators living in New York City's sewers. They are not as scary as their appearance. When they first see Samson and his friends who come to the city for the first time, they befriend them and give them directions to the Statue of Liberty to search for Ryan, the lost son of Samson. In this example, the particle /hɛ́/ shows the speaker's feeling of amusement about the addressee, whom he has just noticed, with /bâannɔ̂ɔk/ which literally means a distant town and has a connotation of people who are unstylish and awkward.

(146) Stan: Far from your borough! I love it!

   Dubbing: *bâan-nɔ̂ɔk   khâw   kruŋ ,   ʔó   chɔ̂ɔp   caŋ   **hɛ́ʔ***
               country people   enter   city   Intj   like   a lot   PP

The next example in (147) is from "Brother Bear". When Kenai awakens in a bear body, he is surprised that he can understand animal language. He greets the chipmunks who are quarreling about disappeared nuts. One chipmunk insists that he did not eat the nuts and has no idea where they are, while the other chipmunk remarks that this is strange and sounds unbelievable. The particle /hɛ́ʔ/ emphasizes the speaker's surprise but there is no serious effort to find out the mistake from the addressee.

(147) Chipmunk: Yeah. That's pretty weird, huh?

   Dubbing: *chây   man   phí-lɯ́k   dii   **hɛ́ʔ***
               yes   3Sg   weird   good   PP

Again in the scene when Kenai in a bear body firstly meets Tanana, he is still shocked at his change and tries to tell her what happened to him. As he is so nervous, he just keeps on and on narrating in his bear language which appears as gasps, grunts and

roars to Tanana. She then calls his name many times to calm him down as she does not understand him at all, but he is too excited and not able to stop for a while. The particle /hǽʔ/ in (148) in self-address here shows the speaker's light response to herself once she has noticed that her strategy did not work.

(148) Tanana: Kenai! Oof! Kenai, Kenai. This isn't going to work.

    Subtitle: *khee-naay* *phûut* *mây* *rúu-rûʉaŋ* *lɤɤy* *hǽʔ*

               Kenai   speak NEG understand PP PP

6.3.2.2 Information-oriented particles (IOP)

This group of particles shows the speaker's feeling, opinion or even assessment of the information he/she conveys to other interlocutors. I try to describe them in more detail, especially on the points not earlier mentioned or included in previous studies.

6.3.2.2.1 /lâw/, /làʔ/ and /ʔà/

The particle /lâw/ and its shortened forms, /làʔ/ and /ʔà/, are another group of particles which can appear widely in Thai colloquial usage. Cooke (1989: 9-11) states that these particles signal a shift of focus. There normally is some comment or reference which comes before and the speaker shifts to another reference that comes later in the discussion. Peyasantiwong (1981:103-111) shows diverse examples of usage of these particles where they indicate surprise, speaker's annoyance or irritation, sarcasm or irony, a question back to another, and the speaker's disagreement or worry about the outcome. Iwasaki and Ingkapirom (2005:197-198) claim that the main function of these particles is to elicit more information or an opinion from the addressee about the subject being discussed.

I would like to show some data which exemplify the findings from the previously mentioned studies. The first two examples are from "Brother Bear".

In (149), while everyone is preparing for the manhood ceremony of Kenai, Denahi and Kenai have been jesting to each other like children. Sitka warns them once to stop. Although the siblings do not refuse to obey, they do not care about the warning and are still playing around. Sitka then orders them to stop again, followed with the explanation that the sooner they help each other catching the fish, the quicker the ceremony can start. In this example, the speaker switches the focus from the addressee's activity (playing around) to his command which is supported by a logical description. Even though the speaker has authority over the addressees, it seems he feels more annoyed or irritated at the addressees rather than angry or serious. As a result, the command sounds soft.

(149) Sitka: Hey, I said knock it off.

     Dubbing: *hêe   khâa bɔɔk hây yùt ŋay lâw*

                    EXCL 1Sg tell give stop PP PP

The next example in (150) is a continuing part of the story. When everyone is ready to congregate for the ceremony, Denahi orders Kenai to tie up the basket full of fish before leaving. Kenai does not pay much attention to his order and ties it up carelessly, which allows the bear to steal the fish and leads to the commencement of the story's tragedy. The particle /làʔ/ here functions as a reiteration of the whole preceding utterance, especially the negative command. In this case, this particle shows the degree of the speaker's implied emotion of distrust.

(150) Denahi: Just make sure you get that basket tied up.

     Dubbing: *lǽæw kɔ̂ɔ yàa   luɯuɯm mát tà-krâa hây nɛ̂ɛn dûay làʔ*

                 and then NEG IMP forget tie basket give tight too PP

The next example in (151) is quoted from the conversation between Chicken Little and his father on the way back home after his father finishes talking with the principal. After the 'sky falling' incident, everyone including his school principal considers Chicken Little as a troublesome child, unlike his father who was the school baseball ace. Ashamed of his son being accused of insanity, his father then tries to convince him to keep a low profile. He suggests that his son should be inconspicuous by joining the chess club or collecting stamps instead of joining the school baseball team. However, Chicken Little is finally successful in recovering his own reputation and his father's pride by getting a home run.

(151) Dad: Really, son? Baseball. Are you sure?

     Subtitle: *ciŋ rɯ̌ɯ , lûuk càʔ lên bées-bɔɔl , nɛ̂ɛ-cay rɯ̌ɯ*

                 really QP child will play baseball sure QP

     Chickent Little: Oh, yeah, yeah, I mean, you know, hey, why not, right?

     Subtitle: *nɛ̂ɛ sìʔ háʔ , tham-may càʔ mây-dâay làʔ , ciŋ máy*

                 sure PP SLP QP will unable PP really QP

The second sentence is used in response to a doubt of the first speaker. It sounds as if the second speaker's tone of voice is rather hesitant as the speaker is stammering. The particle /lâʔ/ conveys a sense of convincing or assuring which in this case, is ironic to the speaker's actual feeling.

6.3.2.2.2 /lɛ̀ʔ/ and /làʔ/

The particle /lɛ̀ʔ/ and its variant, /làʔ/ appear immediately after a noun phrase which is the only 'focused element' (Iwasaki and Ingkapirom, 2005:200) or the 'sole alternative' (Cooke,1989:12).

I quote two excerpts from "Cars". In (152), while McQueen is repaving the road of Radiator Springs, there is a news radio report about the tiebreaker race for the Piston Cup. He is very upset as the news reporter interviews Chick Hick who has already arrived in California. McQueen would like to finish repaving the road as soon as possible so that he can leave for the race. He then confirms with Mater who is assigned to watch over him whether he is able to leave once finishing the repaving. Mater answers that that is what he and McQueen have been told. The particle /lὲʔ/ is placed right after the word /yaŋ-ŋán/ (full form, /yàaŋ-nán/), which means 'like that', referring specifically to Doc's order for the completion of road repaving.

(152) Mater: That's what they done did said.

    Dubbing: *phûak-kháw wâa-wáy   yaŋ-ŋán   lὲʔ*
                3Pl   said   so (like that) PP

Doc and most residents from Radiator Springs come to encourage McQueen during his tiebreak race. Doc also serves as his pit crew chief. (153) is advice when Doc is directing McQueen during a pit stop and there is only one lap left to win. The particle /lὲʔ/ appears right after the word /tɔɔn-níi/ or 'now/at this moment' which particularly signifies the exact starting point of the final lap of the race.

(153) Doc: This is it, kiddo. You've got four turns left. One at a time. Drive it in deep and hope it sticks. Go!

    Dubbing: *tɔɔn-níi lὲʔ ʔây-nŭu , lŭʉa ʔìik khὲὲ sìi khóoŋ náʔ*
               now   PP   kid   remain more just four curve PP

              pay thii-láʔ khóoŋ , khàp khâw dâan-nay hây-lúk
               go   each curve drive in   inward deeply

                yàa lùt khóoŋ náʔ , pay
             NEG IMP out curve PP   go

6.3.2.2.3 /lέὲw/, /làʔ/, /láʔ/ and /ʔà/

Another group of particles which sound similar to the above include /lέὲw/, /làʔ/, /láʔ/ and /ʔà/, fused forms of /lέὲw/ or 'already'. In the study of Iwasaki & Ingkapirom (2005:160-161), this particle is also a perfect or anterior aspect showing 'completion' of an action as appearing with an adverb of past time. When used as a sentence particle, it shows the speaker's assessment of essentiality of an action (200-201). Cooke (1989:11-12) indicates that the particles are used when a conclusive or critical point has been reached or already passed. Both studies also mention that /lέὲw/ can co-occur with /làʔ/ or /ʔà/ as /lέὲw làʔ/ or /lέὲw ʔà/. Peyasantiwong (1981:98-103) says the particle can be used in a situation when the result awaited has been obtained, when the speaker agrees on someone's words or actions, when the speaker informs the

addressee there will be some considerable change occurring, or when the speaker shows annoyance.

In (154) and (155) from "Cars", McQueen gets a phone call from his agent, Harv, while he is loaded in Mack's trailer and heading to California. Harv mentions that he has 20 free tickets for McQueen's friends to watch the tiebreaker race and will distribute to them himself. He asks McQueen to list those friends' names for him, but McQueen stutters as he actually does not have any friends. Harv misunderstands that McQueen has too many friends and is unable to choose just some from the list. He then concludes that he understands McQueen's difficulty in doing so as McQueen is a famous racer. The particle /láʔ/ in (154) is a variant of /lǽæw/ which indicates that the speaker has already understood what the addressee is thinking about.

(154) Harv: OK. I get it, Mr. Popular.

    Dubbing: *Ɂoo-khee   khâw-cay   láʔ ,   khun   nák-khɛ̀ŋ   khon-daŋ*

               ok   understand   PP   2Sg   racer   celebrity

Before Harv hangs up, he says that McQueen is his best friend and invites McQueen to have a meal with him. McQueen is very pleased hearing this and about to accept the invitation. but Harv hurriedly says he needs to go which really disappoints McQueen. The particle /láʔ/ in (155), a fused form of /lǽæw/, signals that the speaker wants to bring the conversation to a close and leaving.

(155) Harv: Ok. I gotta jump, kid. Let me know how it goes. I'm out.

    Dubbing: *Ɂoo-khee   phǒm   phǒm   phǒm   tɔ̂ŋ   pay   láʔ*

               ok   1Sg   1Sg   1Sg   must   go   PP

               phǒn   pen   yaŋ-ŋay   bɔ̀ɔk   dûay   náʔ ,   pay   láʔ

               result   be   how   tell   too   PP   go   PP

6.3.2.2.4 /rɔ̀k/, /rɔ́k/, /lɔ̀k/, and /dɔ̀ɔk/

This group of particles includes the formal or written form /dɔ̀ɔk/ and its phonological variants /rɔ̀k/, /rɔ́k/ and /lɔ̀k/. Cooke (1989:14-15) says that these particles can appear both in negative and positive statements; correcting any misapprehension or mistake of the addressee in negative statements and conveying acceptance or acquiescence on counter-consideration in positive statements. Peyasantiwong (1981:123-128) explains that these particles can indicate a contrast between the facts and the speaker's expectations in negative statements. If they appear in positive statements, they can express the speaker's reassurance, a sarcastic remark, hesitation on agreement, or annoyance. Iwasaki and Ingkapirom (2005:201) indicate that these particles are used to oppose in an argument or to correct the addressee's assumption.

I exemplify these with data from "Brother Bear", all in negative statements. Both dubbing and subtitling scripts of the same sentence are compared in the first example to show two phonological variants of the same group of particles. When two moose siblings, Rutt and Tuke, meet Kenai in the bear form for the first time, they suppose Kenai must be a cruel carnivorous animal. They then try to convince and reassure Kenai that their meat smells bad and is not suitable to eat. The particles /rɔk/ and /rɔ́k/ in (156) here emphasize the negation of the sentence. It sounds like the speaker would like to say to the addressee that /mây-chɔ̂ɔp-rɔk/ or /mây-chɔ̂ɔp-rɔ́k/ or 'not like at all' and 'believe me'.

(156) Tuke: Please, don't eat us!

   Dubbing: *pròot*   *yàa*   *màm*   *raw*   *lɤ́ɤy*
              please   NEG IMP   eat   1Pl   PP

   Subtitle: *yàa*   *màm*   *raw*   *lɤ́ɤy*
              NEG IMP   eat   1Pl   PP

   Rutt: You wouldn't like us, eh. We're really gamey.

   câw   *mây*   *chɔ̂ɔp*   *raw*   **rɔ́k** ,   *núa*   *raw*   *měn-sàap*   *càʔ*   *taay*
   2Sg   NEG   like   1Pl   PP   meat   POSS-1Pl   gamey   will   die

   Subtitle: *naay*   *mây*   *chɔ̂ɔp*   **rɔk**
              2Sg   NEG   like   PP

Kenai in the bear body gets caught in a trap and asks Koda, the little bear cub he knows, to set him free. Koda promises that he will absolutely not tell anyone about this matter since Kenai is so embarrassed. The particles /rɔk/ here also emphasizes the negation as /mây-bɔ̀ɔk-rɔk/ or 'not tell at all'.

(157) Koda: Don't worry. I won't tell anyone.

   Subtitle: *mây-tɔ̂ŋ*   *hùaŋ*   *náʔ* ,   *chǎn*   *mây*   *bɔ̀ɔk*   *khray*   **rɔk**
              NEG IMP   worry   PP   1Sg   NEG   tell   anyone   PP

6.3.2.2.5 /nîi/, /nià/, /niâ/, and /nìʔ/

The particle /nîi/ and its less formal variants like /nià/, /niâ/, and /nìʔ/ are normally in sentence-final position. They are related to the demonstrative meaning 'this'. They may also occur medially, especially as will be further discussed. Peyasantiwong (1981:152-154) states that these particles are used to show the speaker's comment with surprise or an argumentative expression for justification. Cooke (1989:21-22) suggests that these particles signal some critical relevance opposed to a situation at hand. They also indicate the proximate topic concerning to the questions or statements made. In the study of Iwasaki and Ingkapirom (2005:203), these particles are said to be put at the end of the statement to show the speaker's discovery of some fact which is contradictory to what the addressee has said.

In "Cars", Chick does not understand it when McQueen talks down to him about his nickname 'Thunder' which always occurs after lightning. This implies that McQueen, whose nickname is 'Lightning', will reach the finish line earlier and win. Chick turns to his folks and asks if anyone can understand McQueen's joke, but none of them says 'yes'. The particle /nîi/ in (158) signals that the speaker is reacting to some information the addressee has just mentioned. The situational context helps reveal the speaker's surprise and a bit of sarcastic feeling to the addressee.

(158) Chick: Who knew about the thunder thing?

Subtitle:	*khray*	*ráp*	*múk*	*man*	*bâaŋ plàaw*	*nîi*
	who	got	joke	POSS-3Sg	some QP	PP

The next example in (159) is when McQueen wakes up and finds himself clamped. He is very frightened and helplessly cries out about his situation. The particle /niâ/ shows the critical fact that the speaker has just discovered, which is opposite to what he expects.

(159) McQueen: Why do I have a parking boot on? What's going on here?

Subtitle:	*tham-may*	*chǎn*	*thǔuŋ*	*doon*	*lɔ́k*	*lóo ,*	*kɤ̀ɤt*	*ʔà-ray khûn*	*niâ*
	why	1Sg	then	PASS	lock	wheels	happen	what up	PP

6.3.2.2.6 /nɛ̀ʔ/

Cooke (1989:19-20) mentions that this particle is used to signal some particular referent or event to which the speaker would like to draw the addressee's attention. If it occurs after a quantified noun phrase, it means that the amount is noteworthy. Iwasaki and Ingkapirom (2005:205) explain this in a similar way but remark that this particle emphasizes the unusual quantity, such as too much, too many, too little or too few, but I shall be arguing against this remark with the following examples.

I exemplify this particle with two citations from two films. In (160), Samson and friends escape from the zoo via a garbage truck in order to rescue Ryan. Nigel the koala is accidentally put into the truck and has a popcorn paper cup on him. He looks like he is wearing an A-line skirt. He tells his friends to look at him and asks for a comment. This statement matches the picture, as Nigel is acting like a woman by bending his hip to one side in that outfit. So the translator uses the word /krà-dɛ̀ʔ/ which is normally used to blame a woman or a transvestite who coquettishly acts to sexually attract a man. The particle /nɛ̀ʔ/ occurs after a noun /kôn/ or 'bottom' in order to emphasize the addressees' attention to that part .

(160) Nigel: Hey, guys, I've got popcorn up my bum. Do I look trashy in this?

Dubbing:	*nîi*	*phɯân ,*	*mii pɔ́p-khɔɔn*	*tìt*	*kôn*	*nɛ̀ʔ*
	PP	friend	have popcorn	stick	bottom	*PP*
	sày	*lɛ́ɛw*	*duu*	*mɯǎn*	*krà-dɛ̀ʔ*	*mǎy*
	wear	already	look	like	swaggering	QP

Nearly the end of the film "Cars", though Chick Hicks wins the Piston Cup in the tiebreaker race, McQueen is cheered by the audience for his great sportsmanship. He decides to move back to Radiator Springs and makes the town popular again. Mater becomes the curator of the town's racing museum. When 'The King' and his family visit the museum, his child exclaims while watching the exhibition of Doc, known as 'Fabulous Hudson Hornet', because Doc won three Piston cups and still holds the record of most award-winning cups in a single season. The particle /nɛ̀ʔ/ in (161) follows a quantified noun phrase /tâŋ-lǎay-thɯ̂ay/ or 'so many cups' to draw the addressee's attention to those cups exhibited.

(161) Kid: Wow! Unbelievable. That many wins in a single season.

Dubbing:	wáaw	lɯǎ-chɯâ	lɤ́ɤy	nɤ́ʔ ,	rɯ́-duu-kaan	diaw
	Intj	unbelievable	at all	PP	season	single
	dâay	tâŋ[44]	lǎay	thɯây	nɛ̀ʔ	
	get	a lot	many	cup	PP	

---

[44] The word /tâŋ/ in Thai means 'a lot, much, many' when used with a quantified noun or refers to 'a long period' when used with time. Its antonym is /khɛ̂ɛ/ or 'only'. Both terms contain the speaker's self-assessment to the amount mentioned.

1) /tâŋ/ with a quantified noun

e.g. A:
kháw	càay	tâŋ	sɔ̌ɔŋ	láan	khɛ̂ɛ	càt	ŋaan-tàŋŋaan	khɯɯn	diaw
3Sg	pay	a lot	two	million	only	hold	wedding	night	single

(He spent 2 million bucks for only a night wedding party.)

B:
khɛ̂ɛ	sɔ̌ɔŋ	láan ,	khǒn	nâa-khɛ̌ŋ	kháw	mây	rûaŋ	rɔ̀k
only	two	million	hair	shin	POSS-3Sg	NEG	fall	PP

(Only two million. It's no big deal for him.)

Remark: /khǒn-nâa-khɛ̌ŋ-mây-rûaŋ/ or 'no falling shin hair' is a Thai idiom which means there is no troublesome feeling after paying a lump sum of money. It refers to the millionaire who spends a lot of money on something but it seems that amount is little for him.

In the above example, Speaker A may criticize his friend's wedding costing two million baht, that he spends that much money for the ceremony, while Speaker B's opinion is contrary, since his friend is a millionaire.

2) /tâŋ/ with a period

e.g. A:
hǎay	pay	nǎy	tâŋ	pii ,	mây	klàp	maa	yiâm	kan	bâaŋ
lose	go	QM	a lot	year	NEG	return	come	visit	us	some

(Where have you been for a year? You have not come back to visit us at all.)

B:
pay	khɛ̂ɛ	pii	diaw ,	mây	naan	sák	nɔ̀y
go	only	year	single	NEG	long	even	a bit

(I was away for only one year. It's not a long time at all.)

Speaker A in the above example complains to Speaker B as he/she feels neglected for a year which is too long while Speaker B may really feel it is not long or may say so in order to lightheartedly calm down the other party.

6.3.2.2.7 /ŋay/, /yaŋ-ŋay/ and /yàaŋ-ray/

The particles /ŋay/ and /yaŋ-ŋay/ are normally found in Thai conversational expression while the formal variant /yàaŋ-ray/ is used in documents and other period plays, novels, or the like. They derive from the identically pronounced and written interrogative 'how'. In Cooke's study (1989:24), this particle is used to signal a referent which is previously known or mentioned. Peyasantiwong says that the speaker uses them to point out something obvious to the addressee, or previously known, but never actually encountered, or perhaps forgotten by the addressee. They are also used to express the speaker's surprise about the situation happening at that moment (1981:146-152). Iwasaki and Ingkapirom (2005:203-205) have a similar explanation, that the particle /ŋay/ is used when the speaker wants to direct the addressee's attention to somebody or something and to suggest that the information being mentioned is already known or knowable. In addition, it can also convey the speaker's surprise about a previous incorrect assumption.

In (162), Buddy, the number one fan of Mr. Incredible, emerges with his own design of superhero outfit and invented rocket boots to interrupt Mr. Incredible while Mr. Incredible nearly arrests Bomb Voyage. He remembers Mr. Incredible's talk with fan club members to be true to themselves. So he intends to name himself as 'IncrediBoy' and assist Mr. Incredible in this mission, because what he really wants to be is his superhero's sidekick. The particle /ŋay/ is used to introduce the speaker's idea of becoming the addressee's assistant which surprises the addressee because the latter party has never thought about it before.

(162) Buddy: Well, I've finally figured out who I am. I am your ward…IncrediBoy!

Dubbing:

tɔɔn-níi	phǒm	rúu	lǽæw	wâa	yàak	pen	ʔà-ray
now	1Sg	know	already	that	want	be	what

phûu-chuây	khun	ŋay	in-khré-dì-bɔɔy
assistant	POSS-2Sg	PP	IncrediBoy

After Mater and McQueen return from the tractor-tipping game, Mater shows his backwards-driving technique to McQueen. It is really stunning and McQueen would like to know how Mater can do this. Mater then replies that he uses the rearview mirror which every vehicle has. Certainly, McQueen does not have a rearview mirror, nor headlights, but stickers of headlights instead, because he is a racecar. He supposes it is not necessary to have headlights because the racetrack is always lighted. He has no idea about using a rearview mirror or its necessity. When Mater replies in (163) using the particle /ŋay/ after the word /krà-còk-mɔɔŋ-lǎŋ/ or rearview mirror, this shows the speaker's attitude that the information mentioned is generally known and the addressee should have known it. It is surprising if the addressee does not know this.

(163) McQueen: Whoa, that was incredible! How'd you do that?

Subtitle: *wóow   mây   yàak   chûa   lɤ́ɤy   tham-dâay   ŋay   nà?*

               EXCL   NEG   want   believe   at all   able   QP   PP

Mater: Rearview mirrors. We'll get you some, and I'll teach you if you want.

Subtitle: *krà-còk   mɔɔŋ   lǎŋ   ŋay ,   wáy   cà?   hǎa   tìt   hây*

               mirror   look   back   PP   later   will   find   stick   give

               thâa   yàak   khàp   pen ,   chǎn   cà?   sɔ̌ɔn   hây   ?eeŋ

               if   want   drive   able   1Sg   will   teach   give   oneself

6.3.2.2.8 /kra-maŋ/, /maŋ/, /máŋ/, /la-maŋ/, and /la-máŋ/

This group of particles includes neutral or slightly formal variants; /maŋ/ and /la-maŋ/, slightly more intimate variants; /máŋ/ and /la-máŋ/, and the written or formal /kra-maŋ/. Iwasaki and Ingkapirom (2005:206) explain that the particle indicates the speaker's assumption and may appear with the modal auxiliary /khoŋ/ or 'may' which precedes a verb phrase. Peyasantiwong (1981:168-171) states that the particles show the speaker's guess, uncertain opinion or assumption about people or things, may offer an alternative or contradict an opinion without strong objection or argumentation. Cooke (1989:13) comments that the particle may express the speaker's impatience, dismissal or offhandedness. In this regard, I would like to remark on the interpretation of the meaning depends on the speaker's facial expression or tone of voice, relationship with the listener, and context of the conversation.

When McQueen wakes up the next morning in Radiator Springs, the first person he meets is Mater. McQueen is scared at first as he is locked by a wheel-clamp which he calls 'a parking boot' and misunderstands that has been robbed. He speedily tells Mater to take any property, but not to hurt him. His panic makes Mater laugh and he starts to befriend McQueen because he feels McQueen is funny. Mater introduces himself as "'tuh-mater' (tomato), but without the 'tuh'", and asks McQueen's name. McQueen is again amazed as he is a well-known rookie racecar, but Mater does not know him. Mater soon pretends to know McQueen's name, but actually makes a guess. In (164), the translator uses the Thai word 'ขี้เท่อ' /khîi-tɤ̂ɤ/ which has a similar second syllable to the name 'Mater' to jest about McQueen's nerdy characteristic. In this movie, Mater is a very innocuous and ingenuous person. He is friendly to McQueen and straightforwardly says that he likes McQueen. Hence, the way he talks to McQueen is very intimate and sincere. The particle /la-máŋ/ shows the speaker's joking guess about the name he makes up.

(164)Mater: No…ah…I know your name. Is your name Mater too?

Dubbing: *ʔɔ́ɔ   rúu   sìʔ ,   chán   rúu   chʉ̂ʉ   naay*

       EXCL   know   PP   1Sg   know   name   POSS-2Sg

       *sǒŋ-sǎy   khîi-tɤ̀ɤ   **la-máŋ***

       suspect   nerd   PP

When Doc challenges McQueen to a race, McQueen loses to Doc by crashing into the spiky cactus bush. After Doc says to McQueen that his driving is lousy, he turns to Mater and says "Have fun fishin', Mater". Then Mater uses his cable to tow McQueen out of the bush while talking about his thoughts in (165). The particle /la-máŋ/ shows Mater's conjecture about Doc's thoughts before the race, as Doc does not even move while McQueen speeds off from the starting line and turns over at the first turn. The particle /náʔ/ which comes behind indicates the speaker's persuasion to the listener to agree with his surmise.

(165) Mater: I'm startin' to think he knowed you was gonna crash!

Subtitle: *chǎn   rúu   wâa   khǎw   rúu   wâa   naay   càʔ   khwâm*

      1Sg   know   that   3Sg   know   that   2Sg   will   turn over

      la-máŋ   *náʔ*

      PP   PP

6.3.2.3 Action-Oriented Particles (AOP)

6.3.2.3.1 /thɤ̀ɤt/, /thɤ̀ʔ/, /hɤ̀ʔ/, /thɤ́ɤ/, and /hɤ́ɤ/

/thɤ̀ʔ/ and /hɤ̀ʔ/ are the most common particles of this group in normal speech while /thɤ̀ɤt/ is a written or formal form which is mostly found in poetry, song, and period films and novels. Iwasaki and Ingkapirom (2005:206-207) indicates that this group of particles appears in hortative and permission sentences while Peyasantiwong (1981:177-181) explains further that they may also appear with the speaker's invitation, suggestion, request, and permission with offhandedness or sarcasm. It also appears in more urgent suggestions and becomes pleading, in that case, the speaker raises the tone of voice and lengthens the vowel, /thɤ́ɤ/ or /hɤ́ɤ/. Cooke (1989:26-27) suggests the particles signal that the speaker urges a desirable response from the addressee.

In "The Incredibles", after all superheroes are forced by the government to conceal their identity, it is hard for some of them to enjoy civilian life. Therefore, every Wednesday night is a "Bowling night" for Bob or Mr. Incredible and Lucius or Frozone who lie to their wives, and go out to find and stop crimes as superheroes instead. While both of them are wiretapping the police scanner in their car, Lucius mentions Gazerbeam, another superhero who also has trouble adjusting himself to

civilian life and has recently become news in the paper, and answers Bob's question that he has not seen any other superheroes, other than Bob. He mentions that he would rather go bowling and suggests that they do what his wife and Bob's wife think they are doing. The particle /hɤ̀ʔ/ in (166) shows the speaker's strong inducement to the addressee of not risking their lives as concealed superheroes anymore because he is afraid they may get caught some day.

(166) Lucius: I don't see anyone from the old days, Bob. Just you. And we're pushing our luck as it is.

Dubbing: *chǎn mây pay cɤɤ phuâk kàw kàw sák khon lɤɤy bóp*
1Sg NEG go meet group old old PP person PP Bob

wén naay , lɤ̂ɤk ʔaw chii-wít maa sìàŋ hɤ̀ʔ
except 2Sg stop take life come risk PP

In "Cars", McQueen finally finishes repaving the road. Everyone in Radiator Springs is very happy and celebrates into the night. While everyone is enjoying the new road and McQueen is dancing with Sally, a swarm of news reporters and media vehicles abruptly appear. McQueen is besieged and then blocked from Sally. Mack, McQueen's trailer, and Harv, his agent, would like to take McQueen back to the tie-breaker race in California as soon as possible. They rush to load him onto Mack before McQueen can talk to Sally and other townsfolk. In (167), McQueen tries to explain his special feelings to Sally, but he has no chance to do so as Mack claims that Harv would fire him if he does not get McQueen in the truck. Sally just squelches what McQueen wants to finish by suggesting that they go right away and wishing him good luck in California. Although the particle /thɤ̀ʔ/ in this context refers to the speaker's encouragement to the addressee to go, it is converse to the speaker's actual need for the addressee to stay, but it is not sarcasm.

(167) McQueen: Mack, just…hold it for….

Dubbing: *mǽk diǎw rɔɔ páp nɯŋ*
Mack moment wait moment one

Sally: You should go.

Dubbing: *khun pay thɤ̀ʔ*
2Sg go PP

6.3.3 Question Particles (QP)

A Question Particle is another type of particle which is normally found and also appears in particle combinations. This type of particle is mentioned and exemplified only in the following two studies. Peyasantiwong (1981: 53-54, 57-65) indicates that there are two basic question particles;

a) /mǎy/ or '?' (with variants /máy/, /máʔ/, /máa/, and /mǽʔ/).

b) /rɯ̌ɯ/ or '?' (with variants /rɯ́ʔ/, /rɤ̌ɤ/, /rɤ́ʔ/, /lɤ̌ɤ/, /lɤ́ʔ/, /ʔɤ̌ɤ/, and /ʔɤ́/)

These two particles may be used alone or with either a positive particle /châ128y/ (yes), or a negative particle /mây-chây/ (wrong), and /plàaw/(no) [45]. She suggests the most common combinations of these words, which include:

- /rɯ̌ɯ-plàaw/   or 'or not'
- /chây-máy/   or 'Is that right?'
- /chây-rɯ̌ɯ-plàaw/   or 'Is that right or not?'

and - /mây-chây-rɯ̌ɯ/   or 'Isn't that right?'

She also exemplifies these QPs which I will discuss in more detail with the following examples.

e.g. Are you going to the movies?

   (*khun*) *càʔ pay duu nǎŋ* +
    2Sg will go watch movie

QP
1). rɯ̌ɯ
2). máy
3). rɯ̌ɯ-plàaw
4). chây-máy
5). chây-rɯ̌ɯ-plàaw
6). mây-chây-rɯ̌ɯ

In Question 1), with /rɯ̌ɯ/, the speaker believes the addressee is going to the movies and asks if it is true. The answer expected would rather be a 'yes' than a 'no'. In this case, I suppose it is hard to say what the exact answer is, because it really depends on the context.

Question 2), with /máy/, and Question 3), with /rɯ̌ɯ-plàaw/, are similar. In this case, the speaker, who is going to the movies, asks the addressee if he/she would like to join. There is no special stress and the answer expected is neutral.

Question 4), with /chây-máy/, and Question 5), with /chây-rɯ̌ɯ-plàaw/, are similar. They show the speaker's strong assumption that the addressee is going to the movies. The speaker expects an affirmative answer.

Question 6), with /mây-chây-rɯ̌ɯ/ expresses the speaker's even stronger presupposition that he believes the addressee is going to the movies for sure. However, there might be some immediate incident that makes the speaker uncertain about his presupposition; for instance, the addressee does not seem ready to leave while other friends are leaving. So the speaker asks this question to check if his presupposition is not right.

---

[45] For the word /plàaw/ which means 'no/not/empty', in actual speech, few speakers pronounce the consonant cluster clearly, it is usually /pàaw/ instead. Its shortened form is /pàʔ/.

In my view, each QP may vary in meaning depending on many factors; such as the speaker's mood, the speaker's relationship with the addressee, the context and situation. If the speaker is not in a good mood, his tone of voice may be higher and the question might sound threatening. In contrast, if the speaker's voice does not have any stress, the addressee might feel that the speaker does not really want to know about the answer, but asks a question just to show a good interaction.

Iwasaki and Ingkapirom (2005: 279) explain in the chapter of 'Yes/No and tag question' that there are four final question particles which include;

a) /mǎy/ (with variant /máy/)
b) /rǔɯ/ (with variants /rúʔ/, /lúʔ/, /rɤ̌ʔ/, and /lɤ̌ʔ/)
c) /rǔɯ-plàaw/ (with variants /rú-plàaw/, /lú-plàaw/, /rɤ̌-plàaw/, and /lɤ̌-plàaw/)
d) /rǔɯ-yaŋ/ or 'or not yet' (with variants /rú-yaŋ/, /lú-yaŋ/, /rɤ̌-yaŋ/, and /lɤ̌-yaŋ/)

Note here that the word /rǔɯ/ in /rǔɯ-mây/, /rǔɯ-plàaw/ and /rǔɯ-yaŋ/ can be omitted, especially in colloquial usage. As a result, we tend to hear /ciŋ-máy/ or /ciŋ-pàaw/, or 'Is it true?' instead of /ciŋ-rǔɯ-mây/ or /ciŋ-rǔɯ-plàaw/. Or people say /kin-khâw-yaŋ/ or 'Have you eaten yet?' instead of /kin-khâw-rǔɯ-yaŋ/ in daily life.

The variants of each study may differ a little depending on the pronunciation of the subjects who provided the data.

I would like to give some examples from my data here for each QP in Table 6.3, so it is easily understandable because the context and situation in the story helps provide enough information for each analysis. Examples (168) to (175) and (177) are from "Cars", (176) is from "The Incredibles".

Table 6.3: Summary of Question Particles

Item	Detail of Question Particles
6.3.3.1	/rǔɯ/, /rúʔ/, /rɤ̌ɤ/, /rɤ̌ʔ/, /lɤ̌ɤ/, /lɤ̌ʔ/, /ʔɤ̌ɤ/, and /ʔɤ̌/
6.3.3.2	/mǎy/, /máy/, /máʔ/, /máa/, and /mǽʔ/
6.3.3.3	/rǔɯ-mây/ and /rǔɯ-plàaw/, /rú-mây/, /rú-plàaw/, /lú-mây/, /lú-plàaw/, /rɤ̌-mây/, and /lɤ̌-plàaw/
6.3.3.4	/rǔɯ-yaŋ/, /rú-yaŋ/, /lú-yaŋ/, /rɤ̌-yaŋ/, and /lɤ̌-yaŋ/
6.3.3.5	/chây-máy/, /chây-mǎy/, /chây-máa/, and /chây-máʔ/

6.3.3.1 /rǔɯ/ (with variants /rúʔ/, /rɤ̌ɤ/, /rɤ̌ʔ/, /lɤ̌ɤ/, /lɤ̌ʔ/, /ʔɤ̌ɤ/, and /ʔɤ̌ /)

(168) Car: Are you saying he doesn't have headlights?

Dubbing: *ʔâaw , phûut ɲíi plǽæ-wâa kháw mây mii fay-nâa **rɤ̌ɤ***

        Intj   say   so   mean   3Sg   NEG   have   headlight   QP

In (168), after the first race, McQueen goes to his sponsor's tent to make his personal appearance. His sponsor mentions that he might buy some headlights for McQueen. One car then asks if McQueen does not have headlights like other cars. The other car than explains that what McQueen has is stickers, not real headlights. McQueen then says racecars do not need headlights because the track is always lit.

The QP /rɤ̌ɤ/ sounds very natural in this sentence. Other QPs, which may be used to replace it here, are /chây-máy/, and /chây-rɯ̌ɯ-plàaw/. There is only some nuance that the latter two possible QPs show the speaker's curiosity to elicit the answer while the QP /rɤ̌ɤ/ shows the speaker's surprise due to the lack of information.

6.3.3.2 /mǎy/ (with variants /máy/, /má?/, /máa/, and /mɛ́?/)

McQueen, who was very proud and cared only for himself, has changed after spending time with many loveable people in Radiator Springs. When he found that Doc is 'Hudson Hornet', the legendary champion of Piston Cup races, he was very pleased. However, Doc doubts that McQueen, who has never cared for others, will truly care about him. In (169), Doc asks this question to criticize McQueen. In this example, possible substitute QPs are /rúɯ-plàaw/ and /rúɯ-mây/. The former sounds more natural for colloquial usage while the latter one sounds a bit too formal for this situation.

(169) Doc: When is the last time you cared about something except yourself, hot rod?

Dubbing: *naay   khít-thɯ̌ɯ   khon-ɯ̀ɯn   nɔ̂ɔk-càak   tua-eeŋ   bâaŋ   **mǎy**   là?* ,
　　　　　2Sg   think of   other   except   yourself   some   QP   PP

　　　　câw   nák-sîŋ
　　　　title   racer

6.3.3.3 /rɯ̌ɯ mây/ and /rɯ̌ɯ-plàaw/ (with variants /rúɯ-mây/, /rúɯ-plàaw/, /lúɯ-mây/, /lúɯ-plàaw /rɤ́-mây/, and /lɤ́-plàaw/)

In (170), Darrell, who is the race commentator, asks the question if The King will win the Piston Cup in his last race before his retirement. The QP /rɯ̌ɯ-mây/ sounds very formal. It can be replaced by a less formal QP, /rɯ̌ɯ-plàaw/, as in (171), with no difference in meaning. In (171), Sally greets Doc when she appears in court on behalf of the town's attorney. She tries to calm down the situation because Doc would like to let Sheriff throw McQueen out of town, while the town people would like McQueen to be punished. This QP makes this question less formal.

(170) Darell: He's been Dinoco's golden boy for years. Can he win them one last Piston Cup?

Dubbing: *kháw   pen   mɯɯ-nùŋ   khɔ̌ɔŋ   day-noo-khôo   maa   lǎay   pii*
　　　　　3Sg   be   first rank   of   Dinoco   come   many   year

kháw	cà?	khwáa	thuây	phít-stân kháp	khráŋ-sùt-tháy
3Sg	will	grab	cup	Piston Cup	last time

dâay	rǔɯɯ-mây
able	QP

(171) Sally: Doc, you look great. You do something different with your side view mirrors?

Dubbing:

dók ,	cháw	níi	khun	duu	dii	caŋ	lɤɤy	náa ,
Doc	morning	this	2Sg	look	good	much	PP	PP

tὲŋ	kra-còk	khâaŋ	maa	mày	rǔɯɯ-plàaw
decorate	mirror	side	come	new	QP

6.3.3.4 /rǔɯu-yaŋ/ (with variants /rúɯ-yaŋ/, /lúɯ-yaŋ/, /rɤ̌-yaŋ/, and /lɤ̌-yaŋ/)

In (172), Mack asks McQueen if he is ready for the tiebreaker race or not. In this case, /rúɯ-plàaw/ is a good possible choice to replace this QP, with no difference in meaning.

(172) Mack: Hey, Lightning! You ready?

Dubbing:

hêe	láy-nîŋ	phrɔ́ɔm	rúɯ-yaŋ
hey	Lightning	ready	QP

6.3.3.5 /chây-máy/ (with variants /chây-mǎy/, chây-máa, and chây-má?/)

While McQueen is enjoying himself at the back of Mack's trailer, Harv, his agent, calls him about the charging rate and offers 20 tickets to his friends. In (173), they greet and also tease each other. In this case, both /chây-máy/ and /chây-máa/ are used to confirm if the speakers' presupposition is correct. Actually, both speakers know each other very well, but they just tease each other by pretending if they talk to the right person.

(173) Harv: Is this Lightning McQueen, the world's fastest racing machine?

Dubbing:

khun	láy-nîŋ	mǽk-khwiin ,	rót-khὲŋ	thîi	rew
2Sg	Lightning	McQueen	racing car	that	fast

thîi-sùt	chây-máy
most	QP

McQueen: Is this Harv, the world's greatest agent?

khun	háaf ,	tua-thὲæn	thîi	khiâw	thîi-sùt	chây-máa
2Sg	Harv	agent	that	sophisticated	most	QP

Edna, the superheroes outfit designer, offers to make a new suit for Bob or Mr. Incredible. Bob is very satisfied and says in (174) that he prefers a classic style suit like the one of Dynaguy with boots and a cape. Edna immediately disagrees about

having a cape because many superheroes had a tragic ending due to having a cape. So Bob complains that he is the one who should make the decision how he likes his own outfit to be designed and made. In this example, the QP /mây-chây-rɯ̌ɯ/ is comparable to a question tag. It shows that the speaker is uncertain about what he previously believed, that he could make a decision to choose the style he wants by himself. It also shows slight dissatisfaction or indirect complaint to the addressee. Although he does not agree with the interlocutor, he would not like to be harsh because she is very kind to him.

(174) Bob: Isn't that my decision?

> Dubbing: *phǒm pen khon sày **mây-chây-rɤ̌ɤ***
>
> 1Sg be person wear QP

6.3.4 Particle Combinations

In natural speech, two or more particles often appear altogether in an utterance. Peyasantiwong (1981:198) calls this 'particle clusters' or 'group of particles with no words intervening', while Cooke (1989) focuses more on each particle and its variants. Thammachoto (2009:281-295) in her unpublished thesis mentions the use of 'multiple particles' in relation to politeness. In this research, I follow the terms used in the previous study of Iwasaki and Ingkapirom (2005) which clearly and systematically categorizes types of particles in more detail. The following table is a comparison of terms used in studies mentioned above with the purpose to avoid confusion when I cite each term from each study.

Table 6.4: Comparison of types of particles

Academics	Types of Particles			
Peyasantiwong (1981)	Status Particle	Question Particle (QP)	Mood Particle	Particle Cluster
Cooke (1989)	Speaker-Addressee-Relationship Particle (SARP)	--	Non-SARP	--
Iwasaki and Ingkapirom (2005)	Speech-Level Particle (SLP)	Question Particle (QP)	Pragmatic Particle (PP)	Particle Combination
Thammachoto (2009)	Polite Particle (PP)	--	Pragmatic Particle (PRP)	Multiple Particle
This thesis	Sentence-Level Particle (SLP)	Question Particle (QP)	Pragmatic Particle (PP)	Particle Combination

There are many patterns of particle combination found in this study which I will exemplify according to the following sequences;

1) PP + PP
2) PP + SLP
3) PP + QP
4) QP + PP
5) QP + SLP
6) PP + PP + SLP
7) PP + SLP + QP
8) PP + QP + SLP
9) QP + SLP + PP
10) PP + PP + Complement
11) PP + Complement + QP
12) PP + Complement + PP
13) PP + Complement + Complement + QP
14) PP + Complement + Complement + QP + PP

6.3.4.1 Pragmatic Particle + Pragmatic Particle (PP + PP)

In (175), in the chase of Bomb Voyage, Incrediboy or Buddy appears to interrupt Mr. Incredible. He invents a pair of boots with a jet engine that can make him fly fast and shows them off to Mr. Incredible. As the speaker is very proud of his invention, the particle combination of /là?/, a variant of /lǽæw/, which shows the speaker's subjective conclusion that it has reached the decisive point to tell the addressee, and /sì?/ which indicates an authoritative confirmation, confirms the speaker's confidence in his own conclusion as he is certain the addressee would really like to know about his jet boots.

(175) Buddy: Hey, hey! Aren't you curious about how I get around so fast? See? I have these rocket boots....

Dubbing:	yàak	rúu	là?	sì?	wâa	tham-may	phǒm	maa	way ,
	eager	know	PP	PP	that	why	1Sg	come	quick
	nîi	phrɔ́?	rɔɔŋ-tháaw	?ay-phôn					
	this	because	shoe	jet					

Another example in (176) from "The Incredibles" is when Dash is investigated in the principal's office because he uses his superhuman speed to put a tack on his teacher's chair without being caught by the hidden camera. His teacher is very furious because the principal does not believe what he said. He tries to convince the principal by using the particle /sì?/, showing strong suggestion, after the verb 'believe'. The particle combination of /nà?/ which is used to address a topic, and /lǽ?/ which indicates the sole alternative, is put right behind the pronoun /man/ or 'it' to emphasize the pronoun

which is repeated twice. This pronoun is normally used with animals, objects or places, not human beings, but in this case, the speaker is enraged at the boy in disgrace, so he refers to Dash /man/.

(176) Bernie: You can see it on his smug little face. Guilty, I say, guilty!

      Dubbing: *chua , chûa sì? wâa man **nà?** lè?, man **nà?** lè? , thôo*
                 sure   believe PP that 3Sg PP PP 3Sg PP PP Intj

6.3.4.2 Pragmatic Particle + Sentence Level Particle (PP + SLP)

In "The Wild", while Benny is talking with Samson, he nearly crashes into a big animal and that makes him frustrated. But soon after he turns, he meets Bridget, his giraffe girlfriend, and abruptly changes his mood to be romantic. In (177), the speaker uses a particle combination of /sì?/, in this case, showing a command to the addressee to be aware of the path and /wá?/, manifesting aggression and unsatisfied emotion.

(177) Benny: Hey! Watch where you're goin', you big…!

      Dubbing: *hɤ́y rúu-càk mɔɔŋ thaaŋ bâaŋ **sì? wá?** ?ây bɤ́?*
               Excl know look path some PP SLP title stupid

(178) is another example from "The Wild" when Scrab and Scraw, Kasar's lackey vultures, see Ryan getting lost in the jungle, they come to report to their boss in awed address as they interrupt Kasar while talking with Nigel who he believes to be a God.

(178) Scraw: But…we found a lion cub!

      Dubbing: *tὲæ raw cɤɤ lûuk sǐŋ-too **ná? khɔ̌ɔ-ráp***
               but 1Pl meet child lion PP SLP

The particle combination of /ná?/, addressing a topic which the speaker supposes the listener would be interested in, and /khɔ̌ɔ-ráp/, a very respectful particle used by a male speaker, is seen in this case.

6.3.4.3 Pragmatic Particle + Question Particle (PP + QP)

In (179) from "Chicken Little", while the troop of aliens is attacking the town, Buck tries to escape with his son, but Chicken Little insists on saving the world by returning Kerby, the child of the head alien, to his parents. Actually, Kerby was not abducted, but taken care of by Chicken Little and friends. He got lost from his parents when they surveyed the earth to pick acorns. When Kerby appears and plays with Buck, Buck falls in love with this tiny, cute alien. In (178), the particle /niâ/ is put immediately after the phrase /câw-tua-nɔ́y-?à-ray/ or 'this tiny cute something' to show the speaker's surprise, as this alien does not look like anyone in Oakey Oaks Town, who are all animals. The QP /rɤ̌ɤ/ shows the speaker's doubt about whether it is necessary

to return the cute alien to his parents because he is very lovely. Although these two particles are a particle combination, they emphasize separate parts of the utterance.

(179) Buck:　　Return this whatever it is? (laugh)

Dubbing:	*khɯɯn*	*câw*	*tua*	*nɔ́y*	*ʔà-ray*	*niâ*	*rɤ̌ɤ*
	return	title	body	small	something	PP	QP

A different emphasis is shown in (180), in "Brother Bear", when Tuke and Rutt, the two moose brothers, accompany Kenai and Koda to the salmon run. One morning, Tuke persuades his brother to do some exercise before continuing their journey. The use of particle /lɤɤy/ after the phrase /rɤ̂ɤm-kan/ or 'start doing together' is to indicate the speaker's urge to start the exercise immediately, while the QP /máy/ is not really meant to elicit any information, but to emphasize persuasion. In this sentence, if the question particle is not included, the utterance would sound more like a command. In addition, the word /càʔ/ means 'to be about to'. As a result, this sentence has both suggestive and persuasive senses.

(180) Tuke:　　You want to get started?

Dubbing:	*càʔ*	*rɤ̂ɤm*	*kan*	*lɤɤy*	*máy*
	will	start	together	PP	QP

6.3.4.4 Question Particle + Pragmatic Particle (QP + PP)

From "Cars" in (181), Luigi owns a tire shop in Radiator Springs. He and his friend, Guido, are big fans of the Ferrari racing team. When McQueen tells them that he is a famous racecar, they are very excited. Luigi then asks if McQueen knows many Ferraris. When McQueen explains that they race on the European Circuits, not the Piston Cup, both of them lose interest in McQueen immediately. The QP /pàaw/ is a variant of /rɯ́ɯ-plàaw/ to ask whether there are large quantities of thing, in this case /phɯân fɤɤraarîi/ or Ferrari friends, as it is put immediately at the back of an adverb /yɤ́ʔ/. The second particle /ʔà/ is a short form of /lâw/ or /làʔ/. It is used to elicit the opinion from the addressee about such quantities mentioned earlier.

(181) Luigi:　　Do you know many Ferraris?

Dubbing:	*mii*	*phɯân*	*fɤɤ-raa-rîi*	*yɤ́ʔ*	*pàaw*	*ʔà*
	have	friend	Ferrari	a lot	QP	PP

Another example from "Cars" is (182), where Doc challenges McQueen to a race because McQueen repaved the road terribly and disappointed everyone in the town. As a rookie, McQueen is certain he will beat the old Doc Hudson and be set free from the town. He projects himself quickly from the starting line while Doc does not even move. Other cars are amazed but Doc exclaims he has a poor start, but it is better late than never. He turns to Mater to ask for some help and check if Mater has a tow cable

with him as he knows what is going to happen with McQueen. Soon after that, McQueen crashes down into the cactus bushes and gets stuck. The QP /chây-máy/ has a similar function to a question tag in English as in this case, the speaker knows that the addressee has the cable, but he just wants to confirm it. The particle /là?/, a variant of /lâw/, it has the same function as /?à/ in (181), that is to get the information from the addressee about the existence of such a cable.

(182) Doc: You got your tow cable?

Dubbing:	?aw	thîi-phuâŋ	maa	**chây-máy**	**là?**
	bring	tow cable	come	QP	PP

6.3.4.5 Question Particle + Sentence Level Particle (QP + SLP)

In (183) from "The Incredibles", Dash uses his speed talent to irritate his teacher in class by putting thumbtacks on the teacher's stool without being noticed or caught by the video camera. When he and his mother are called to the principal's room, his teacher accuses him and rants about him in front of the principal and his mother. Helen then asks for the evidence showing her son's mistake by asking the question if the teacher himself has seen her son put the tacks. The QP /rɤ̌ɤ/ is a variant of /rɯ̌ɯ/ and can be replaced by /rɯ̌ɯ-plàaw/, in order to signal the suspicion of the speaker to the addressee while the SLP /khá?/ which is normally used to show politeness by a female speaker softens this question. As a result, this question does not sound too aggressive to the addressee who is the teacher of her son.

(183) Helen: You saw him do this?

Dubbing:	hěn	khǎw	tham	**rɤ̌ɤ**	**khá?**
	see	3Sg	do	QP	SLP

Another example from "The Incredibles" in (184) is when Mr. Huph, Bob's boss, blames him that he helps the customers to claim their insurance successfully which affects the company's income. He tells Bob to care more about their stockholders instead of the customers. Bob does not agree with his boss and asks if he should not help the customers. The particle combinations of /rɤ̌ɤ/ and /khráp/ have the same function as /rɤ̌ɤ/ and /khá?/ in (183), except one difference that /khráp/ is used by a male speaker. The speaker realizes that he is questioning his boss and this is challenging, so he needs to soften his utterance by adding a polite SLP /khráp/.

(184) Bob: Are you saying we shouldn't help our customers?

Dubbing:	cà?	bɔɔk	wâa	mây	hây	chûay	lûuk-kháa	**rɤ̌ɤ**	**khráp**
	will	tell	that	NEG	give	help	customer	*QP*	*SLP*

6.3.4.6 Pragmatic Particle + Pragmatic Particle + Sentence Level Particle (PP+PP+SLP)

In (185) from "Cars", three racers; including McQueen, Chick Hicks and the King, are very close at the finish line and the judges cannot decide who wins the race. After a while, the officials declare a tiebreaker race for three of them a week later in California. Bob Cutlass, one of the Piston Cup race announcers, is very excited and exclaims this race is unbelievable. The particle /lɤɤy/, though, is put far apart from the superlative adjective /lɯǎ-chɯǎ-thîi-sùt/ or 'the most unbelievable', emphasizes the extreme feeling of the speaker to the incident. Its function differs from /lɤɤy/ in (180) which shows the speaker's strong desire to start the action. The particle /làʔ/ here is a variant of /lɛ̀ʔ/ which indicates the focused issue of the preceding opinion of the speaker. Additionally, SLP /khráp/ is used to show the speaker's politeness to the audience in the stadium.

(185) Bob: The most spectacular, amazing, unequivocally unbelievable ending in
               the history of the world!

Dubbing:	*pen*	*kaan-khâw*	*sên*	*chay*	*thîi*	*lɯǎ-chɯâ*	*thîi-sùt*
	be	entry	line	victory	that	unbelievable	most
	nay	*prà-wàt-sàat*	*lôok*	*rót-khɛ̀ŋ*	*lɤɤy*	*làʔ*	*khráp*
	in	history	world	racing car	PP	PP	SLP

McQueen is immediately smitten by Sally when he first meets her in the court of Radiator Springs. He does not realize that she is the town's attorney who soon after that persuades Doc to punish him. McQueen flirts with her and asks her out for dinner. That consequently, makes her very embarrassed and she stutters as she does not expect to be courted in public. McQueen is so self-confident and misunderstands that Sally's reaction shows that his appearance fascinates her so much that she feels dizzy due to a strong crush on him. In (186), he talks to Sally with his flirtatious manners after he mentions that other girls also have the same kind of reaction when seeing him. The word /wǐw/ means dizziness and nearly unconsciousness. In this situation, it conveys a sense of teasing to Sally who is totally stunned. The particle combinations of /làʔ/ and /sìʔ/ have the same function as in (175). That is to indicate the speaker's subjective conclusion about the addressee's feeling towards him by /làʔ/ and to show his confirmation of such opinion by the particle /sìʔ/. The medium formal SLP /cáʔ/ which is normally used between close interlocutors to show intimacy is also lengthened to /cáa/ to show that the speaker teases the addressee who he never knew before but who has a crush on him.

(186) McQueen: Oh, I'm sorry. Did I scare you?

Dubbing:	*ʔôo*	*thôot-thii*	*wǐw*	*làʔ*	*sìʔ*	*cáa*
	Intj	excuse me	giddy	PP	PP	SLP

6.3.4.7 Pragmatic Particle + Sentence-Level Particle + Question Particle (PP + SLP + QP)

After the 'sky falling' incident, Chicken Little is considered a 'crazy chicken'. Most people gossip about him and try to avoid him. His father prefers him to live quietly and join school activities which do not make him stand out to the public. He suggests a chess team, a glee club or even collecting stamps. In contrast, Chicken Little would like to do something great which can salvage his reputation so his father does not think he is a loser anymore. He then tells his father that he will join the baseball team where his father was a school baseball star before. His father is astonished and asks if his son is certain about this plan and why it has to be baseball. In (187), Chicken Little tries to rationalize his decision, though soon afterwards, his father warns him not to get his hopes too high, he then tells his father it was just a joke. The particle /là?/ has the same function as in (181) and in (182). In this regard, it manifests the speaker's need to know why his father doubts his ability to be a baseball player. The SLP /há?/ is used to show politeness between intimate interlocutors in this case, between a father and his son. The QP /chây-máa/ is adapted from a positive particle /chây/ or 'yes' and /máa/ which is a variant of QP /mǎy/. Therefore, this adapted QP functions as a question tag. In this context, the speaker not only shows his opinion of the addressee but also asks for some sympathy for his plan of being a baseball player.

(187) Dad: Really, son? Baseball! Are you sure?

      Dubbing: *ciŋ   rɤ̌ɤ   lûuk   cà?   lên   bées-bɔn   nɛ̂æ-cay   rɤ̌ɤ*

                really   QP   2Sg   will   play   baseball   sure   QP

      Chicken Little: Oh, yeah, yeah, I mean, you know, hey, why not, right?

      Dubbing: *?ɔ̌ɔ   nɛ̂æ   há?   nɛ̂æ   tham-may   cà?   mây   dâay*

                Intj   sure   SLP   sure   why   will   NEG   able

                là?   há?   chây-máa

                PP   SLP   QP

6.3.4.8 Pragmatic Particle + Question Particle + Sentence-Level Particle (PP + QP + SLP)

In "The Incredibles", the plane Helen flies to help her husband who is shot by Syndrome. She realizes her husband is in trouble and wants to rescue him. So she orders the children to wait for her in the cave, lest the opponents find them. It is the first time she allows them to use their superhero power. In (188), her son, Dash, is wondering about his mother's order as he has been told not to use his superhero power of speed. The particle /lɤ̌ɤy/ has a similar function to /lɤ̌ɤy/ in (185) because it emphasizes the extreme feeling of the speaker about the order he has just received, which is totally contrary to what he was previously told. The QP /rɤ̌ɤ/ is used to ask

for confirmation of the preceding utterance. And as the speaker is a young boy, he has to be polite and respect his mother, so the SLP /khráp/ is used to end up here.

(188) Dash: As fast as I can?

Dubbing: *rew   thîi-sùt   lɤɤy   rɤ̌ɤ   khráp*

            fast   most   PP   QP   SLP

6.3.4.9 Question Particle + Sentence-Level Particle + Pragmatic Particle (QP + SLP + PP)

Every time that Mr. Incredible rescues people from villains, there are costly financial burdens on the government. These include paying to keep relevant people quiet, to erase memories, reimbursing the damages, and also relocating his family. Near the end of the story, Syndrome tries to abduct the youngest child of the Incredibles, Jack-Jack, but the family comes to help the baby in time. While Elastigirl is gliding down to the ground, holding her baby in her arms, Mr. Incredible throws the car into the sky to crash into Syndrome's jet and kills him. The jet explodes and falls down onto them, but everyone is safe due to Violet's forcefield that protects them from the explosion. Dash then asks if they have to relocate again. The question is unanswered as their house is totally blasted and it is understood that the family inevitably needs to move house again. The QP /máy/ and the particle /nîa/ in (189) show the speaker's simultaneous doubt and surprise about the situation. The SLP /khráp/ is used to show politeness as the speaker says this utterance to their parents.

(189) Dash: Does this mean we have to move again?

Dubbing: *nîi   tôŋ   yáay   bâan   ʔìik   máy   khráp   niâ*

            this   must move house again QP   SLP   PP

6.3.4.10 Pragmatic Particle + Pragmatic Particle + Complement (PP + PP + Comp)

In "Brother Bear", Kenai is transformed into a bear by Sitka. He is hit on the head while falling down from the mountain and knocked unconscious. Next morning, Tanana, the tribal shaman woman, finds him in the forest and can recognize him though he is in a bear form. She greets him and without asking, humorously guesses that the bump on his head may be caused by his naughtiness in playing on the log. The particle /lɤɤy/ more intensely emphasizes the utterance, while the particle /sìʔ/ shows the speaker's authoritative confirmation of her conclusion. The word /thâa/ is a short form of /thâa-thaaŋ/ or 'likely to' and it shows the speaker's assumption from the situation. Accordingly, this particle combination is a conjecture of the speaker due to personal assumption.

(190) Tanana: Whoo, that's quite a bump you've got there. That must've been one heck of a ride down those rapids, huh?

Dubbing:	*wúu-hûu*	*.hŭa*	*câw*	*noo*	*lûuk*	*bɤ̂ɤ-rɤ̂m*	*lɤɤy*	(
	Intj	head	POSS-3Sg	bump	ball	hugh	PP	
	khoŋ	*sîŋ*	*lôŋ-kɛ̀ɛŋ*	*rew cĭi*	*lɤɤy*	*sî?*	*thâa*	(sigh)
	maybe	race	cruising log	speedy	PP	PP	Comp	

In "Cars", after McQueen repaves the road to some extent, he has a flat tire. Luigi, who is the tire shop owner, then offers him a good deal. In (191), the particle /lɤɤy/ is used to emphasize 'such amount' of the tires offered as it is put immediately after the quantity of the object mentioned. The particle /là?/ here is a variant of /lɛ̀?/ which indicates the focus of the speaker; that is the giveaway of three tires if the addressee buys only one tire. The complement /?âw/ is an interjection which has no meaning (crossrefer to Chapter 7, section 7.4.1) but shows the speaker's thrill or extreme feeling of pleasure or liveliness. In this case, the speaker is thrilled of his own feeling of generosity to do the offer. This exclamation may vary in pronunciation; such as /?ǎaw/ or /?â/, depending on the intensity of the emotion at the moment of speaking.

(191) Luigi: OK. Luigi make you a new deal. You buy one tire, I give you three (for free!

Dubbing:	*?oo-khee*	*lui-cì*	*cay-pâm*	*lót-lɛ̀k*	*naay*	*sɯ́ɯ*	*sên*	*nuŋ*
	ok	Luigi	liberal	discount	2Sg	buy	CLS	one
	lui-cì	*thɛ̆ɛm*	*sǎam*	*sên*	*lɤɤy*	*là?*	*?âw*	
	Luigi	giveaway	three	CLS	PP	PP	Comp	

6.3.4.11 Pragmatic Particle + Complement + Question Particle (PP + Comp + QP)

After the tractor-tipping game, Mater shows McQueen his backward-driving technique and also teases McQueen that he has fallen in love with Sally. After Mater separates from McQueen, Sally comes to talk with him. She overhears what he said to Mater but is too embarrassed to mention it. She then asks him if his promise to give Mater a helicopter ride is true. He agrees and asks if she agrees that Mater is very excited about this. The particle /ná?/ addresses the speaker's opinion on the excitement of the person mentioned. The complement /wâa/ means 'speak, talk or say'. It is followed by a QP /máy/; as a result, the combination of /wâa-máy/ signals the speaker's coaxing to the (addressee to agree.

(192) McQueen: Oh, yeah. Yeah, he got a kick out of that, didn't he?

Dubbing:	*?ɔ̆ɔ*	*chây*	*chây*	*ná?*	,	*kháw*	*tɯ̀ɯun-tên*	*kàp*	*rɯâŋ*	*níi*
	Intj	yes	yes	PP		3Sg	excited	with	matter	this
	mâak	*ná?*	*wâa*	*máy*						
	a lot	PP	Comp	QP						

6.3.4.12 Pragmatic Particle + Complement + Pragmatic Particle (PP + Comp + PP)

Fortuitously, McQueen gets into Doc's dusty garage and figures out that Doc is actually the legendary Hudson Hornet who won three Piston Cups, the historic record of most wins in a single season. He is very thrilled and announces the news to everyone. Nobody believes him and they suspect he is sick. Ramone, a Chevrolet paint and body art shop owner, then suggests McQueen needs a new coat of poly, like a medication for human beings. In (193), the particle combination between /sá?/ and /lǽæw/ emphasizes the time to take action. The particle /sá?/ is used to encourage the addressee to complete an action while /lǽæw/ signals that the critical point has been reached as the addressee is now sick. Another complement /nɔ̀y/ or 'a little bit' gives a sense of less solemnity to the utterance to make this suggestion sounds milder.

(193) Ramone: He needs a new coat of poly for sure!

Dubbing:	bæ̀æp-níi	tɔ̂ɔŋ	khlɯâp	phoo-lîi	sá?	nɔ̀y	lǽæw
	this	must	laminate	poly	PP	Comp	PP

On the way to school, Chicken Little and his father see a billboard advertising a coming movie 'Crazy Little Chicken' and his father acts very upset because it seems people never forget the falling sky incident when his son made a mistake. He grumbles to his son, asking when people will forget it. The particle combination /sá?-thii/ in (194) has a similar function as /sá?-lǽæw/ in (193), that is, people should have forgotten it, and now, it is the time to forget that incident. The particle /ná?/, put immediately after the combination of /sá?/ and /thii/, emphasizes intense emotion of annoyance or anger of the speaker.

(194) Buck: (sigh) When will everybody forget your big mistake?

Dubbing:	mɯâ-rày	khon	cà?	lɯɯm	rɯâŋ	ŕ̌r	khɔ̌ɔŋ	lûuk
	when	people	will	forget	matter	clumsy	of	2Sg

sá?	thii	ná?
PP	Comp	PP

In (195), during the mission to help Mr. Incredible, Elastigirl borrows a friend's jet to rescue her husband, as she believes he is in danger. She asks her children, Violet and Dash, to stay home and take care of their youngest brother, Jack-Jack. The children ask another girl, Kari, to be their brother's sitter instead and sneak on the plane. When their mother finds they are on board and becomes angry, Violet makes an excuse that it is not her fault as she just followed Dash who ran away onto the plane. The particle combination /sá?-nɔ̀y/ shares the same function as in (193) and (194) to emphasize the complete negation. The particle /ná?/ shows the speaker's assertion to let her mother consider that she is not wrong.

(195) Violet: It's not my fault!

Dubbing: *nǔu*   *mây*   *phìt*   ***sáʔ***   *nɔ̀y*   *náʔ*

                1Sg   NEG   wrong   PP   Comp   PP

6.3.4.13 Pragmatic Particle + Complement + Complement + Question Particle (PP + Comp + Comp + QP)

In "Cars", Fillmore, a Volkswagen microbus and an owner of an organic fuel shop, plays a revilee and hoists the US flag each morning. Sarge, a veteran Jeep and an army surplus store owner, shouts at him to turn off the tune as it is irritating to the next-door neighbors like him. Though being shouted at, Fillmore never gets angry, but asks Sarge to respect this as it is the classic rendering of Jimi Hendrix. In (196), /sáʔ/ which shows the speaker's peremptory command to the addressee is softened by a complement /dâay/ or 'able/possible' and a QP /máy/ that give a sense of request. Without the complement and the QP, the utterance sounds more rigid. The complement /thii/ which means 'time (occasion)', in this case, refers to 'this time'. Peyasantiwong (1981:220) discusses how the particles /sìǎ/ or its fused form, /sáʔ/, and /thii/ are often used together to signal the time to take action. All in all, the particle combination of /sáʔ-thii-dâay-máy/ is not as a strong command as it sounds. In (196), the particle combination of /sáʔ/ and /thii/ emphasizes the time to take action, similar to /sáʔ-lɛ́ɛw/ in (193).

(196) Sarge: Will you turn that disrespectful junk off?

Dubbing: *pìt*   *ʔây*   *phleeŋ*   *thîi*   *khàat*   *khwaam-khaw-róp*   *nân*

                turn off   title   song   that   lack   respect   that

                sáʔ   *thii*   *dâay*   *máy*

                PP   Comp   Comp   QP

6.3.4.14 Pragmatic Particle + Complement + Complement + Question Particle + Pragmatic Particle (PP + Comp + Comp + QP + PP)

(197) Abby: We are under attack! Will you two stop messing around and deal with the problem?

Dubbing: *raw*   *doon*   *coom-tii*   *yùu*   *náʔ* , *sɔ̌ɔŋ-khon*   *lɤ̂ɤk*   *yúɯɯ*,

                1Pl   PASS   attack   PROG   PP   both   stop   prolong

                lɛ́ɛw   *kɛ̂ɛ*   *pan-hǎa*   ***sáʔ***   *thii*   *dâay*   *máy*   *niâ*

                then   solve   problem   PP   Comp   Comp   QP   PP

In "Chicken Little", Oakey Oaks Town is chaotic under alien attack. Everyone tries to escape, except Chicken Little who wants to return Kirby, the alien leader's son, to his parents. He then argues with his father in the cinema where they are hiding because

Buck wants to save him by pulling him out from the scene. Consequently, Abby interrupts them to stop arguing. The particle combination /sáʔ-thii-dâay-máy niâ/ has a similar function as in (196) since the speaker commands the addressees to stop arguing with each other but has to soften the tone down not to be too aggressive as one of the addressees is her friend's father. The particle /niâ/ shows the speaker's comment on the recent incident which is interpretable into two ways; one is the current argument between two addressees and the other is the awareness of the alien attack.

6.4 Summary

In this section, I will present and discuss summary tables that show the frequency of usage of SLPs, and PPs, as well as possible combinations and sequences of these particles, QPs and Complement markers.

Table 6.5: Summary table of frequency of usage of Sentence-Level Particles in Thai

	Sentence-Level Particles	Brother Bear		Chicken Little		The Wild		The Incredibles		Cars		Total
		Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	
1.	High formality											
	/khráp/, /kháp/, /khráap/, /khɔ̌ɔ-ráp/	0	0	51	37	41	27	16	45	52	64	333
	/khàʔ/, /khâʔ/, /khâa/, and /kháʔ/	0	0	8	8	1	0	35	76	14	33	175
2	Mid formality (1)											
	/hàʔ/, /hâʔ/, /háʔ/, /hâa/, and /háa/	3	0	44	26	17	8	11	10	4	1	124
3.	Mid formality (2)											
	/câʔ/, /cáʔ/, /câa/, /căa/, and /khăa/	11	3	3	3	5	2	9	28	16	14	94
4.	Low formality											
	/wàʔ/, /wáʔ/, /wɤ́y/, /wóoy/, /fáʔ/, /fɤ́y/, /yàʔ/, and /yáʔ/	0	0	3	3	4	5	3	5	7	5	35
	Total	14	3	109	77	68	42	74	164	93	117	761

There are two hypotheses for SLPs usage which I would like to discuss here.

1) Are SLPs used less in subtitling script than in dubbing script due to the constraint of limited keystrokes in one line and a period of time shown on screen?

2) Which level of SLPs is used the most in the translation scripts in films for young viewers ?

From Table 6.5, we can see that the first hypothesis is right in three films; "Brother Bear", "Chicken Little" and "The Wild". Many function words and the sentence particles are omitted in the subtitling version.

The results are different in the other two films. In "The Incredibles", the dubbing and subtitling scripts are very different because they were translated by two different translators. As a result, it is difficult to compare these because of the different styles of language usage of each translator, but the subtitling script uses far more SLPs than the dubbing script. A lot of high formality SLPs are used due to the interactions of the characters in the film with different social levels. In "Cars", where both versions were translated by the same translator, the content of the scripts is mostly similar, but the translator made a lot of changes in language style between the two versions. Here again, there are more SLPs in the subtitled version.

Since all films in this research are cartoons for children viewers released in the cinemas, the level of politeness is considerable. There are fewer low formality SLPs, which are not very polite. More usage of high formality SLPs, where the characters interact with the seniors or unfamiliar people, and some use of mid formality SLPs are both found.

Overall, two-third of the SLPs are high formality, 28.6% are mid formality and only 4.5% are low formality.

Table 6.6: Summary table of frequency of usage of Pragmatic Particles in Thai

Pragmatic Particles	Brother Bear		Chicken Little		The Wild		The Incredibles		Cars		Total
	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	Dub	Sub	
1. General Particles (GP)											
1.1 /náʔ/, /nàʔ/, /ʔà/, /naa/, /nàa/, /nâa/, and /náa/	67	97	162	104	203	158	200	155	405	320	1871
1.2 /sìʔ/, /síʔ/, /sîi/, /sêe/, /dîʔ/, and /dêʔ/	69	34	51	40	58	56	56	49	75	68	556
1.3 /lɤɤy/	47	37	50	37	66	60	96	44	153	177	767
1.4 /chiaw/, /thii-diaw/, /ciaw/, and /thiaw/	0	2	1	0	1	0	4	0	1	3	12
1.5 /sáʔ/, /siǎ/, /siá/, /sàk/, and /sàk-kàʔ/	12	7	20	20	20	21	34	24	31	30	219
1.6 /hǽʔ/	5	1	0	0	1	1	1	0	2	0	11
2. Information-Oriented Particles (IOP)											
2.1 /lâw/, /làʔ/, and /ʔà/	9	13	15	10	19	14	26	24	23	16	169
2.2 /lɛ̀ʔ/ and /làʔ/	5	13	10	10	24	22	44	9	34	27	198
2.3 /lɛ́ɛw/, /làʔ/, /láʔ/, and /ʔà/	102	74	139	102	162	140	170	130	239	232	1490
2.4 /rɔ̀k/, /rɔ́k/, /lɔ̀k/, and /dɔɔk/	8	6	9	7	14	11	39	11	12	18	135
2.5 /nîi/, /nià/, /niâ/, and /nìʔ/	15	6	21	14	27	23	79	25	56	39	305
2.6 /nɛ̀/	0	0	1	1	4	1	2	0	2	0	11
2.7 /ŋay/, /yaŋŋay/, and /yàaŋ-ray/	39	29	31	23	39	38	73	45	54	60	431
2.8 /maŋ/, /máŋ/, /la-maŋ/, /la-máŋ/, and /kra-maŋ/	1	3	0	0	0	0	5	2	3	5	19
3. Action-Oriented Particles (AOP)											
3.1 /thɤ̀ʔ/, /hɤ̀ʔ/, /thɤ́ɤ/, /hɤ́ɤ/, and /thɤɤt/	3	11	9	11	12	10	12	9	34	9	120
Total	382	333	519	379	650	555	841	527	1124	1004	6314

From Table 6.6, three most frequently used PPs are /náʔ/, /lɛ́ɛw/, and /lɤɤy/ and all of their variants. /náʔ/ represents 29.7% of all PPs, /lɛ́ɛw/ has 23.6%, and /lɤɤy/ comprises 12.2%.

The particle /náʔ/ and its variants are used the most in every film because of their versatility. Their functions include persuading, requesting, forcing, demanding, and so on. Since the particles themselves sound neutral, the context then helps identify its function in each situation (detail previously discussed in this chapter in 6.3.2.1.1). Additionally, /náʔ/ and its variants can occur more than once in an utterance and appear in nearly every utterance. Examples of possible particle combinations are shown in Table 6.7 and its discussion.

The second most frequent particles are completion of an action, the speaker's assessment of essentiality of an action, a conclusive point that has been reached and so on (for more detail see 6.3.2.2.3.)

The third in frequency is the particle /lɤɤy/, as it can appear in both positive and negative constructions. It is used to emphasize a statement, command or negation. Details of this particle were already discussed in 6.3.2.1.3.

The frequency of PP usage depends on many factors such as the storyline, the background information of the event/incident or of the interlocutors, the relationship of the interlocutors, their emotions during the interactions, an individual's style of language usage, the context and the situation. The variants of reduced forms might be differently chosen to suit each dialogue, each character, or each situation. Although Cooke said that sentence particles are one of the most baffling areas in Thai language, it is not a problem at all for the native Thais who can use them naturally and automatically. It might be difficult to be clear-cut whether it is possible to use a particular particle in any position in an utterance.

Overall, the PPs are much more frequently used (6,310 instances) as compared to SLPs (761 instances). Interestingly, the PPs are more frequently used in dubbing scripts than in subtitling scripts. QPs are not summarised as they are less frequent in the data.

Table 6.7: Summary table of possible combinations and sequences of sentence particles in Thai

PP	PP	PP	PP	COMP	PP	QP	SLP	COMP	QP	PP	SLP	PP	QP
sáʔ	lɤ́ɤy	làʔ	sìʔ	ʔâw	niâ	rúʉplàaw	kháʔ	dâay	rúʉplàaw	niâ	kháʔ	niâ	rúʉplàaw
siǎ	lǽæw	nàʔ	náʔ	thii	náʔ	châymáy	khráp		châymáy	ʔà	khráp		châymáy
		náʔ	niâ	nòy	lǽæw	rɤ̌ɤ	háʔ		rɤ̌ɤ	làʔ	háʔ		rɤ̌ɤ
		thiidiaw/chiaw	maŋ/ máŋ/ kramaŋ	wâa	maŋ/máŋ/ kramaŋ	máy	câʔ		máy		câʔ		máy
		læ̀ʔ	læ̀ʔ	thîi	làʔ	etc	wáʔ		etc		wáʔ		etc
							etc				etc		

Table 6.7 summarizes the particle combinations that occur in the data.

Possible particle combinations from Table 6.7

1. sáʔ-lɤɤy
2. sáʔ-lɤɤy-làʔ
3. sáʔ-lɤɤy-làʔ-sìʔ
4. sáʔ-lɤɤy-làʔ-sìʔ-ʔâw
5. sáʔ-lɤɤy-làʔ-sìʔ-thâa
6. sáʔ-lɤɤy-làʔ-sìʔ-niâ
7. sáʔ-lɤɤy-làʔ-maŋ
8. sáʔ-lɤɤy-nàʔ-náʔ
9. sáʔ-lɤɤy-náʔ-niâ
10. sáʔ-lɤɤy-náʔ-niâ-náʔ
11. sáʔ-lɤɤy-læ̀ʔ
12. sáʔ-lɤɤy-thiidiaw
13. sáʔ-lɤɤy-thiidiaw-chiaw
14. sáʔ-lɤɤy-thiidiaw-chiaw-làʔ
15. sáʔ-lɤɤy-thiidiaw-chiaw-làʔ-niâ
16. sáʔ-lɤɤy-thiidiaw-chiaw-làʔ-náʔ
17. sáʔ-lɤɤy-thiidiaw-chiaw-làʔ-maŋ
18. sáʔ-lɤɤy-thiidiaw-chiaw-læ̀ʔ
19. sáʔ-nɔ̀y-náʔ
20. sáʔ-nɔ̀y-niâ
21. sáʔ-nɔ̀y-làʔ
22. sáʔ-nɔ̀y-lǽæw
23. sáʔ-nɔ̀y-lǽæw-làʔ
24. sáʔ-nɔ̀y-lǽæw-làʔ-niâ
25. sáʔ-nɔ̀y-lǽæw-làʔ-maŋ-niâ
26. sáʔ-nɔ̀y-lǽæw-læ̀ʔ
27. sáʔ-lǽæw
28. sáʔ-lǽæw-làʔ
29. sáʔ-lǽæw-làʔ-náʔ
30. sáʔ-lǽæw-làʔ-niâ
31. sáʔ-lǽæw-làʔ-maŋ-niâ
32. sáʔ-lǽæw-læ̀ʔ
33. sáʔ-thii-náʔ
34. sáʔ-thii-niâ
35. sáʔ-thii-làʔ
36. sáʔ-thii-lǽæw
37. sáʔ-thii-lǽæw-làʔ
38. sáʔ-thii-lǽæw-làʔ-niâ
39. sáʔ-thii-lǽæw-làʔ-maŋ-niâ
40. sáʔ-thii-lǽæw-læ̀ʔ
41. náʔ-wâa-máy
42. náʔ-wâa-rɯ́ɯplàaw
43. náʔ-wâa-máy
44. náʔ-wâa-ŋay
45. dây-ŋay
46. dây-ŋay-niâ
47. dây-ŋay-náʔ
48. dây-ŋay-náʔ-niâ
49. dây-ŋay-làʔ
50. dây-ŋay-làʔ-niâ
51. dây-ŋay-ʔà
52. dây-ŋay-ʔà-niâ

and many more

Table 6.7 and the above examples of possible particle combinations indicate how Pragmatic Particles combine together with other Pragmatic Particles and/or Complements (COMP). There are many more possible combinations than the proposed examples above. They can occur with Question Particles (QPs) for a question, and Sentence-Level Particles (SLPs) for degree of politeness.

The following examples can give an overview picture of the way to adjust the particle combination to a particular situation.

(198) I really like this dress. Is it possible to buy it now?

nǔu	*chɔ̂ɔp*	*krà-prooŋ*	*tua*	*níi*	*caŋ*	,	*nǔu*	*súɯ*	***lɤɤy***	***náʔ***	***dâay***	***máy***	***kháʔ***
1Sg	like	dress	CLS	this	very		1Sg	buy	PP	PP	able	QP	SLP

In (198), a young lady goes out shopping with her mother. She might use the particle combinations in item number 9, sáʔ-lɤɤy-náʔ-niâ, but uses them in her utterance to ask permission from her mom and also show her politeness. The girl tells her mother that she is very fond of the dress. She then asks if she can buy it. In this sentence, /lɤɤy/ is used to emphasize the action of buying, that she wants to buy it without delay. In this case, the meaning of the PP /lɤɤy/ (see 6.3.2.1.3) is then equal to 'immediately'. The particle /náʔ/ (see 6.3.2.1.1) intensifies the phrase /súɯ lɤɤy/, the girl's strong desire to buy the dress straight away. However, she is polite enough to end up with a question which is an indirect request to her mother if she is able to buy it, and also a polite particle /khá/ which has the high tone in this question.

(199) Why don't you call if you cannot come? How could you do this to me? I've lost a lot, you know.

maa	*mây*	*dâay*	*tham-may*	*mây*	*thoo*	*maa*	*bɔ̀ɔk*	,
come	NEG	able	why	NEG	call	come	tell	

tham	*yàŋ-ŋíi*	***dâay***	***ŋay***	***làʔ***	***háʔ***	***niâ***	***chây-máy***	,
do	like this	able	QP	PP	SLP	PP	QP	

ŋaan	*níi*	*phîi*	*siǎ-hǎay*	*náʔ*
event	this	1Sg	damaged	PP

In (199), the particle combinations seen in (50), dây-ŋay-làʔ-niâ, has been adjusted. The speaker, who might be a male transvestite organizer, complains to a female model who has previously agreed to join his fashion show event. However, she has not come or called him. He is very upset. So when he meets her, he complains strongly to her about not calling when being unable to come and also says that she should not have done this to him because his business was damaged. The first part of the sentence, /tham-yàŋŋíi-dây-ŋay-làʔ-háʔ/, shows the speaker's asking for a reason why the listener has done this. The particle /làʔ/, a fused form of /lâw/ (see 6.3.2.2.1), in this case shows the speaker's surprise. He nearly ends the sentence with a polite SLP /háʔ/ which is mostly used by transvestites. The last part of the sentence consists of /niâ/ and /chây-máy/. The particle /niâ/ here (see 6.3.2.2.5) indicates the proximate topic which is concerning the question made, while the QP /chây-máy/ is used to ask for the listener's opinion about the question. In a way, this QP tends to encourage the listener to agree with what the speaker has proposed.

6.5 Conclusion

Sentence particles play a crucial role in film script translation, as they make the conversation more natural, expressive and lively, showing the feelings and emotions of each character presented. However, it is impossible to analyze the usage of each particle alone without context. The best example of this is the particle /làʔ/ which may be a variant of /lâw/, /lǽæw/ or /lèʔ/. How do the interlocutors understand which particle it represents? Only the context can help judge which particle it is, as each particle has its own function in an utterance. For example, in (155) we know that the particle /làʔ/ is a reduced form of /lǽæw/ as the context shows the speaker's need to end the conversation and depart. This is different from /lâw/, showing a shift of focus, speaker's surprise, annoyance or irritation, and /lèʔ/, showing the sole alternative. Effective choice of particle usage has a strong effect on the meaning, emotions and enjoyment of watching a film.

Chapter 7
Interjections and other exclamatory expressions

7.1 Introduction

A film is not just a kind of artistic work produced to narrate a story, but it is another form of instrument to portray human thoughts and behavior, culture, society, a way of life and problems, and a lot more. Although the characters are sometimes non-human, the story is presented through human eyes or perspectives. As a result, the interaction between the characters, including their reactions to the situations, is reflected in the natural language used. Interjections and some other exclamatory expressions are devices showing the 'naturalness' of human interaction. I would like to clarify the terms of this chapter's title before analyzing the data to avoid misunderstanding of some concepts between the source language and the receptor language. My analysis is based on the English original scripts, but the same categories apply in Thai.

7.2 Background of Thai Interjections and Exclamations

'อุทาน' /ʔù-thaan/, in Thai, is a part of speech that covers the concepts of both interjections and exclamations from a linguistic perspective. /ùʔ-thaan/ can be a word, a phrase or even a sentence. Thai people use these terms to express their feelings and emotions in different situations. However, there are also some other functions of /ʔù-thaan/ which are not relevant to emotional expression As a result, I will not include all parts of the Thai category of /ʔù-thaan/ in this research, I briefly exemplify them below.

In Thai, there are two main types of 'อุทาน' /ʔù-thaan/ which include 'อุทานบอกอาการ' /ʔù-thaan-bɔ̀ɔk-ʔaa-kaan/ or an interjection that indicates reactions and 'อุทานเสริมบท' /ʔù-thaan-sɤ̌ɤm-bòt/ or an interjection that elaborates the content. The prior category is described and exemplified in this chapter, while the latter one, which Juntanamalaga et al. (1992: 293) refer to as 'interjective particle', is excluded from this research as they are mostly used in poetry; such as the words like /hɤ̌ɤy/, /hæ̀æ/, /læ̀æ-naa/, /ʔaa/, /ʔɤ̌ɤy/ and so on, and do not clearly indicate any specific emotions of the speaker. In addition, /ʔù-thaan-sɤ̌ɤm-bòt/ may refer to doublets or 'two near synonymous words or phrases occurring as a unit' (Larson 1998: 172). For example, the word 'เสื่อสาด' /sɯ̀a-sàat/ consists of two words; /sɯ̀a/ or 'a mat' and /sàat/, a Thai dialectal form also meaning 'mat'. Another example is a unit of words 'วัดวาอาราม' /wát-waa-ʔaa-raam/. It consists of three synonymous words; /wát/, /waa/, and /ʔaa-raam/ which all mean 'temple'. While

the words /wát/ and /ʔaa-raam/ can be used alone, the word /waa/, which is an archaic word, cannot stand alone, like the word /sàat/ in the unit /sɯà-sàat/. Its function is to call the same thing in a 'fancy' way with alliteration or rhyme, I do not include this subtype of Thai /ʔù-thaan/ in this research.

The table below shows some of the Thai interjections that a speaker may exclaim in various situations.

Table 7.1: Thai interjections and their emotional expression meanings [adapted from Kanjanawan and Uppakitsilapasarn (cited in Trakulkittipaisal: 1998: 22-24), Thonglor (2007: 260-261), Panthumetha, Nakhatap and Warotesikhadit (cited in Yaisomanang: 2002: 19-20)]

Emotional expressions	Interjections in Thai
Feel very irritated, unsatisfied, disappointed, angry	/chíʔ/, /chíʔ-chíʔ/, /cháʔ/, /chíʔ-cháʔ/, /chɤ́ʔ/, /hɤ́ʔ/, /húʔ/, /duu-dǔu/, /mèe/, /mèe-mèe/, /ʔù-mèe/, /hée/, /hɤ́y/, /thôo/, /pàt-thôo/
Feel sad, sympathetic, pitiful, self-pitiful	/thôo/, /thǒo/, /thôo-ɤ̌ɤy/, /phút-thôo/, /phú-thôo-ɤ̌ɤy/, /ʔà-níc-caa/, /ʔà-níc-caŋ/
Be puzzled, suspicious, confused, startled, scared, stunned, surprised	/ʔá/, /ʔé/, /ʔó/, /ʔú/, /háʔ/, /háa/, /ʔěe/, /ʔɤ̌ɤ/, /ʔóoy/, /ʔúy/, /ʔee/, /ʔoo/, /wúy/, /wáay/, /táay/, /ʔây-yǎa/, /ʔóoy-yǒo/, /ʔúy-táay-taay/, /ʔúy-taay/, /mɛ̌æ/, /kríit/, /ʔáak/, /chá-uy/, /ʔâaw/, /wɤ̌ɤ/
Be unsatisfied, opposed, forbid or make stop	/háʔ/, /háa/
Feel very unsatisfied, vengeful, furious	/báʔ/, /ʔù-báʔ/, /wá/, /hûm/, /húʔ/
Feel pain, frustrated or annoyed	/ʔooy/, /ʔóoy/, /ʔuuy/, /ʔúy/, /ʔúy-nàʔ/
Feel hopeless or discouraged	/waa/, /wáa/
Forbid, object, obstruct	/hɯ̂ɯ-hɯ̌ɯ/, /háy/, /háa/, /ʔǎay/
Contempt, mock or laugh at someone, make someone embarrassed	/ʔéw/, /híw/, /héw/, /chɤ́ʔ/, /hɤ́ʔ/, /cháʔ/, /nɔ̌ɔy/, /nɔ̌y-nɛ̂ʔ/
Acknowledge or respond to questions, understand something	/ʔɯɯ/, /hɯ̂ɯ/, /ʔɔ̂ɔ/, /ʔɔ̌ɔ/, /ʔɤɤ/, /ʔâw/
Abruptly recognize something	/ʔoo/, /ʔôo/
Feel relieved	/hɤɤ/, /hɤ̂ɤ/, /hɤɤy/
Be bashful, nervous	/ʔɤ̌ɤ/, /ʔâa/

(cont.)

Emotional expressions	Interjections in Thai
Be glad, happy, satisfied, surprised	/chay-yoo/, /ʔôo-hoo/, /ʔôo-hŏo/, /ʔôo-hoo-héʔ/, /ʔə́ɤ-hɤɤ/, /ʔə́ɤ-hɤ̌ɤ/, /ʔɯ̂ɯɯ-hɯɯɯ/, /ʔɯ̂ɯɯ-hɯ̌ɯɯ/, /ʔúy/, /ʔǔy/, /mɛ̌ɛ/
Persuade, entreat, warn	/naa/, /nàʔ/, /náʔ/
Enquire, suspect	/hɯ̌ɯɯ/, /hɛ̌ɛ/, /hǎa/, /háʔ/, /háy/, /nɔ́ɔ/, /nɔ̌ɔ/
Call for attention or make someone aware	/hée/, /hɤ́y/, /wɤ́y/, /wóy/, /nɛ̀ʔ/, /nîi-nɛ̀ʔ/
Ponder or contemplate (used in poetry)	/nɔ̌ɔ/, /nǎa/, /nɤɤ/, /ʔɤ́ɤy/, /ʔɤ̌ɤy/, /ʔâa/, /ʔôo/

Kanjanawan (1988: 89 cited in Trakulkittipaisarn, 1998: 22) mentions that it may be difficult to make a clear cut conclusion that one particular interjection conveys a specific emotion. In fact, some individual interjections can convey a variety of feelings and emotions. Moreover, each person also has his/her own style of exclaiming. Sometimes only one interjection can clearly express the speaker's feeling at that moment, while in some other situations, we may need to consider the surrounding and relevant context and also the tone of voice of the speaker in order to understand the speaker's emotion. I strongly agree with her, but as some interjections in Thai like /nɔ̌ɔy/ or /nɔ̌y-nɛ̀ʔ/ can be used only to show the speaker's negative feeling like insult, ridicule or contempt to the listener. Conversely, /wáay/ can express both positive and negative feelings depending on the context. To clarify this, I exemplify these interjections with the following examples.

(200) ***nɔ̌y-nɛ̂ʔ*** *baŋ-àat maa cìip lûuk-sǎaw khâa , ʔây mǎa-wát*
       Intj   dare   come flirt daughter POSS-1Sg (title) stray dog
   How dare he flirt with my daughter, stray dog!

In (200), a father is angry when he learns that a man who is much inferior to his daughter dares to flirt with her. The interjection /nɔ̌y-nɛ̀ʔ/, which can equally be replaced by /nɔ̌ɔy/, shows the speaker's strong dissatisfaction and insult as the speaker believes his daughter is much superior, perhaps in terms of educational, financial or social status. The father is angered by the man's presumption. The title /ʔây/ for addressing a man or /ʔii/ for addressing a woman is considered very rude nowadays, though it was normal in the old days. In Thai, people compare a woman of high quality to 'ดอกฟ้า' /dɔ̀ɔk-fáa/, or a heavenly flower, and a man who is much inferior and does not deserve her to 'หมาวัด' /mǎa-wát/, or a stray dog deserted in the temple. This is a very strong insulting metaphor in Thai.

(201) ***wáay*** *khɔ̌ɔ-thôot khâʔ , mây than hěn*
     Intj   sorry   SLP   NEG in time notice
   Oh, I'm sorry I haven't noticed you!

In (201), a lady accidentally bumps into another lady because she is not aware that there is someone else walking past. The interjection /wáay/ shows that the speaker feels shocked or startled for the incident, but she immediately says sorry and explains that she did not notice the other party.

(202) **wáay** *suǎy* *caŋ* , *kam-laŋ* *yàak-dâay* *yùu* *phɔɔ-dii* *lɤ́ɤy*
　　　Intj　beautiful　much　PROG　　　want　　PROG　exactly　PP
　　　Wow, it's so beautiful! I would really like to have it so much!

The interjection /wáay/ in (202) shows that the speaker is surprised and extremely happy about receiving a present she really likes to have so much at that time.

/ʔù-thaan/ not only manifest the speaker's emotional expression, but it also reflects some characteristics of the one who exclaims; such as gender, age, social status and period of time. In above examples, /nɔ̌ɔy/ or /nɔ̌y-nɛ̂ʔ/ can be used by both genders while /wáay/ can be used by women or male transvestites. If a man exclaims with /wáay/, people tend to think that he is gay. So men may exclaim /hɤ́y/ or /ʔáak/ or some other interjections when they feel shocked or surprised.

As I previously mentioned, /ʔù-thaan/ in Thai also covers the concept of exclamation, I would like to describe it in more detail so that I can later compare it to interjections and exclamations in English.

It is normal that Thai people may use an interjection followed by an exclamation which may be a word, a phrase or a sentence. This exclamatory utterance may not literally mean the same as its form alone. Some examples are given below.

(203) *wáay* *taa-thěen* *tòk* *kà-day* or *wáay* *yaay-chii* *tòk* *náam*
　　　Intj　old monk　fall　ladder　　　Intj　old nun　fall　water
　　　Oh, the old monk fell off the ladder! or Oh, the old nun fell in the water!

or　*ʔúy* *mɛ̂ɛ* *ruâŋ* or *ʔúy* *mɛ̂ɛ* *tòk*
　　　Intj　mother　drop　　Intj　mother　fall
　　　Oh, mother fell!

These sentences in (203) do not really mean that an old monk is falling down from the ladder or a nun is falling into water or a mother of someone is dropping down, but it is an instinctive reaction of the speaker to use this idiom in response to a particular stimulus; such as when he/she feels startled. Some older speakers may exclaim some coarse language, taboo or sexual references when they are startled or tickled. These four sentences might sound funny for the young generation nowadays, as the usual speaker is likely to be a female or a male transvestite of an older age. Especially in the first and the

second examples, the speaker should be a middle-aged or older woman, as they sound very old-fashioned. It is also noticeable that only the pronouns /taa/ or 'maternal grandfather' from the word /taa-thěen/ and /yaay/ or 'maternal grandmother' from the word /yaay-chii/ which show a sense of 'elderliness' are used, while the pronouns /pùu/ or 'paternal grandfather' and /yâa/ or 'paternal grandmother' are never used in the exclamations (see also Kinship Terms, Chapter 5, section 5.3.2).

Due to the influx of western culture through media such as songs, films and so on, Thai teenagers generate their own pattern of language usage and also exclamations which they consider as 'contemporary' and not out-of-date like the traditional exclamations.

(204) *ʔôo phrá-câaw cɔ́ɔt , man yɔ̂ɔt mâak*
    oh   king   George   it   great   much
    Oh King George, it is very great!

or   *ʔôo phrá-câaw chuây kluây tɔ̂ɔt*
    oh   God   help   banana   fry
    Oh God, help fry banana!

I believe many people will smile when hearing some younger speakers uttering the above sentences. They have become popular and are widely used nowadays. It is believed that the first exclamation originated from a TV advertisement aired in Thailand selling an exercise machine. In one part of the advertisement, the female moderator admired the excellent result of this machine on the male demonstrator named George, and she exclaimed that 'Oh my God! George, it's wonderful'! As the advertisement needed to be translated and dubbed into Thai, the dubbing artist separated this sentence into two chunks; /ʔôo-phrá-câaw-cɔ́ɔt/ or 'Oh King George', and /man-yɔ̂ɔt-mâak/ or 'it is great'. The word /phrá-câaw/ can be a noun which means 'God' or be a title preceding the name of the king as in the old Thai belief that the king is reincarnated from Vishnu, a Hindu god.

The second example is more a joke by youngsters. When Thai people have heard bad news about someone or something, they may exclaim; /khun-phráʔ-chuây/ or 'May the goodness of the Lord Buddha comes to help me!' This exclamation is rather out-of-date and perhaps is adjusted in order to match better with an English exclamation; Oh, my God! In the phrase /kluây-tɔ̂ɔt/ or 'fried banana', in fact there is actually no semantic relation between the God and the fried banana, but only the rhyming between /chuây/ and /kluây/, which sounds funny among the youngsters.

7.3 Interjections and Exclamations in Linguistic Perspective

According to Crystal (1980: 188-189), an interjection is defined as a brief form, such as one syllable or word, used mostly as an exclamation or a part of an exclamation. It expresses an emotional response to other accompanying sentence, though not syntactically related. It also may include sounds which are not otherwise found in the language.

Wierzbicka (1992) clearly defines the concept of an interjection as a 'linguistic sign'. It expresses the speaker's current mental state

    (1) which can be used on its own

    (2) which expresses a specifiable meaning

    (3) which does not include other signs (with a specifiable meaning)

    (4) which is not homophonous with another lexical item that would be perceived as semantically related to it, and

    (5) which refers to the speaker's current mental state or mental act (for example 'I feel…..', 'I want…..', 'I think…..', 'I know…..).

<div align="right">(Wierzbicka, 1992: 164)</div>

She also mentioned that with the above characteristics of interjections, those like *gee, wow, oops or ha* are then different from 'exclamations' like *Good Lord!, Christ!* or *Hell!*

Ameka (1992: 105-106) refers to interjections as 'primary interjections' and exclamations as 'secondary interjections'. He explains that primary interjections are little words or non-words which can form an utterance by themselves, are not included in any other word classes, and can co-occur with other units. They may also lack vowels like *psst!* and *sh!* He comments that 'secondary interjections', which I indicate in my thesis as 'exclamations', are those words containing an independent semantic value but used to express a mental attitude or state and mental act. They may be mono-morphemic words like *Help!* or *Fire!,* multi-morphemic words like *Goddammit!,* and multi-word expressions like *Bloody hell!, Dear me!,* and so on.

Poggi (2009: 171) explains that the interjection is a 'holophrastic signal' which means it conveys information about a whole sentence. Not only the mental state of the speaker is conveyed, but also some form of action and information from the addressee or a third party is also sometimes requested at the same time. For example, 'Ouch!' means that 'I'm feeling pain.' and has a performative of information that relates to the speaker's unpleasant physical feeling, while 'Hey!' meaning 'I ask you to pay attention' is a requestive speech act to request the hearer to pay attention to the speaker.

The analysis of the data in this chapter is different from Chapter 6 on sentence particles as the latter refers to a linguistic component with no parallel counterpart in English, so I

analyze it according to categories of sentence particles in Thai. The analysis in this chapter is instead based on how the interjections and exclamations in English are represented in all scripts, in alphabetical order.

I also show both dubbing and subtitling scripts in this chapter, while I quote either dubbing or subtitling script in Chapter 6 on sentence particles. It seems the translators tend to use no sentence particles more often than omitting the interjections, and I found a lot of interesting interjections in both dubbing and subtitling scripts, so I decided to include both scripts in this analysis, though some interjections are absent in the subtitling script.

7.4 Interjections in English

7.4.1 Ah

Ah, one of the most frequently used interjections, is used to express both positive and negative feelings; such as understanding, satisfaction, pleasure, dislike, pain, surprise or the fact that one has noticed something.

From the data in all Thai scripts, this interjection is replaced by various interjections which include /ʔà/, /ʔá/, /ʔaa/, /ʔáa/, /ʔâa/, /ʔâaw/, /ʔà-hɤ́ʔ/, /ʔàa-háʔ/, /ʔɔ̂ɔ/, /ʔɔ́/, /ʔôw/, /ʔów/, /ʔooy/, /ʔóoy/, /ʔɤ̀ɤ/, /ʔɤ́y/, /thôo-ɤ́y/, /hăa/, /hûɯɯ/, /hɤ̂ɤ/, /hɤ̌ɤ/, /wɤ̌ɤ/, /yáa/, /ʔúp/. Among this group, only some interjections are defined as typical Thai interjections, /ʔâaw/, /ʔooy/, /ʔóoy/, /ʔɤ́y/, /thôo-ɤ́y/, and /wɤ̌ɤ/. The interjection /ʔɔ̂ɔ/ which means 'I understand or I just recognized it' and /ʔɤ̀ɤ/ which means 'I'm about to say something' or just to fill up time, are generally used in most languages, including English and Thai and are not typical Thai. Although some interjections in the rest of the list are more commonly used nowadays as the Thais adopt and adapt some of them, they do not sound typical Thai.

Before analyzing the data from the scripts, I would like to explain here the typical interjections mentioned above so that we can understand better the reasons the translators decide to use them in a particular situation.

1) **/ʔâaw/ or /ʔâw/**, an interjection of surprise or protest, is used when the speaker found what really happened or is happening is unexpected or different from what he/she expected.

(205) *ʔâaw , khit wâa càʔ pay duu năŋ sáʔ ʔiik*
     Intj suppose that will go see movie PP again
     Oh, I suppose you would have gone to the cinema!

The speaker is surprised when he arrives home and finds that his brother, who should have gone to the cinema, is still at home. In the above example, the speaker omits the first person pronoun.

2) /ʔooy/ and /ʔóoy/ are normally used to express the speaker's immediate physical pain. However, in some situations, they may convey the speaker's annoyance and loss of patience.

(206) *ʔóoy   muâ-rày càʔ pay pay sáʔ thii kɔ̂ɔ mây   rúu*
       Intj   when   will go go PP once then NEG   know

       ram-khaan càʔ yɛ̂ɛ   lɛ́ɛw
       annoyed   will sick   PP

       Ah, when are they leaving? I'm terribly annoyed now.

The speaker feels annoyed and would really like the people around to leave him alone. It seems he becomes aggressive and cannot tolerate it anymore, as he says he is terribly annoyed and sick.

3) /ʔɤ́y/ is an interjection to show what the speaker just said is mistaken or incorrect.

(207) *kháw pay chiaŋ-mày , ʔɤ́y chiaŋ-raay ,   mây-chây-rɤ̌ɤ*
        he   go   Chiengmai   Intj Chiengrai   QP (tag question)

       He has gone to Chiengmai, oh no, to Chiengrai, hasn't he?

The speaker meant to say Chiengrai at first but mistakenly says Chiengmai. The interjection /ʔɤ́y/ marks that the word or utterance in the front is incorrect.

4) /thôo-ɤ́y/, an interjection of dismay, disappointment, dislike, and pity. The word /thôo/ can be replaced by /phút-thôo/ or /pàt-thôo/ though the former one sounds more out-of-date and the latter one has some feeling of annoyance or dissatisfaction.

(208) *thôo-ɤ́y mây   nâa   dùan càak pay lɤɤy*
        Intj   NEG   should hurry leave go PP

       phɤ̂ŋ hěn   kan   yùu   làt-làt   thɛ́ɛ-thɛ́ɛ
        just see each other PROG   recently   really

What a pity! He should not have died this young. I just met him recently.

The speaker moans about a person who died too soon, perhaps at a very young age, and the speaker has just met him not long before the death.

5) /wɤ̌ɤ/ is normally seen in written form in comic books to describe the action of being surprised, scared or bewildered, like someone's jaw is dropping. It is nowadays frequently used in mass media as new generation slang in /ʔɔɔk-ʔaa-kaan-wɤ̌ɤ/ 'come out with wɤ̌ɤ'

to express the state of being surprised or perplexed. It is sometimes used as an interjection, but not very often.

(209) **wɤ̌ɤ** *raw* *mây* *khɤɤy* *rúu* *maa* *kɔ̀ɔn* *lɤɤy*
    Intj 1Sg NEG used to know come before PP

    ciŋ *ciŋ* *rɤ̌ɤ* *niâ*
    true true QP PP

    Oh, I didn't know about it before! Is it true?

The speaker feels very shocked about what he/she has just heard as he/she has never thought about it before and seems not to believe it as at the end, he/she asks if it is true.

From the script analysis, I found the translators mix both typical and non-typical Thai interjections in their translation. This depends on many relevant factors; such as in dubbing, the lip-synchronization to the pictures on the screen, the meaning of each interjection for the feeling in the scene and also the overall meaning of the interjection to that scene. Here are some examples from "The Wild" and "Cars".

(210) Driver: **Ah!** The garbage! It lives…**Ah**….
    Dubbing: **wɤ̌ɤ** *kɔɔŋ* *khà-yàʔ* *mii* *chii-wít* **ʔáa**
            Intj pile garbage have life Intj
    Subtitling: *khà-yàʔ* *man* *yaŋ* *mây* *taay*
            garbage 3Sg still NEG die

In (210) from "The Wild", on the way to rescue Ryan, Samson and friends accidentally fall into the garbage truck in New York City. When the truck driver pushes the button to crush the garbage in the truck without knowing that there are uninvited guests, the team is scared. Samson then solves the problem by throwing his friend, Larry, who is a snake, to the front of the truck to scare the driver. The driver feels scared and runs away. In the original script, both interjections show that the speaker is extremely shocked so he leaves the truck. In the dubbing script, the first interjection 'ah' is replaced by a Thai typical interjection showing the speaker's total surprise while another 'ah' is replaced by a phonetic equivalent interjection /ʔáa/. It may sound more interesting to have a high or rising tone interjection like /wɤ̌ɤ/ to arouse the audience's emotion in an exciting scene. In the subtitling script, there are no interjections, as is often the case.

(211) McQueen: **Ah**…Man! That's just great!
    Dubbing: **thôo-ɤ́y** *suay* *cha-mát* *lɤɤy*
            Intj bad luck much PP
    Subtitling: **thôo-ɤ́y** *hây* *taay* *sìʔ*
             Intj give die PP

In (211) from "Cars", McQueen is punished by being required to repave the town's road and he needs to work with Bessie, the tarmac-laying machine. Since McQueen is a very narcissistic and selfish race car at first, he feels unhappy about getting stuck in Radiator Springs, a remote deserted town. When Bessie stains him with some tar, he then feels very upset. From the original script, McQueen sarcastically says that it is great he gets stained. In the dubbing script, the translator chooses to interpret the real meaning of the original script. The interjection 'ah' is replaced by /thôo-ɤ́y/ to show the speaker's dissatisfaction and anger, followed with an utterance expressing his bad luck. To a certain extent, the word /suay/ is a taboo when talking about oneself or the one who is close to the speaker. A Thai superstitious belief is that this word is unwholesome and may bring bad luck. It is often heard in swearing or coarse argument. In the subtitles, after the interjection, the speaker exclaims /hây-taay-sìʔ/ or 'let me die' which is hyperbole showing his extreme intolerance of the situation.

7.4.2 Aha

Aha, an interjection used to show a sudden understanding or finding of something or express surprise or pleasure. I would like to discuss this later and also compare it to 'uh-huh' in comparable examples. As a result, 'aha' is explained below in the same section of 'uh-huh'.

7.4.3 Ahem

Ahem, an interjection used when one clears the throat or makes a little cough, can be used to attract attention that one is about to say something or to express slight embarrassment, doubt, warning, disapproval or enjoyment. In Thai, we exclaim /ʔà-hɛ̌m/ and call this action as 'กระแอม' /krà-ʔɛɛm/ or 'กระแอมกระไอ' /krà-ʔɛɛm-krà-ʔay/ in order to warn or make someone aware of something. It is sometimes used to show indirect disagreement. In my data, there is only one example from "Chicken Little" and it is replaced by /ʔà-há-hɛ̌m/ in the dubbing script and omitted in the subtitling script.

(212) Woolensworth: **Ahem**....Very well. Foxy Loxy.

      Dubbing: ***ʔà-há-hɛ̌m***   *khǎan*   *chûɯɯ*   *ná*   *fɔ́k-sîi*   *lɔ́k-sîi*

                       Intj   call out   name   PP   Foxy   Loxy

      Foxy Loxy: Present, pretty, punctual!

      Dubbing: *suǎy*   *sâa*   *maa*   *troŋ-wee-laa*

                beautiful   cool   come   on time

In (212), Mr. Woolensworth, a sheep teacher, starts his 'Mutton Class' by checking the presence of his students. He clears the throat to signal that he is about to call out each

student's name. In this sentence, the translator uses /ʔà-há-hɛ̌m/ instead of /ʔà-hɛ̌m/ to attract more attention from the audience.

7.4.4 Boo

Boo is an expressive shout used to frighten or surprise someone who is not aware that there is someone hiding or it is an expression of contempt, disapproval or scorn from the audience. In Thai, we do not have any exact word or sound to scare anyone, but there may be a hoarse scary sound made such as /hɛ̂æ/ or /brɛ̀æ/ or if the speaker would like to tease someone, he/she might exclaim 'จ๊ะเอ๋' or /cáʔ-ěe/ which is similar to 'peekaboo' in the game played among children. When the Thai audience shows strong disapproval or dislike, they use a low lengthened sound /hòo/ which is different from the interjection /hòó(òó….)/ in (214) that is prolonged, switching between a low and high sound as in singing, responded to the reciprocal shout /hîw/. In my data, there are two examples of the interjection 'boo' as presented below.

In (213) from "The Wild", Samson and friends accidentally meet and are very scared of the two alligators, Carmine and Stan, in the New York City sewers. Normally the interjection 'yo' is an informal greeting used between familiar people. In this regard, the two alligators greet the gang from the zoo in a friendly and even playful way, then scare them by saying 'boo'. In the dubbing script, the translator uses the loan 'yo' and a sound imitation of 'boo', but changes the initial consonant to /hûu/ which is meaningless in Thai. I assume that this is practical for the lip-synchronization in the dubbing process as the audience can immediately understand the situation from the picture on the screen though the interjection is meaningless in Thai. It also does not affect the meaning of the story when this utterance is totally omitted in the subtitles.

(213) Carmine: Yo. **Boo**

      Dubbing: *yôo*   ***hûu***

                   Intj   Intj

In "Cars", 'boo' is used to show the audience's strong disapproval. In (214), during the tiebreaker race, McQueen is about to win, but Chick sideswipes the King and causes him to be badly damaged. McQueen then stops just before the finish line and goes back to push the King to cross the finish line with him. Chick then wins the Piston Cup and goes to the stage to be rewarded. However, he is jeered and booed which he does not understand. Both in the dubbing and subtitling scripts, this interjection is not translated, but the booing soundtrack is heard instead of the dubbing.

(214) Chick: Ouch..ouch…Easy with the confetti. What's goin' on? Come on, snap some pictures. I gotta go sign my deal with Dinoco! Ka-Chika. Say with me. Ka-Chika.

Dubbing: ʔôow , ʔaŵ , nîi baw baw nɔ̀y sìʔ phuâk , man ʔà-ray kan
          Intj   Intj   2Sg   lightly a bit PP   folks   3Sg   QP   altogether
          ʔaw-lɤɤy , thàay rûup dâay lɤɤy , chán tôŋ pay sen sǎn-yaa
          come on   take photo able   PP   1Sg   must go sign contract
          kàp day-noo-khôo , khaa-chík-kâa khaa-chík-kâa
          with   Dinoco   Ka-Chicka   Ka-Chicka

Subtitling: khwâaŋ baw baw kɔ̂ɔ dâay, kɤ̀ɤt àʔ-ray kan khûn
          throw   lightly   then able   happen   what   together   up
          rew rew thàay rûup kan sáʔ , chán càʔ dâay pay
          hurry   take photo together PP   1Sg   will   able   go
          sen sǎn-yaa kàp day-noo-khôo , phûut phrɔ́ɔm-phrɔ́ɔm-kan
          sign contract with   Dinoco   repeat   altogether
          náʔ khaa-chík-kâa
          PP   Ka-Chicka

Audience: **Boo! Boo!**

Dubbing: Ø (Booing soundtrack)

Subtitling: Ø

I would like to remark here that I will refer to this example again when I explain the interjection 'ouch'.

7.4.5 Eh

Eh is an expression to ascertain one's agreement or confirmation, to ask a question and to express surprise or confusion. There is no exact equivalent interjection in Thai, but we may use a Question Particle, a Pragmatic Particle or any other sentence pattern depending on the context in order to convey the content and the sense of the whole utterance including with this interjection.

Two examples from "Brother Bear" are analyzed here. In (215), Tuke and Rutt, two moose brothers, hilariously comment on Kenai's reaction when they see him chasing the wild geese. Actually, Kenai in bear form would like to ask the geese who may be able to tell him the point where the lights touch the earth so that he can transform back into a human being. However, the two moose brothers misunderstand that he chases the geese because they pooped on him.

(215) Tuke: What's he getting all worked up about, **eh**?

    Dubbing: *man ʔaa-rom-siǎ ʔà-ray khɔ̌ŋ man náa*

              3Sg   moody   QP   of   3Sg   PP

    Subtitling: *khǎw wòok-wèek ʔà-ray nàʔ*

              3Sg   noisily shout   QP   PP

    Rutt: Gee, I don't know. Maybe the gulls pooped on him, **eh**? (Both laugh.)

    Dubbing: *kɔ̌ɔ mây rúu dîʔ, hàan pàa ʔùi rót huǎ   man   máŋ*

              then NEG know PP goose wild poop on head POSS-3Sg PP

    Subtitling: *mây rúu sìʔ, sɔ̌ŋ-sǎy hàan khîi rót huǎ máŋ*

              NEG know PP suspect goose poop on head PP

Although the style of language usage of dubbing and subtitling scripts is different due to different translators, the content of both versions is similar. The interjection 'eh' used by Tuke shows the speaker's suspicion at the reaction of Kenai to the geese, while the same interjection mentioned by Rutt shows the speaker's conjecture or presumption from the situation. In the translation, this interjection is not specifically rendered in the first sentence, but the translator uses an interrogative, followed with a pragmatic particle /náa/ in the dubbing script and /nà/ in the subtitling script to indirectly ask for the listener's comment.

In the second sentence, 'eh' is used to ask for the confirmation of the listener after giving a comment. In both versions of the translation, the translators use a pragmatic particle /máŋ/ which in this case, indicates the speaker's uncertain opinion.

(216) Tuke: Please don't eat us.

    Dubbing: *pròot yàa   màm raw lɤɤy*

              please NEG IMP   eat 1Pl PP

    Subtitling: *yàa   màm raw lɤɤy*

              NEG IMP   eat   1Pl PP

    Rutt: You wouldn't like us, **eh**. We're really gamey.

    Dubbing: *câw mây chɔ̂ɔp raw rɔ́k, nuá   raw   měn-sàap càʔ taay*

              2Sg NEG   like   1Pl PP meat POSS-1Pl gamey will die

    Subtitling: *naay mây chɔ̂ɔp rɔ̀k*

              2Sg NEG   like   PP

In (216), which is the same example as (156) in Chapter 6, Tuke and Rutt meet Kenai in bear form and are afraid of him. Rutt makes a plausible excuse that their meat is gamey to convince Kenai not to eat them. The interjection 'eh' is placed after the sentence that shows the speaker's guiding result which needs to be ascertained. In both versions of the

translation, the pragmatic particle /rɔ̀k/ and its variant /rɔ́k/ are combined with the negation /mây/ in order to show the speaker's conjecture that it is unlikely to be so.

7.4.6 Gesundheit

Gesundheit is an interjection exclaimed after someone has just sneezed to wish him/her good health, it comes from German where it means 'good health'. In Thai, we do not have a tradition to bless anyone who sneezes. If we feel that the person is not well, we may show our concern by asking a question if he/she is alright.

There are two examples from "Brother Bear" in (217) and "Cars" in (218) that show different techniques the translators use to this interjection.

(217) Tuke: (sneeze) You're crazy!

     Dubbing: *hát-shíw   bâa*

             (sneeze sound)   crazy

     Subtitling: *khǎw   bâa*

             3Sg   crazy

     Rutt: **Gesundheit!**

     Dubbing: *hǎay   way   way*

             recover   quick   quick

     Subtitling: *wàt   hǎay   way   way   náʔ*

             cold   recover   quick   quick   PP

     Tuke: (sneeze) No, a fruitcake!

     Dubbing: *plàaw ,   hát-chíw   bɔ́ŋ*

             NEG   (sneeze sound)   crazy

     Subtitling: *mây-chây   cɤɤ   mǐi   tɔ́ŋ*

             NEG   meet   bear   crazy

     Rutt: Are you ok?

     Dubbing: *câw   pen   ʔà-ray*

             2Sg   be   what

     Subtitling: *pen   ray   rɯ́-plàaw*

             be   what   QP

     Tuke: (cough) No! That bear…over there! He's crazy!

     Dubbing: *plàaw ,   câw   mǐi   tua   níi   man   tiŋ-tɔ́ŋ*

             NEG   title   bear   CLS   this   3Sg   crazy

     Subtitling: *mây-chây , mǐi   tua   nán   man   pen   bâa*

               NEG   bear   CLS   that   3Sg   be   crazy

In (217), when Tuke and Rutt firstly meet Kenai, they are scared of being eaten. After Kenai asks them about the point where the lights touch the earth and tells them that he is transformed into a bear by magic, Tuke realizes that Kenai may be crazy. He dares not say it out straight. Hence, he dissembles this by pretending to sneeze while saying Kenai is crazy. Rutt does not learn that Tuke is pretending; as a result, he blesses Tuke. Tuke pretends to sneeze again while saying Kenai is a fruitcake, a slang word referring to a crazy person. Rutt still does not get it and becomes concerned whether Tuke is not well. Tuke then coughs to signal and repeats that Kenai is crazy.

In Thai, we call the action of sneezing /caam/ in a formal term and /hát-chɤ́y/ or /hát-chîw/ in an informal term, which is also onomatopoeia. When Rutt exclaims 'Gesundheit', the translator needs to fill in some utterances to cover this interjection or the audience may not understand the situation in the story due to the unknown interjection. As mentioned earlier, Thai speakers say nothing when someone sneezes; as a result, this interjection is translated to mean 'may you recover soon' in the dubbing script and 'may you recover soon from the cold' in the subtitling script. For the slang /bɔ́ŋ/, /tiŋ-tɔ́ŋ/ or /tɔ́ŋ/ for short, means a person whose behavior is unusual or eccentric while the word /bâa/ means a person who is mentally ill which sounds more serious.

(218) Mack: **Gesundheit!** One should never drive while drowsy.
　　　Dubbing: *ʔôo   khun-phráʔ-chuây ,   hàak   ŋuaŋ   lɛ́ɛw   khàp*
　　　　　　Intj   EXCL   if   drowsy   then   drive
　　　　　　diǎw   càʔ   doon   pràp
　　　　　　soon   will   PASS   fine
　　　Subtitling: *khray   hát-chɤ́y,   mây   nâa   khàp   tɔɔn   ŋuâŋ-nɔɔn   lɤ̌ɤy*
　　　　　　　　who   sneeze   NEG   should   drive   when   drowsy   PP

On the way to the tiebreaker race, Mack feels very drowsy. He cannot have any rest because McQueen would like to be the first competitor to arrive in California. While he is drowsily driving or in Thai 'หลับใน' /làp-nay/, which literally means 'sleep-in', a gang of street racers persecutes him by turning on a very soft tune which makes Mack much drowsier. All at once, Snot Rod, one member in the gang, sneezes strongly and makes everyone flee. Mack immediately wakes up and is surprised whose sneeze it is as he can see no one. Even so, he still blesses it. He also reminds himself not to drive when drowsy. In dubbing, 'Gesundheit' is rendered into an interjection /ʔôo/ to show surprise, followed with a Thai exclamation /khun-phráʔ-chuây/ which is normally used by women of an older generation when the speakers feel startled or surprised, normally to the negative incident or situation; for example, when having an accident or having heard about bad news. It may literally mean 'May the goodness of the Lord Buddha help!'. Actually, the word

/khun/ here refers to the goodness of the Triple Gems; the Buddha, the Dhamma (the Buddha's teaching) and the Sangha (the Buddha's disciples). In subtitling, this interjection is rendered into a rhetorical question that needs no answer. Mack just dozily murmurs to himself as he has heard someone's sneeze.

7.4.7 Ha

Ha is an interjection of satisfaction when someone is in difficulty which he deserves. It can also be used to express surprise, astonishment, victory and pique.

There is one example from "The Incredibles" when Bob or Mr. Incredible visits Edna Mode, the superhero costume designer, to ask her to mend his old superhero outfit. She complains about her current job as a designer for supermodels that she feels really bored. She prefers designing for superheroes but there is no more work for her since the government does not allow the superheroes to resume their hero work.

(219) Edna: Supermodels. **Ha!** Nothing super about them. Spoiled, stupid, little stick figures with poofy lips who think only about themselves.

Dubbing: *phuâk súp-pɤ̂ɤ-moo-del , **chɤ́ʔ** mây hĕn càʔ mii ʔà-ray súp-pɤ̂ɤ*
group supermodel Intj NEG see will have anything super
kɔ̂ɔ khɛ̀ɛ yay phuâk khîi-kâaŋ pàak cɤ̀ɤ-cɤ̀ɤ ʔaw-tɛ̀ɛ-cay
just title group skinny mouth bulging self-centered
mây hĕn huă khray nɔ̂ɔk-càak tua-eeŋ
NEG see head whose (POSS) except self

Subtitling: *sùt-yɔ̂ɔt naaŋ-bɛ̀ɛp , mây hĕn sùt-yɔ̂ɔt troŋ-nǎy , cay-tɛ̀ɛk*
super model NEG see super anywhere spoiled
sà-mɔ̌ɔŋ-tɯ́p phɔ̌ɔm-kà-rɔ̀ŋ , pàak cîm-lím , khít tɛ̀ɛ rɯâŋ
dumb skinny mouth small think only matter
khɔ̌ɔŋ tua-eeŋ
of self

In (219), in the dubbing, the interjection 'ha' is replaced by a Thai interjection /chɤ́ʔ/ which is normally used to express a feeling of contempt, dissatisfaction, disparagement or anger. Edna values the superheroes like gods as she mentions 'I used to design for gods.', so she is really dissatisfied when she needs to work with the supermodels. She despises them as spoiled, stupid, too skinny and self-centered. Normally this interjection shows that the speaker has contempt and feels superior to the listener or the party mentioned.

7.4.8 Hey

Hey is used to attract someone's attention in a not very polite way. It may also be used to express surprise, pleasure or puzzlement.

There are a few equivalent Thai interjections which include /hɤ́y/, /nîi/ and /nîi-nɛ̂ʔ/. They are used to greet or attract the attention from someone who the speaker is familiar with or at the same status. They may be considered as rude if used to call a stranger or one who is more senior, especially the interjection /hɤ́y/. Anyway, it depends on the context and also some other relevant factors; such as the informal situation, the tone of voice of the speaker, and so on.

In most places, 'hey' is phonetically rendered into the Thai scripts as /hêe/. Although it is not actually a Thai interjection, it is applicable and understandable to the audience.

In (220) from "Cars", Mater accidentally leads a lot of dumb tractors into the town due to his naughty tractor tipping game and makes the whole town in chaos. He once took McQueen out one night to this game and honked his horn to make the tractors turn over. While he is running away from a crowd of tractors, he requests other cars to answer, if they have been asked, that they have just smashed the mailboxes together. That means he has nothing to do with these crazy tractors.

(220) Mater: **Hey**, listen, listen! If anybody asks you, we was out smashin' mailboxes, OK?

    Dubbing: ***nîi-nɛ̂ʔ nîi-nɛ̂ʔ*** , *thâa khray thăam* , *hây tɔ̀ɔp wâa raw ʔɔ̀ɔk-pay*
              Intj   Intj   if   anybody ask   give answer that 1Pl   go out
             thúp tûu-pray-sà-nii duây-kan nɤ́ɤ
             hit   mailbox   together   PP

    Subtitling: ***hɤ́y*** , *faŋ náʔ* , *faŋ* , *thâa mii khray thăam* , *raw ɔ̀ɔk-pay*
               Intj listen PP listen if   have anybody ask   1Pl   go out
             thúp tûu-pray-sà-nii kan náʔ , *ʔoo-khée*
             hit   mailbox   together PP   okay

In the dubbing, 'hey' is translated into /nîi-nɛ̂ʔ/ which is similar to /nîi/. Both interjections are used to attract someone to listen to or look at someone or something that the speaker would like to present or refer to. If the addressee is a stranger, the speaker should also include a polite pronoun for addressing, like /khun/, into the greeting as well, because calling someone who we do not know before as /nîi khun/ or /nîi-nɛ̂ʔ-khun/ is more polite than using only /nîi/ or /nîi-nɛ̂ʔ/. However, in this film, everyone in the town is close and knows each other very well. It is acceptable to say just that. In the subtitling script, /hɤ́y/, which is much less polite is used among friends and this is acceptable.

(221) Thief: **Hey**, look, the lady got me first.

    Dubbing: *nîi* , *fa̋ŋ* *náʔ* , *yay* *nân* *lên-ŋaan* *chán* *kɔ̀ɔn*

          Intj listen PP lady that tackle 1Sg before

    Subtitling: *nîi* , *thɤ̋ɤ* *tòy* *phŏm* *kɔ̀ɔn* *náʔ*

          Intj 3Sg hit 1Sg before PP

In (221) from "The Incredibles", Elastigirl intervenes in Mr. Incredible's mission by hitting the thief who Mr. Incredible is about to assault. While the thief is temporarily knocked out, they argue to claim responsibility for the mission. The thief soon recuperates and interrupts to agree that Elastigirl got him first. In both translation versions, 'hey' is translated into /nîi/ to attract the listeners' attention.

7.4.9 Huh

Huh is an interjection that is used to express surprise, interrogation or disapproval, to show that the speaker has not heard or understood something, or to convince someone to agree with the speaker. In Thai, there is an equivalent interjection /hǎa/ which expresses surprise and puzzlement of the speaker. It is also normally used at the end of a statement to ask or remind the interlocutor to answer or respond. As a result, it can also be replaced by the question particles; such as /rɤ̌ɤ/, /châу-máу/, /châу-plàaw/, and so on.

(222) Bob: **Huh**? "Hold still?"

    Dubbing: *hǎa* , *thɯ̌ɯ* *nîŋ-nîŋ*

          Intj hold still

    Subtitling: *thɯ̌ɯ* *nîŋ-nîŋ*

           hold still

    Computer: Match. Mr. Incredible. Room is secure. Commence message.

    Dubbing: *châу* *mís-tɤ̌ɤ-in-khré-dì-bɤ̂l,* *hɔ̂ŋ* *plɔ̀ɔt-phay,*

           correct Mr. Incredible room safe

           sòŋ *khɔ̂ɔ-khwaam* *dâay*

           send message able

    Subtitling: *yɯɯn-yan* *mís-tɤ̌ɤ-in-khré-dì-bɤ̂l,* *mây-mii* *phûu-plɛ̀ɛk-plɔɔm*

            confirm Mr. Incredible none stranger

            nay *hɔ̂ŋ* , *rɤ̂ɤm* *cɛ̀ɛŋ* *khɔ̂ɔ-khwaam*

             in room start inform message

After being dismissed, Bob feels very desperate. When he arrives home and enters his workroom, he throws away his things taken back from the company and finds an unknown envelope. When he opens it, there is a small computerized screen which automatically turns on and shows the message 'Hold still'. Bob is astonished and puzzled. The screen

then automatically scans his face, so he feels startled and throws it onto the floor. It keeps announcing that he is matched to 'Mr. Incredible' and the room is safe to start the recording message from Mirage, Incrediboy's assistant. In (222), 'huh' shows that the speaker is truly surprised as he never expected to get such a device and it shows the message to order him to hold still. In the dubbing script, the translator uses /hǎa/ to show the speaker's surprise, while it is totally omitted in the subtitling script.

(223) McQueen: Wow! You were right, better than a Ferrari, **huh**?

Dubbing:	*wáaw*	*ciŋ-ciŋ*	*duây* ,	*dii-kwàa*	*fɤɤ-raa-rîi*	*ʔiik*	**nɤ̌ʔ**
	Intj	true	so	better	Ferrari	more	PP

Subtitling:	*wáaw*	*phûut*	*thùuk*	*náʔ* ,	*suǎy*	*kwàa*	*fɤɤ-raa-rîi*	**chây-plàaw**
	Intj	speak	correct	PP	beautiful	more	Ferrari	QP

Luigi: No.

Dubbing:	*mây*	*ʔà*
	NEG	PP

Subtitling:	*plàaw*
	NEG

McQueen finally finishes repaving the road and is about to leave. But he wants to help the townsfolk by buying organic fuel from Fillmore, a new paint scheme from Ramone and also new tires from Luigi. He needs new blackwall tires but Luigi suggests whitewall ones. When Guido changes the tires for him, he exclaims that those tires make him look better than a Ferrari, which Guido does not agree with, because both Guido and Luigi are big fans of Ferrari. In (223), 'huh' is used to ascertain whether the listener agrees with the speaker. In the dubbing script, the translator uses /nɤ̌ʔ/ which expresses an indirect persuasion and is normally put behind the statement the speaker would like to convince people about. In the subtitling script, the question particle /chây-plàaw/, a short form of /chây-rɯ́ɯ-plàaw/, similar to a tag question which is used after a statement when seeking or expecting confirmation of that statement, is used.

7.4.10 Jeez

Jeez is an interjection of surprise, annoyance, disappointment, astonishment, anger or strong emotion. It is a euphemistic form of expletive referring to Jesus. In Thai, there are many interjections expressing such emotions depending on the context. There is an example of 'jeez' from "The Incredibles" which expresses the speaker's surprise and dissatisfaction.

(224) Bob: **Jeez!**

    Dubbing: *taay   là?*

           die   PP

    Subtitling: *pàt-thôo*

          Intj

    Helen: Hurry, honey! Or you'll be late for work.

    Dubbing: *rew   khâ?   thîi-rák ,   diǎw   khâw   ŋaan   sǎay   rɔ̀k*

           quick   SLP   honey   soon   enter   work   late   PP

    Subtitling: *rêŋ   nɔ̀y   khâ? ,   mây-ŋán   sǎay   ná?*

           accelerate   a bit   SLP   otherwise   late   PP

In (224) Bob is dismissed from his job, but he lies to Helen that he has been promoted and sent to a conference. In fact, he secretly resumes his superhero work for an 'anonymous' employer via Mirage. He went to one mission where Syndrome had planned to kill him, but he escaped. He returns home safely and prepares himself for the next mission. Before going out one morning, he finds that his superhero outfit has a long cut. He exclaims 'Jeez!' with surprise and dissatisfaction as he does not expect it to be damaged. He soon hurries out, not to his workplace, but to Edna's place to ask her for a patch job. In the dubbing script, an exclamation /taay-là?/, literally means 'someone already died now', is used to show the speaker's surprise in a negative way. This exclamation may be replaced by some other similar ones; such as /taay-lǽæw/ (someone already died), /taay-ciŋ/ (someone really died), /taay-hàa/ (someone died due to cholera) and /taay-hǒoŋ/ (someone died due to accident or murder). The latter two exclamations of /taay-hàa/ and /taay-hǒoŋ/ which are considered as swearing are pretty rude and normally spoken only by male speakers, while /taay-ciŋ/ is more common for female speakers. The first two of /taay-là?/ and /taay-lǽæw/ are used by both genders. This set of exclamations is normally used when the speaker feels surprised, startled or disappointed about something or when he/she has heard bad news or confronts with some negative incidents or serious situations. In the subtitling script, the interjection /pàt-thôo/ shows irritation, annoyance, sullenness and disappointment. In this regard, it refers to Bob's anger or dissatisfaction for not taking enough care of the outfit, which is very important to his mission. This interjection may be adapted from /phút-thôo/, a more common interjection used by a middle-aged or older generation speakers conveying softer emotions like sympathy and pity.

7.4.11 Oh

Oh is an interjection expressing a variety of emotions; such as surprise, fear, anger, sadness, disappointment, pleasure, understanding, acknowledgement and so on. It may be exclaimed as a reaction to something someone has said, or a starter when the speaker

introduces an idea or something he has just remembered or recognized. It is very frequently used and also a contextualized interjection that needs some contributing factors for the interlocutor to understand the meaning conveyed. As a result, it is not easy to find an equivalent interjection in Thai, unless the context of the utterance of this interjection is also provided.

I chose three examples to show the way the translators render this interjection in Thai scripts. Both Thai interjections and English phonetic representation of 'oh' are used in different contexts depending on the translator's consideration whether it is appropriate to each situation.

(225) Bob: Yeah, something classic, like Dynaguy! **Oh**! He had a great look!

Dubbing: *châay , ʔà-ray thîi mii khláas , yàaŋ ʔʉ̌ʉ day-nâa-kaay*

yes something that have class like (filler) Dynaguy

mɛ̂ɛ , chút man nàʔ , yàaŋ thêe lʉ́ʉy

Intj outfit POSS-3Sg PP like stylish PP

Subtitling: *chây , hây duu khrʉ̌m khrʉ̌m , bɛ̀ɛp day-nâa-kaay*

yes give look solemn solemn like Dynaguy

duu thêe thêe

look stylish stylish

Bob or Mr. Incredible visits Edna Mode, a superhero outfit designer, to ask for his outfit repair. She offers to design and make a new suit for him. He is very happy and requests a classic pattern like the one of Dynaguy with a cape. Edna refuses as the cape is the cause of many superheroes' tragic ending. In the dubbing script, 'oh' in (225) is replaced by /mɛ̂ɛ/ which is a lengthened variant of 'แหม' /mɛ̌ɛ/, an interjection of surprise, amazement, shyness, discontentment, sarcasm, jealousy and so on. In this example, this interjection shows the speaker's high appreciation to something. It is absent in the subtitling script. The semantic variety of this Thai interjection depends on the context and tone of voice of the speaker.

(226) Ramone: **Oh**, dude! Are you crying?

Dubbing: *ʔâaw phʉ̂an , naay rɔ́ɔŋ-hây rʉ̌ʉ*

Intj mate 2Sg cry QP

Subtitling: *nîi naay , naay rɔ́ɔŋ-hây tham-may*

Intj 2Sg 2Sg cry why

McQueen has finished repaving the road at night while everyone in the town was asleep. Next morning, the townsfolk wake up and see a very smooth new road but they cannot find McQueen. They misunderstand that he left the town without saying goodbye. Some of

the town folks start to cry as McQueen's habits and behavior have been improving a lot after spending a few days in this town and they have started to love him. So they become sad not seeing him around anymore. Ramone asks Sheriff if he is crying, but Sheriff denies it and consoles himself that he is happy as he need not watch McQueen repaving anymore. In the dubbing script in (226), /ʔâaw/, a Thai interjection used when something happens which is different from the speaker's presupposition or expectation, is used. In the subtitling script, /nîi/ or in this case, 'hey', is used to call the interlocutor's attention.

(227) Sally:　　**Oh!** Just something about a helicopter ride.

　　　Dubbing:　*ʔôow　kɔ̂ɔ　khɛ̂ɛ　rɯaŋ　hee-lí-khɔ́p-tɤ̂ɤ　nàʔ*

　　　　　　　Intj　then　just　matter　helicopter　PP

　　　Subtitling:　*rɯaŋ　khìi　hee-lí-khɔ́p-tɤ̂ɤ　nàʔ　khàʔ*

　　　　　　　matter　ride　helicopter　PP　SLP

　　McQueen:　**Oh**, yeah..yeah..He got a kick out of that, didn't he?

　　　Dubbing:　*ʔɔ̌ɔ　chây , chây nàʔ , kháw　tùɯɯn-tên kàp　rɯaŋ　níi　mâak　náʔ*

　　　　　　　Intj　yes　yes　PP　3Sg　excited　with　matter　this　much　PP

　　　　　　　wâa　máy

　　　　　　　say　QP

　　　Subtitling:　*ʔɔ̌ɔ　chây　chây　thâa-thaaŋ　khaw̌　càʔ　chɔ̂ɔp　chây-plàaw*

　　　　　　　Intj　yes　yes　look　3Sg　will　like　QP

In (227), two 'oh' are used to show the different emotions of the speakers. 'Oh' which is exclaimed by Sally shows her surprise about McQueen's prior question about her overheard message between McQueen and Mater. She does not mention Mater's comment that McQueen is in love with her. So she is surprised and nervous. An English phonetic representation /ʔôow/ is used here. 'Oh' by McQueen shows his understanding of the topic about a helicopter ride which Sally raises. It is replaced by /ʔɔ̌ɔ/, a Thai interjection showing understanding and realization.

7.4.12 Ouch/Ow

Ouch/Ow is an interjection to express sudden pain or displeasure. It has a Thai equivalent interjection /ʔóoy/ which has many variants according to the degree of pain. If the speaker feels great pain and it happens suddenly, the speaker cries out in a high pitch and loud voice; for example, if the speaker cuts her/his hand while cooking, someone accidentally steps on the speaker's feet and so on. The speaker may use some other variants; such as /ʔooy/, /ʔuuy/ and /ʔɔ́ɔy/ if the pain happens intermittently or continuously, but not suddenly; such as a stomachache, a headache, a pain from a wound and so on. This set of interjections can also express annoyance, frustration, and other displeasure.

As mentioned above about (214), I will refer to the same example again in the section of 'ouch/ow. Chick wins the tiebreaker race because of his cheating. When he goes to the stage, confetti is thrown at him and he is taunted by the crowd. He exclaims 'ouch' due to the sudden pain, but he does not understand that the crowd does not agree with his victory. In the dubbing script, this interjection is replaced by /ʔôow/ and /ʔâw/ which are not Thai interjections but English phonetic substitutes borrowed from 'ouch' or 'ow', omitted in the subtitling script.

(228) Kenai: No, just….**ow**! Stop that! Uhh! If you just…**ow**! Give me…Stop it! Uhh!

Dubbing: *diăw   yùt ,   ʔâw   yùt   náʔ ,   ʔóoy   ʔóoy   yùt   thii   dâay   mây*
           wait   stop   Intj   stop   PP   Intj   Intj   stop   once   able   QP

           ʔâw   khâa   bɔ̀k   wâa   hêe   yùt   diăw-níi   ʔóoy
           Intj   1Sg   tell   that   Intj   stop   now   Intj

Subtitling: *yùt   náʔ   yùt   sìʔ*
              stop   PP   stop   PP

From "Brother Bear" in (228), Kenai in bear form is trapped in a snare and his ankle is lifted and tied up. While he is hung upside down, he tries to reach for a piece of wood on the ground in order to hit the rope knot. Koda offers his help by taking the wood and tries to hit Kenai many times to get him down. Kenai cries out at the sudden pain and orders Koda to stop. In the dubbing script, 'ow' is replaced by /ʔâw/, an English phonetic substitute borrowing from 'ow', or by /ʔóoy/, an equivalent Thai interjection showing sudden pain. In the subtitling script, all interjections are omitted.

7.4.13 Psst

Psst is used to get someone's attention inconspicuously. There is no equivalent interjection in Thai, but the Thais may use any other word or utterance to call or address someone instead; such as /nîi/, /hêe/, /hɤ́y/ and so on. An example from "Cars" is found and explained in the next section due to its relevance to the next interjection.

7.4.14 Shh

Shh is an interjection used to urge silence. The normal gesture manifested along with this interjection is putting the index finger to the lips. There is a Thai equivalent interjection which is written as 'จุ๊ๆ' or /cúʔ-cúʔ/. However, it is actually pronounced by rounding the lips and clicking the tongue to the interdental position. We may also pronounce it similarly to the English interjection as /chûu/.

(229) McQueen: **Psst!** Hey, hey, hey, hey, I know how to get to the Interstate!

    Dubbing: ***chûu*** *hêe hêe hêe hêe* , *phŏm rúu thaaŋ-lŭaŋ pay yaŋ-ŋay*

                 Intj Intj Intj Intj Intj   1Sg   know interstate go   how

    Subtitling: ***cúʔ-cú*** *ʔ hêe hêe* , *phŏm rúu thaaŋ pay thà-nŏn khâam rát náʔ*

                  Intj   Intj Intj 1Sg know way go   road across state PP

In (229) from "Cars", McQueen is forced to repave the road with Bessie, the tarmac laying machine. When Minny and Van are lost and want to go back to the Interstate, McQueen claims that he knows the direction. He draws the couple's attention while they are driving past by exclaiming 'psst', so that the couple stops to talk with him. Instead of telling the direction to the Interstate, McQueen tells them that he is a famous racecar and wants them to call his team to rescue him. Although 'ชู่' or /chûu/ is written in the dubbing script, the real sound is from the original soundtrack, 'psst', followed by the English phonetic representation /hêe/ dubbed by the dubbing artist. In the subtitling, this interjection is replaced by /cúʔ-cúʔ/ which is a Thai interjection equivalent to 'shh'. I assume that the translator chooses this interjection because there is no Thai equivalent of 'psst' and it is also unable to be written in Thai as there is no vowel. Another reason is that McQueen surreptitiously calls the couple as he does not want anyone in the town to know he wants to escape, so the interjection /cúʔ-cúʔ/ which is normally used to request silence is used instead.

(230) Tanana: Kenai, honey, **shh…shh…shh**…I don't speak bear.

    Dubbing: *khee-naay khon dii* , ***(Shh)(Shh)(Shh)*** *khâa mây rúu phaa-săa mĭi*

                Kenai person good Intj Intj   Intj 1Sg NEG know language bear

    Subtitling: *khee-naay* ***ʔə̆əy***[46] , *khâa mây rúu phaa-săa mĭi náʔ*

               Kenai (particle) 1Sg NEG know language bear PP

In (230) from "Brother Bear", Kenai wakes up in bear form, but he does not realize it. He tries to explain to Tanana what happened to him the night before, but she does not understand his grunts and roars and tells him to calm down and stop. He then looks at his own reflection in the creek and feels shocked as he sees himself as a big bear, not a young lad. In the dubbing script, 'shh..shh..shh..' is written in Thai as 'ชิ่ยๆๆ' or /chîi chîi chîi/. It is actually not a Thai interjection, but I suppose the translator tries to fill up the space for this interjection in the script to signal to the dubbing artist to make noise requesting silence here. In the film, the sound of this interjection is from the original soundtrack,

---

[46] /ʔə̆əy/ (with its variant /ʔə̆əy/), is a particle that is used after a vocative by a senior person to a junior one with affection. It sounds a bit archaic and is normally found in Thai poetry such as in the nursery rhymes and literatures. I do not include it into any types of particles in Chapter 5, because it is rarely used in nowadays conversation.

'shh', not a sound made by the dubbing artist. In the subtitling script, this interjection is omitted.

(231) Bob: **Shh**! (shouting) I'm sorry, ma'am! I know you're upset!
                (whispering) Pretend to be upset.

   Dubbing: ***(shh)*** *siǎ-cay náʔ* *khráp* *pâa* , *phǒm* *rúu* *wâa* *pâa* *lam-bàak*
                Intj   sorry PP   SLP aunt 1Sg know that aunt trouble
                bìip *náam-taa* *nɔ̀y* *sìʔ*
                squeeze tears   a bit PP

   Subtitling: *thôot* *khráp* , *phǒm* *kɔ̂ɔ* *rúu* *wâa* *khun* *sâw*
                sorry SLP   1Sg also know that 2Sg sad
                tham-pen *sâw*
                pretend   sad

Another example in (231) from "The Incredibles" is when Mrs. Hogenson, an elderly woman, comes to claim on her insurance with Bob, but she is denied even though having full coverage. This is because Bob's boss, Mr. Huph, compels staff to do everything not to pay for the customers' claims. As a result, Bob needs to suggest secretly that she contact the right department and also fill out a form required for claiming. When the lady thanks him, he then exclaims 'shh' to let her keep silent or other people may know he has helped her. He shouts out that he is sorry for being unable to help her but whispers to suggest her to pretend to be upset. The old lady then feigns to sob and walks out from his work station to follow his suggestion. In the dubbing script, 'shh' is written in Thai as 'ชู่ว์' or /chûu/ and again in the film, the original soundtrack of this interjection is heard instead of any sound made by the dubbing artist. In the subtitling script, which is more concise, this interjection is totally omitted.

We can see that both 'psst' and 'shh', which are interjections without a vowel, are replaced with 'ชู่ว์' /chûu/, 'จุๆ' /cúʔ-cúʔ/, or 'ชี่ย์' /chîi/ in the dubbing script in order to signal to the dubbing artist to make a sound that suits the best with lip-synchronization, emotion and picture on the film. The film script translator tries his/her best to render the meaning and emotion of the characters in the film and provides the translation to the dubbing team (dubbing artists, dubbing director and the representative from the film company). As a result, the sound made for the interjection may be adjusted according to the dubbing team's feelings. From (229) to (231), the dubbing team deliberately uses the English original soundtrack of these interjections in Thai dubbing. This happens in some circumstances with the full intention of the production team. For example in (232) from

"Cars", Luigi is cleaning the window inside his shop while Guido, the tiny Italian forklift, who is his best friend and also his colleague, is painting outside. Sally comes to admire his beautiful paint in Italian and he responds to her in Italian which is the only language he speaks throughout the film even though the following sentence of Sally is in English.

(232) Sally: Oh, Guido, è bellissimo!

     Dubbing: *ʔôo   kui-dôo ,   suǎy   niáp   chiàp-khàat   lɤɤy*

                    Intj   Guido   beautiful   neat   absolutely   PP

     Subtitling: *ʔúy   kui-dôo ,   ŋaam   tɛ́ɛ   tɛ́ɛ*

                    Intj   Guido   beautiful   true   true

     Guido: Che cosa?

     Dubbing: **(Italian language soundtrack release)**

     Subtitling: Ø

     Sally: It looks great! This is great!

     Dubbing: *duu   dii   mâak ,   yiâm   pay   lɤɤy*

                    look   good   very   great   go   PP

     Subtitling: *duu   chiàp   mâak   lɤɤy ,   ŋaam   ciŋ   ciŋ*

                    look   neat   very   PP   beautiful   true   true

     Guido: Ti piace, eh? Si, si, bellissimo.

     Dubbing: **(Italian language soundtrack release)**

     Subtitling: Ø

From the translation, we can see that the first Italian utterance spoken by Sally is translated into Thai so that the audience can understand what she is talking about. The rest of the Italian utterances spoken by Guido are then understandable without being translated. In Thai dubbing, the original Italian soundtrack is heard instead of the dubbing artist's voice as both the voice and action of this character are so funny by themselves. In the subtitles, the Italian is left untranslated.

7.4.15 Uh-huh and Aha

Uh-huh is an interjection used to express the speaker's understanding, attentiveness, agreement and confirmation. To some extent, this interjection is similar to **Aha** which is used when the speaker suddenly understand or find something. Although there are no exact equivalents of both interjections in Thai, there may be some interjections which are used in some similar situations; such as /ʔɤɤ/, /ʔɯɯ/, /ʔɯm/, /ʔûm/, /ʔɔ̂ɔ/ and /ʔɔ̌ɔ/. /ʔɤɤ/, someone pronounced as /ʔɯɯ/, /ʔɯm/ and /ʔûm/, is an interjection which shows that the speaker is giving an answer of agreement like 'yes' or giving permission. In this case, this can be used when the speaker is more senior than the addressee or in an equal

status, but well acquainted with each other. In contrast, if the speaker is younger or has a lower status, this interjection is considered very impolite. The more suitable response is one of the Sentence-Level Particles (SLP); such as /khráp/ or /khà?/, depending on relevant factors mentioned in Chapter 5. Moreover, /ʔɤ́ɤ/ can also be used when the speaker just recalls what he/she is about to say or ask.

/ʔɔ̂ɔ/ and /ʔɔ̌ɔ/ are interjections used to indicate that the speaker has acknowledged, understood or just recognized someone or something that the addressee has referred to. /ʔɔ̌ɔ/ expresses more intense and enthusiastic feeling or interest of the speaker than /ʔɔ̂ɔ/. In my data, 'uh-huh' and 'aha' are phonetically rendered into /ʔɯ̀ɯ-hɯ́?/ and /ʔàa-há?/ which are not Thai interjections. However, they are generally understandable and also normally used in Thai society nowadays.

The following examples present both ways of interjection rendition; Thai and English phonetic representations as suitable for each scene in the films.

(233) Helen: Do you have to read at the table?
       Dubbing: *kin khâaw tɔ̂ŋ   ʔàan   nǎŋ-sɯ̌ɯ   dûay   rɤ̌ɤ*
                 eat   rice   must   read   book   too   QP
       Subtitling: *tɔ̂ŋ   ʔàan   tɔɔn   kin   khâaw   dûay   rɤ̌ɤ*
                 must   read   when   eat   rice   too   QP
       Bob: **Uh-huh**. Yeah
       Dubbing: *ʔɯ̀ɯ-hɯ́?   câ?*
                  Intj   SLP
       Subtitling: Ø   câ?
                       SLP

In (233) from "The Incredibles", at the dining table, Helen is feeding her youngest son, Jack-Jack, while Bob is reading and eating quietly. Before this scene, Bob just had a problem with his boss at work so he is a bit serious and does not pay attention to anyone else at the table. When Helen satirically asks if he has to read at the table, he just responds sluggishly until she asks for help for their elder son, he then needs to turn his eyes off the book. In the dubbing script, 'uh-huh' is replaced by its phonetic representation /ʔɯɯ- hɯ́?/ followed with an SLP which, in this case, is used to show agreement like 'yes'. In the subtitling script, 'uh-huh' is omitted.

(234) Ryan: (roar like a cat followed by the audience's and all animals' derision)
       Samson: (roar loudly and make the audience silent and scared at first, but soon after that, the audience applaud, blow mouth whistles and take photos of him)

Samson: **Aha!** (smile)
Dubbing: *ʔàa-háʔ*
       Intj

At the beginning of the story, Samson, his son and all his friends live in the zoo and never get to the wild. Samson boasts that he can defeat the giant wildebeest only by his roar and encourages his son to roar. Anyway, it ends up that his son, Ryan, is mocked and embarrassed. Samson then retrieves the situation by roaring in a very loud voice. He is admired and feels happy. He smiles to the audience and exclaims 'Aha' to express his pleasure to the continuously shooting flashlights from the cameras. In the dubbing script, this is replaced by an English phonetic borrowing /ʔàa-háʔ/ which is not a typical Thai interjection, while it is omitted in the subtitling script. I suppose this sound representation is best suited in this scene as Samson is opening his mouth widely and smiling.

(235) Bridget: Look, Ryan's like a cub to all of us.

Dubbing:	*faŋ*	*náʔ* ,	*ray-ân*	*kɔ̂ɔ*	*mɯ̌an*	*lûuk*	*raw*	*khon*	*nɯ̀ŋ*
	listen	PP	Ryan	then	similar	kid	POSS-1Pl	CLS	one

Larry: **Aha!**
Dubbing: *ʔɯ̀ɯ-húɯʔ*
       Intj

Another example from "The Wild" in (235), when Ryan is accidentally trapped in a container sent to Africa, Samson tells his friend he will rescue his son on his own. Anyhow, all his friends claim they should be allowed to join the mission. Bridget, the giraffe girlfriend of Benny, says that Ryan is like everyone's child, so they should accompany Samson to rescue him. Larry, the snake, exclaims 'Aha' to signify his sudden realization that he is one of the members in this group. This makes this film funny, as all characters show some stupidity or clumsiness. In the Thai dubbing script, it is translated as /ʔɯ̀ɯ-húɯʔ/ or 'uh-huh' which is used when expressing the agreement or understanding of something that has just been said and it is not a typical Thai interjection. In the subtitling script of (233), (234) and (235), all interjections are omitted.

(236) McQueen: Oh…Who knows? I mean, first things. First, I gotta get outta here and make the race.

Dubbing:	*ʔóow*	*khray*	*càʔ*	*rúu*	*ʔà* ,	*tὲæ*	*yàaŋ-rὲæk*	*lɤ̌ɤy*	*náʔ*
	Intj	who	will	know	PP	but	first thing	PP	PP
	phǒm	*tɔ̂ŋ*	*ʔɔ̀ɔk*	*càak*	*thîi-nîi*	*pay*	*khὲæŋ*	*kɔ̀ɔn*	*nàʔ*
	1Sg	must	out	from	here	go	race	first	PP

Subtitling: *ŋan máŋ , tὲæ yàaŋ-rɛ̂æk lɤ́ɤy*

          so   QP   but   first thing   PP

          phŏm tôŋ pay càak thîi-nîi pay loŋ khὲæŋ kɔ̀ɔn

          1Sg must go from   here go down race   first

Sally: **Aha**…You know…Mater trusts you.

Dubbing: *ʔɔ̆ɔ rúu máy , mee-thɤ̂ɤ chʉ̂â khun*

          Intj know QP   Mater   believe 2Sg

Subtitling: *rúu máy , mee-thɤ̂ɤ kháw chʉ̂â khun náʔ*

          know QP   Mater   3Sg   believe 2Sg   PP

'Aha' in (236) from "Cars" is rendered into a Thai interjection /ʔɔ̆ɔ/ to show the speaker's acknowledgement of what the addressee just mentioned. After Mater and McQueen got back from the tractor-tipping game, Mater mentions his dream to have a helicopter ride with Dinoco. McQueen promises to him that he will get a ride for sure. Mater is then so happy and calls McQueen his best friend before leaving for a rest. McQueen then drives back to Sally's CoZy Cone Motel. She meets him and asks him if he means what he has promised to Mater about the helicopter ride. He hesitantly replies to her that he needs to get out of Radiator Springs for the race first. It is understandable that Mater may get a helicopter ride if McQueen wins the race and gets a contract signed with Dinoco. Sally exclaims 'aha' to show her understanding about McQueen's situation, but she reminds him that Mater believes what he said.

7.4.16 Uh-oh

Uh-oh is an interjection to express dismay when the speaker has done something wrong or to show foreboding when in a bad situation. There is no exact equivalent in Thai, but we may use some exclamations such as 'แย่แล้ว' /yɛ̂æ lɛ́æw/ or 'already terrible', or 'ตายล่ะ' /taay làʔ/ (someone already died) like in (224). Other interjections which can be used in some situations are 'อ้าว' /ʔâaw/ or 'ว้า' /wáa/ to show disappointment, discontentment and unhappiness.

(237) Bob: (lights on) Uh-oh! (the burglar alarm raised)…Oh, good!

    Dubbing: *ʔó-oo khɔ̀p-cay*

           Intj   thanks

    Subtitling: *dii ciŋ*

           good   true

In (237) from "The Incredibles", Bob and Lucius disguise themselves with knitted masks to resume their superhero duty at night. They eavesdrop on police scanners and rush to a

building where people are trapped in a fire. While Bob and Lucius have unconscious people on their shoulders, they cannot find a way out, so Bob needs to smash a wall to save their lives. Soon after that, Bob and Lucius discover that they just smashed into a jewelry shop, all the lights are automatically on, followed with the burglar alarm. Bob then exclaims 'uh-oh' as he realizes he made a mistake disguising himself as a burglar and both he and Lucius are in trouble now. In the dubbing script, 'uh-oh' is phonetically transferred to /ʔó-oo/, followed with a sarcastic thanks for this bad situation, while this interjection is omitted in the subtitling script.

7.4.17 Whew/phew

Whew/phew is an interjection to express relief when something difficult or dangerous has ended or is not going to happen. It can also be used when the speaker feels tired or hot. In Thai, we make the lips round and blow the wind out to show relief and call this action as 'ถอนหายใจ' /thɔ̌ɔn-hǎay-cay/ (withdrawing breath) or 'sigh'. We sometimes pronounce it as 'เฮ้อ' /hɤ́ɤ/.

(238) Tanana: You nervous?
      Dubbing: *tùɯɯn-tên   rɯ́-plàaw*
                  nervous   QP
      Subtitling: *câw   kaŋ-won   rɯ̌ɯ-plàaw*
                  2Sg   worried   QP
      Kenai: **Whew!** Excited!
      Dubbing: **(whew)** *tùɯɯn-tên   háʔ*
                   Intj   nervous   SLP
      Subtitling: *khâa   tùɯɯn-tên   nàʔ*
                  1Sg   nervous   PP

While everyone is waiting for Tanana, the village shaman woman, Kenai is the most excited as it is his manhood ceremony. She went to the mountain in order to get the revelation from the great spirits which totem to give to Kenai. When the ceremony starts and everyone is ready, Kenai walks to her, kneels down and lets her paint his face. She asks if he is nervous and he sighs to relieve his anxiety and excitement. In the dubbing script in (238) from "Brother Bear", 'whew' is written as 'วิ้ว' /wíw/, and the dubbing artist just blows the wind through his mouth to make sound for this dubbing process.

(239) Chicken Little: **Whew!**
      Dubbing: *hûu*
                      Intj
      Subtitling: Ø

Abby: Tough morning?

Dubbing: *suay   tæ̀æ   cháaw*

           unfortunate   since   morning

Subtitling: *suay   tæ̀æ   cháaw   lɤ̆ɤy   rɤ̆ɤ*

           unfortunate   since   morning   PP   QP

Chicken Little was bullied until he misses the school bus one morning. He then runs to school and arrives late in the gymnasium while everyone is playing dodge ball. He heaves a big sigh of relief and starts to talk about his bad situation in the morning with Abby. In (239), in the dubbing script, 'whew' is written as 'ฮู่ววว!' /hûu/ and replaced with a long blow of wind by the dubbing artist. This interjection is totally omitted in the subtitling script in both examples.

7.4.18 Whoa and Wow

Whoa is an interjection the speaker uses to tell someone to slow down or stop doing something. It can also be used to show the speaker's surprise or impression. **Wow** is used to express the speaker's surprise or pleasure which has a positive connotation. Both interjections have no exact equivalent interjections in Thai, but some other interjections may fit well with each situation including /ʔôo-hoo/ and its variants; /ʔôo-hŏo/, /ʔûɯ-huɯ/, /ʔûɯ-hŭɯ/, and /ʔɤ̂ɤ-hɤɤ/ which are all exclaimed when the speaker is surprised, astonished or impressed in either a positive or negative way.

(240) Samson: **Whoa!** Hold on a second.

       Dubbing: ***wôw   cháa   wáy   ʔây-nŭu***

                  Intj   slow   hold   kid

       Subtitling: *yùt   lɤ̆ɤy*

                   stop   PP

In (240) from "The Wild", Ryan is very disappointed about his own roar which does not sound 'wild' enough. He suggests that his father take him to the wild so that he can learn to roar like his dad. Samson interrupts his son by mentioning that they have a good life and have got everything in the zoo already. In fact, Samson is too scared to go to the wild as he was brought up in the zoo, but he feels too embarrassed to tell this secret to anyone. 'Whoa' is omitted in the subtitling script, but it is phonetically rendered as /wôw/ in the dubbing script to show the speaker's intention to slow down the addressee's idea. Without the following sentence, the Thai audience will not understand the meaning of this interjection, as it makes no sense in Thai.

(241) McQueen: **Whoa, whoa, whoa!** How long is this gonna take?

Dubbing: *diăw diăw diăw* , *tôŋ cháy wee-laa khæ̆æ-năy niâ*

wait   wait   wait   must spend time   how long   PP

Subtitling: *wów wów wów* , *yààŋ-níi tham kan kìi wan niâ*

Intj Intj Intj   this   do together how many days PP

The translator uses the word /diăw/ which actually means 'a while' or 'a moment' (and is used to ask someone to wait a bit) to replace the interjection 'whoa' in the dubbing script and phonetically transfers it as /wów/ in the subtitling script. In this context, McQueen is brought to the court of Radiator Springs and Doc, as a judge, pronounces a sentence of community service on him, to fix the road of the town. McQueen, who does not expect to stay any longer in this town, is surprised because he thought he would be released. He exclaims 'whoa whoa whoa' as he is wondering how long it will take to finish repaving, which means he must be stuck in this town and he does not want to be.

(242) McQueen: **Whoa,** that was incredible! How'd you do that?

Dubbing: *ʔôo-hŏo nâa-thŭŋ thîi-sùt nay lôok* , *naay tham dâay ŋay niâ*

Intj   fascinating most in world 2Sg do able QP PP

Subtitling: *wów mây yàak chuâ lɤ́ɤy tham dâay ŋay nàʔ*

Intj NEG want believe PP   do able   QP PP

'Whoa' in (242) is used in another context to show the speaker's feelings. When McQueen and Mater come back from tractor tipping, Mater shows off how he drives backwards and this really surprises McQueen who is a racecar and does not have a rear-view mirror. He is very impressed and also uses this technique in the tiebreaker race. The translator uses a Thai interjection /ʔôohŏo/ in the dubbing script to show the speaker's impression, while a phonetically transferred representation of /wów/ is used in the subtitling script.

(243) McQueen: **Wow**! What is this place?

Dubbing: *wáaw nîi man thîi-năy niâ*

Intj this 3Sg where PP

Subtitling: *hŏo thîi-nîi man ʔà-ray nàʔ*

Intj here 3Sg what PP

Sally persuades McQueen to take a driving tour with her while he has a break. They drive around the beautiful scenery of the town and happily tease each other. McQueen is stunned when Sally stops at Wheel Well, a used-to-be popular hotel on the hill. From there, they can see the interstate which was built and made people bypass Route 66 where Radiator Springs is located. So the town is left deserted as nobody comes anymore. In (243), 'wow' is used to express surprise and satisfaction. It is phonetically rendered as /wáaw/ in the

dubbing script while being replaced by a Thai interjection /hǒo/, a short form of /ʔôo-hǒo/, that shows the speaker's astonishment and excitement, in the subtitles.

From examples (240) to (243), we can see that 'whoa' and 'wow' are rendered into an English phonetic representation; such as /wôw/, /wów/ and /wáaw/, a Thai interjection like /ʔôo-hǒo/ and /hǒo/, another word class like /diǎw/, or totally omitted.

7.4.19 Yikes

Yikes is an interjection expressing surprise, mild fear, alarm and dismay. There is also no exact equivalent Thai interjection, but we may use various Thai interjections in each context.

(244) Helen: Smaller bites, Dash! **Yikes!** Bob, could you help the carnivore cut his meat?

Dubbing: kin kham lék lék nɔ̀y dǽch **mɛ̌ɛ**
                eat   bite small small a bit Dash Intj
                bɔ́p chuây tàt nuá hây câw pɔ̀ɔp nɔ̀y síʔ
                Bob help cut meat give title ghost a bit PP

Subtitling: khɔ̂ɔy khɔ̂ɔy kin dǽch
                slow   slow   eat Dash
                chuây suǎ nɔ́ɔy hàn nuá nɔ̀y sìʔ
                help   tiger small cut meat a bit PP

In my data, there is only one example of 'yikes' from "The Incredibles". Helen is not satisfied with the way her son eats his steak. He does not cut it into smaller pieces, but uses the knife and fork to hold the whole steak and bites it. She exclaims 'yikes' to express her feeling of disgust about her son's manners at the table. Then she asks Bob to take his eyes from the book to help Dash cut the meat. In the Thai dubbing script, the interjection /mɛ̌ɛ/ is used to show the speaker's dissatisfaction about something unacceptable or unbearable.

7.5 Onomatopoeia

Onomatopoeia or in Thai, 'คำเลียนเสียงธรรมชาติ' /kham-lian-siǎŋ-tham-ma-châat/, means words that imitate the sound. It may refer to the sound of objects, human actions or states, natural phenomena or the animal cries associated with its referent. Rungrojsuwan (2007) refers to onomatopoeia or 'sound-symbolic words' in his research about Thai onomatopoeic words as follows.

> While other groups of words in language are the products of the symbolization
> of physical and abstract entities, onomatopoeia are the products of the
> symbolization of 'actual sounds'. Simply speaking, onomatopoeic words imitate
> sounds using language-specific-based phonetic and phonological systems.
>
> (Rungrojsuwan, 2007: 41)

Onomatopoeia may be similar or very different between languages. They make utterances more colorful and realistic. Ono (1984: v) states that onomatopoeia is words which imitate the sounds that are made by animate or inanimate objects. Japanese onomatopoeia is classified as 'Giseigo' or voice onomatopoeia; such as the chuckling of laughter or the cooing of a pigeon, and 'Giongo' or sound onomatopoeia; such as the clanging of a bell, the splintering of wood, and so on. Apart from onomatopoeia, there are also 'mimesis'[47] or words which manifest the states or conditions of both animate and inanimate objects in nature, as well as the change, phenomena, movement, growth and so on; however, they do not express any sound.

A brief comparative study on onomatopoeia is discussed here. However, my data, which are film scripts, do not have a lot of onomatopoeia because electronic sound effects are mostly used in the films corresponding to the pictures on the screen and onomatopoeia appears only in some conversations or speech in the story. Below is a table comparing some animal onomatopoeia in English, Japanese and Thai, so we have some ideas about the similarities as well as the differences of the onomatopoeia used in each language, before discussing the data from the scripts.

---

[47]According to Ono (1984: v), two types of Japanese mimesis include 'Gitaigo' and 'Gijōgo'.

1) *'Gitaigo'* describes the appearance or nature of inanimate objects, phenomena and so. For instance, the word 'moku-moku' or 'to billow up', is used to describe the appearance of black smoke that spreads over a large area from a factory, or the word 'sura-sura' to describe the movements or events proceeding smoothly (1984: vi) and so on.

2) '*Gijōgo*' describes human emotions and feelings. Here are some examples cited from the website of NHK which is Japan's sole public broadcaster. Sample audio clips by Japanese native speakers are available and free to the public, retrieved from http://www.nhk.or.jp/lesson/english/fun/onomatopoeia.html on November 15, 2010.

When a baby cries, the onomatopoeia that represents the baby's voice is 'ogyā-ogyā'. After being fed, the baby stops crying and falls asleep. Mimesis that shows the state of relaxation and is especially used to describe a sound sleep in infants is 'suya-suya'. The smiley face of parents who are satisfied as their baby sleeps well is described with another mimesis, 'niko-niko'. In Thai, when a baby cries, it sounds /ùwɛ́æ ùwɛ́æ/; however, we do not have any specific words to describe the states of a sound sleep and a contented smiley face. We may use an adverb /pǔy/ after the verb /làp/ or 'sleep' in order to refer to sleeping soundly, and an adverb /yàaŋ mii khwaam sùk/ or 'happily' to describe a contented smiley face.

Table 7.2: Comparison of some animal onomatopoeia in English, Japanese and Thai.

Animal	English	Japanese	Thai
dog	/baw waw/ or /wúf wúf/	/wân wân/ or /wâŋ wâŋ/	/hôŋ hôŋ/
cat	/meow meow/	/nía nîa/	/mǐaw mǐaw/
sheep/goat	/baa baa/	/mee mee/	/bǽʔ bǽʔ/
frog	/krowk/	/khee-róʔ khee-róʔ/	/ʔóp ʔóp/
horse	/wɪni/	/hìʔ-híi/	/híi híi/
cow	/mu mu/	/móo môo/	/mɔɔ mɔɔ/
rooster	/kak kə'dudəlˌdu/	/kòk kee kók kôo/	/ʔèek-ii-éek-êek/
duck	/kwǽk kwǽk/	/káa kâa/	/kâap kâap/
pig	/óiŋk óiŋk/	/búu bûu/	/ʔúut ʔúut/

The above table shows some commonly known animal onomatopoeia in each language. Even so, I believe that there are many more in each language that only the native speaker can better differentiate from each other, which is an outstanding characteristic of each language. For example, in Thai, a hen's sound is /kúk kúk/ or /kà-táak kà-táak/ while a small chicken cries /ciáp ciáp/ and a nestling cries /cíp cíp/. The rooster crows /ʔèek-ii-éek-êek/ each morning like an alarm clock. When a dog is kicked and gets hurt, it cries /ʔěŋ ʔěŋ/. A puppy normally barks /bɔ́k bɔ́k/ and whimpers /ŋǐŋ ŋǐŋ/ when it asks for attention or pleads for something from its owner. Even human cries are different according to the age and the degree of sadness. An infant cries as /ʔù-wǽæ ʔù-wǽæ/, while a young child cries /ŋææ ŋææ/. The onomatopoeia form /hɯɯ hɯɯ/, a cry of hurt or sadness, can be used by both a child and an adult and if one cries /hoo hoo/, it means he/she is very sad and cannot control his or her manners in public anymore.

Like the sounds of people and animals, the onomatopoeia of natural phenomena or incidents is also different. In English, the form /bæŋ/ which is a sudden loud noise may refer to a gunshot or an explosion. However, in Thai, there is /priâŋ/ or /priâŋ prâaŋ/ to represent a gunshot or thunder, while /pôoŋ/ represent a gunshot and /bûm/ for an explosion. There is a similar English onomatopoeia 'boom' /bum/ representing a loud sound of airplane, canon, and so on. If it is the sound of a dark cloudy sky which shows it will be raining very soon, the form is /khrɯɯn khrɯɯn/. A very loud noise from a car crash, or the fall of a heavy thing to a hard floor can be represented by the onomatopoeia /khroom/. This is also used for a very heavy downpour.

In "Chicken Little", all characters are animals. They are named according to their species or main characteristics in the story with an added rhyming word or added phrase or part of

a word. For example, Foxy Loxy (a fox), Goosey Loosey (a goose), Mr. Woolensworth (a sheep), Henny Penny (a hen), Lucky Ducky (a duck), Morkubine Porcupine (a porcupine), Runt the Litter (a chicken-hearted, big pig), Fish out of Water (a goldfish who uses his tail as legs and always has a goldfish bowl full of water covering his head all the time), and so on.

In the gymnasium scene, the teacher (who is a dog) leads his students in a dodgeball game. Since his students are a variety of species, when they cry out at the same time, it will become noisy. As a result, the dog teacher tells everyone to listen up and not to make any noise.

(245) Teacher: OK. Everyone, listen up! I don't wanna hear any quacks, tweets, oinks, whinnies or cockle-doodle doos when I say…….dodgeball!

Dubbing:

ʔaw-làʔ	,	*nák-rian*	*thúk-khon*	,	*faŋ*	*thaaŋ-níi*	,	*khruu*	*mây*	*tôŋ-kaan*	*faŋ*
well		student	everybody		listen	here		1Sg	Neg	want	listen

siǎŋ	**kâap-kâap**	**cíp-cíp**	**ʔúut-ʔúut**	**ŋǐŋ-ŋǐŋ**	*rɯ̌ɯ*
noise	quack quack	tweet tweet	oink oink	(puppy's cry)	or

ʔèek-ii-éek-êek	*mɯâ*	*khruu*	*phûut*	*wâa*	*dɔ́ɔtbɔɔl*
cockle-doodle doos	when	1Sg	say	that	dodgeball

We can see that all the animal onomatopoeia forms in English in (245) are translated into the equivalent ones in Thai. However, the onomatopoeia of a horse which in English is 'whinny', translated into /ŋǐŋ-ŋǐŋ/ which is normally used as a puppy's whimpering cry. In my view, the translator may be intentionally making a joke, as this onomatopoeia gives not only a sense of pleading, but a sense of endearment for a small child or animal that tries to ask for something from its owner or parent. Or the translator may have misunderstood and related it to the word 'whine', which is used when a child complains or expresses disappointment or unhappiness repeatedly and may cry out like a puppy's cry. Nevertheless, this translation does not badly affect the meaning of the whole utterance.

For the case of the character 'Fish out of Water', he is different from other animals because a fish cannot make any sound. As a result, when he seems to talk or communicate with his friend (without any noise), there are bubbling sounds, in Thai /bǔŋ bǔŋ/, instead of his words.

In "Cars", there is no animal onomatopoeia, but there are some other coined utterances not normally found in daily life. I show two interesting examples I found in the scripts.

(246) Mater: Boy, you shoulda heard me on Diggy-up, Oom Papa Mow Mow. Now, I'm not one to brag but people come purty far to see me get low on the 'Mow-Mow'.

Dubbing: *mæ̌æ   siǎ-daay   náʔ ,   nâa-càʔ   faŋ   chán   rɔ́ɔŋ-phleeŋ*
        PP   a pity   PP   should   listen   1Sg   sing

        maa-máʔ   khà-yàp   maa   síʔ ,   phûut   lǽæw   càʔ   hǎa   wâa   móo
          come   move   come   PP   say   PP   will accuse that boastful

        mii   khon   dɤɤn-thaaŋ   klay   maa   duu   chán   ʔɔ̀ɔk-thâa   sùt-sà-wiŋ
         have   people   travel   far   come look 1Sg   show off   extremely

Subtitle: *naay   nâa-càʔ   dâay   faŋ   chǎn   phǐw   phleeŋ   khuâp   pay   lɤ́ɤy*
        2Sg   should   able   listen 1Sg whistle   song   gallop   go   PP

        ʔûm   paa-pâa   maw   maw , *mây   yàak   càʔ   khuy ,   tæ̀æ   khon   khǎw*
        Oom   Papa   Mow Mow   NEG want   will boast   but   people 3Pl

        *maa   klay   maa   faŋ   tɔɔn   chǎn   tham   siǎŋ   **maw maw**   lɤ́ɤy   náʔ*
        come   far   come listen part 1Sg make sound Mow Mow PP   PP

In (246), while Mater, the rustic tow truck, is assigned to keep an eye on McQueen repaving the road with Bessy, the tarmac laying truck, he befriends McQueen by talking about the old days when Radiator Springs was popular and lots of people visited the town and watched him sing 'Papa Oom Mow Mow' which is a part of the lyric and also the name of the song. This oldie was an unusual doo-wop song by The Rivingtons in the sixties. It is interesting that the translator uses a different translation to deal with this onomatopoeia in dubbing and subtitling scripts. In the dubbing script, the translator uses a Thai oldie named /maa-síʔ-khà-yàp-maa-síʔ/ or 'Come move nearer' which sounds more familiar than an English song name. There is a nuance of both English and Thai song names as the original ones are 'Papa Oom Mow Mow' and /maa-síʔ-khà-yàp-maa-síʔ/, not 'Oom Papa Mow Mow' and /maa-máʔ-khà-yàp-maa-síʔ/. However, in the subtitling script, the translator uses the phonetic equivalent of the English song name to use in the translation. In my view, the way the translator substitutes it with a Thai song in dubbing might make the script better understood by the audience, while in the subtitling script, it may work better for the audience to read the subtitle in Thai which is comparable to the English soundtrack they have heard.

(247) Mater: McQueen and Sally parked beneath the tree, K-I-S-S-…i-n-t!
     Dubbing: *mæ̌k-khwiin   káʔ   sæ̌æl-lìi ,   yùu   tây   rôm   máy*
              McQueen   and   Sally   stay under shade tree

              cɔɔ-ʔuu-bɔɔ   lǽæw-kɔ̂ɔ   sày   máy-trii
      (Thai alphabet-vowel-alphabet)   then   insert (Thai high tone marker)

Subtitling: *mǽk-khwiin   ká? sæl-lìi , cɔ̀ɔt   yùu   tây   tôn-máy*
           McQueen and Sally park stay under tree

      cɔɔ-sà-rà?-?uu-bɔɔ   , *lǽæw-kɔ̂ɔ*   *sày*   *máy-trii*
      (Thai alphabet-vowel-alphabet)   then   insert (Thai high tone marker)

McQueen: Great timing, Mater!

Dubbing: *maa*   *dâay-caŋ-wà?*   *mâak* *lɤ́ɤy* *mee-thɤ̂ɤ*
      come   right timing   a lot   PP   Mater

Subtitle: *maa*   *dâay-caŋ-wà?* *dii*   *caŋ*   *ná?*   *mee-thɤ̂ɤ*
      come   right timing   good   a lot PP   Mater

Mater: ***Hep-non, hip-hep, hi-li-lilly!***

Dubbing: *hé?-háp-hée*
      (nonsensical onomatopoeias)

Subtitle: *chay-yoo hòo hîw*
      (Thai interjections)

Near the end of the film, Mater is very happy because McQueen fulfills his dream by asking Tex Dinoco, car racing's biggest sponsor, to provide a helicopter ride to Mater. While he is on board, and the helicopter flies near McQueen and Sally who are appreciating the moment together, Mater greets and teases them by singing his invented tune before leaving. The onomatopoeia 'Hep-non, hip-hep, hi-li-lilly!' is nonsensical but it shows his merriment about his ride and happiness to the couple. In dubbing, the translator uses phonetic onomatopoeia starting with /h/ in order to keep the sounds in the original script while in subtitling, she uses /chay-yoo-hòo-hîw/ which is a series of Thai interjections showing pleasure or celebration. In Thailand, when there is a wholesome and entertaining traditional ceremony; such as a wedding ceremony or any religious festival, people go for a procession in this enjoyable event. There will be a leading man who shouts out to the group /hòo/ as long as he can, then the rest of the group will respond to him as /hîw/. These reciprocal shouts are repeated three times before the procession commences. After the shouts, the dancers or people who join the ceremony start /fɔ́ɔn-ram/ or Thai traditional dance along with the rhythms from /klɔɔŋ-yaaw/ or narrow long drums. The word /chay-yoo/ is equivalent to the interjection 'bravo' or 'hurray' to express pleasure and approval. When people propose a toast in a joyful ceremony, they shout out /chay-yoo/ three times too.

From the original script, Mater teases McQueen and Sally by singing and spelling the word 'K-I-S-S-I-N-G' which he misspells as 'K-I-S-S-I-N-T'. He often misspells words and uses incorrect syntax throughout the story. In the dubbing script, this is translated as a Thai word /cùup/ which means 'kiss' and /cɔɔ-?uu-bɔɔ/, a consonant-vowel-consonant

pattern, is the way the Thais spell this word. The high tone marker, /máy-trii/, makes this word become the onomatopoeia /cúp/. The translator uses a spelling technique similar to the original script. In subtitling script, the word /sà-ràʔ/ or 'vowel' is put in front of /ʔuu/ and this way of spelling is possible too.

7.6 Conclusion

This chapter has discussed the characteristics of interjections as well as other exclamatory expressions, which include exclamations and onomatopoeia. However, I focus on the findings of the translation of English interjections into Thai. We can see that there is a variety of patterns and techniques that the film script translators use when translating English interjections and it depends on the context and situation. For instance, 'Gesundheit' (in 217) has been translated into /hǎay way way/ or 'get well soon' because this is an unknown interjection to the Thais and the Thais say nothing when someone sneezes. As a result, the translator needs to put something into the translation to convey the message of this interjection. In (227), the interjections 'oh', which appears twice, are translated into /ʔôow/ and /ʔɔ̌ɔ/. The first 'oh' shows the speaker's surprise and the translator chose to use a phonetically transferred interjection in Thai /ʔôow/, while the second 'oh' uses a Thai interjection '/ʔɔ̌ɔ/' to shows the speaker's understanding and realization. Again in (232) subtitling script, 'oh' is translated into /ʔúy/, a Thai interjection used when the speaker is startled or surprised. In some occasions, the interjections are omitted, like 'Boo' in (214) because the booing soundtrack is used instead, or they are translated into some other words which are not interjections at all, such as 'whoa' in (241), which is translated into /diǎw/ or 'wait' in Thai in the dubbing script, and /wów/, a phonetically transferred interjection in the subtitling script.

In my view, there are no exact rules how to translate interjections, exclamations or onomatopoeia from one language into another language. The most important strategy is an appropriate choice of word, which conveys the feelings and emotions of the character who exclaims it or the meaning of that phonomena in each context and situation, since the most important thing in audiovisual translation is not only to produce a translation that makes sense and most understandable, but also to entertain the viewers. In the dubbing script, there is also the problem of fitting the dubbed Thai script to the original form, so English borrowings are used more frequently. They are often just omitted in the subtitling script.

Chapter 8
Conclusion

8.1 Conclusion

The foreign film industry in Thailand is a business that earns billions of Thai baht each year and is flourishing. There are not many professional film script translators in Thailand who are widely acknowledged and accepted. Film script translators are thus in great demand by the film distributors who need to run the business on time. This job is also interesting for those who prefer working freelance, being better paid as well as enjoying watching the films before others.

This thesis explored the methods and techniques which the professional script translators use when translating pronouns, address terms, and interjections of English into Thai. Additionally, observations on the application of Thai sentence particles used to express the emotions, feelings and the status of the characters are also included. Hence, knowledge gained from this study may help to enhance the knowledge of translation techniques and strategies for 'newcomers' who are interested in this field or current translators who would like to become more successful in their careers.

The interviews of personnel in the industry were conducted and all the information on this is presented in chapter four. The distributor or the film company representative is the one who looks after the overall processes of subtitling and dubbing, prepares the subtitling version sample film for the censorship committee, coordinates with the dubbing studio, and promotes the film via press conferences and advertisement. The translator has to cope with limitations and problems during the translation; for instance time constraints, cinematic constraints, problems with the sample movie, problems about language and terminology and so on. After the translation script has been completed, dubbing artists together with the dubbing director and the representative from the distributor conduct the dubbing process in the studio. At this stage, the final script may be changed to fit the lip-synchronization or for appropriateness of content. After interviewing relevant personnel, I now understand more about the process of producing, dubbing and subtitling scripts as well as the limitations and constraints. Hence, it makes sense why this type of translation does need a lot of adjustments. In some cases, the translator has to make the translation 'unduly free' (see chapter two, section 2.2.1) as there might be some extraneous information or some distortion of the information in the SL text. This is not acceptable in other types of translation. However, in an audiovisual translation, it is sometimes

inevitable or even necessary. Being a professional film script translator is a time-pressed work with high pressure, but each interviewee insisted that they really enjoyed their work.

In chapter five, I focused my analysis on the pronominal system and address terms. As Thai society has a hierarchical structure or 'ผู้ใหญ่ – ผู้น้อย' /phûu-yày/ - /phûu-nɔ́ɔy/ relationship (see detail in chapter five, section 5.2), certain proprieties when interacting with a person or mentioning a person must be taken into consideration. These proprieties or 'กาลเทศะ' /kaa-lá-thee-sàʔ/ in Thai (literally 'time and place'), are relevant to proper manners and etiquette to a person according to his/her age, gender, status, and intimacy with the speaker, as well as the situation/context. The analyses are divided into three parts; personal pronouns, kinship terms, and other address terms.

Chapter six is about Thai sentence particles, which have distinctive phonological and semantic variability and are a 'baffling' area for non-native Thais. These particles express the emotions of the speaker and in some cases, reflect the relationship between the speaker and the hearer. I divide my analyses into four sections: Speech-level particles (SLP), Pragmatic particles (PP), Question particles (QP), and Particle combinations.

In chapter seven, interjections and onomatopoeia are discussed. Interjections are used to express the speaker's feelings and emotions. The interjection alone sometimes does not give a clear cut feeling or emotion which the speaker would like to convey, even if it appears in a context. Onomatopoeia is words that imitate the sounds of objects, human actions or states, natural phenomena or animal cries. These are rather unique in each language, even though it is sometimes mostly similar across languages; such as the cat's cry of /nía nía/ in Japanese, /miǎw miǎw/ in Thai, and /meow meow/ in English.

8.2 Suggestions for further studies

This study has investigated three areas of words in the Thai translation versions of films based on five cartoon scripts. The data is limited only to the content for a young audience. Hence, there is no coarse language, profanity or sexual references appearing in my data. Further studies might examine the scripts of other genres which have human actors and are made for adult audiences. A variety of film genres, such as romantic comedy, thriller, Sci-fi, action, and so on, may be compared to investigate the similarities and differences in translating pronouns, address terms, interjections, swear words, and so on. Additionally, as mentioned in Chapter Seven on onomatopoeia, a systematic comparative study between Thai onomatopoeia and that of other languages might be useful.

Interview Questions

1. Translator(s)

a) General questions

1. Do the same translators do both dubbing and subtitling scripts?
2. How many sources or companies does the translator get translation work from? What are the similarities and differences between these sources in terms of working process? Are there any advantages or disadvantages to the translator according to this working process?
3. Does the translator accept only some genres of source texts, besides film scripts?
4. Does the translator have a chance to review the assigned source texts before accepting each task?
5. How long does the company provide for the translator with each title script?
6. Does the company provide a VCD or DVD of the film for the translator to watch along with the original source texts? Are there any commitments or contracts to treat both the film and original source text with complete confidentiality?

b) Questions about Translation Process

1. How does the translator render the first draft of the source text into the receptor text?
1.1 Literally translate from the original source text?
1.2 Contextually translate from the original source text while watching the film?
2. At the very first step, does the translator consider the limitation of lip-synchronization for dubbing script translation; for instance trying to fit or set the same or approximate amount of syllables used in both languages?
3. How does the translator cope with the problem of an equivalent in translation? Are there any cases where the equivalent word choice is totally accurate, but it does not fit well with the syllable count or the lip-synchronization? What are suggested solutions proposed for this problem?
4. Although the original scripts from the company provide many guidelines for translators; such as details of descriptions and explanations of slang terms, colloquialisms, familiar quotations, wordplay and many more, is the translator still having any problems which might cause misunderstanding, misinterpreting, or mistranslating?

5. Who does the translator consult with when having a problem in translation, such as co-translator or anyone from the film company who is involved in the project?

6. After submitting the translation to the company, will the company give any comments or feedback for revision?

c) Questions about Scripts

1. What are the main problems found in translation and any proposed solutions for each problem?

1.1 Grammatical structures

1.2 Denotative and connotative meaning of lexicons, slangs, expressions, idioms and the like (verbal language of film)

1.3 Situational context in the story (visual language of film)

1.4 Lexical equivalents

1.5 Lip-synchronization limitation/ subtitle length limitation

1.6 Translation of pronominal references and terms of address

1.7 Background of the story to be translated

1.8 Time constraints from the company and effects of mistranslation and unidiomatic translation in the receptor language

d) Open-ended questions

1. How could the translation process be improved?

2. Are there any other issues you would like to talk about as a film script translator?

2. Personnel from the film company

1. How long does it normally take for each title translation before the release of the film?

2. How does the company choose the translator or the studio to manage the translation and dubbing process?

3. How long does the company give the translator to translate for dubbing and subtitling translation?

4. After receiving the translation, how does the company check it?

5. Is there any case where the company sends back the translation to the translator for editing or revising?

6. In the company's point of view, what are major points or issues to be considered in the translation?

6.1 Accuracy of the translation (such as expression, slang and so on, If it is not accurately or comparably translated, is it still acceptable for the company?

6.2 Syllable count for dubbing and letter count for subtitling

7. Is dubbing script translation finalized in the dubbing studio according to the dubbed-over characters or the technical process in the studio?

8. Is subtitling script translation finalized in the studio according to the company personnel or the technical process in the studio?

9. Do any personnel from the film company join the dubbing and subtitling process in the studio? Who has authority to make a final decision in the studio, the company personnel or the director of the studio?

10. Who is the one in charge of casting the dubbed-over characters?

11. Are there any other issues you would like to talk about as a film company representative?

3. Dubbing and Subtitling Studio Personnel

1. What is the total duration for each title dubbed over?

2. Who is the one in charge of directing all dubbed over characters in the studio?

3. Does this technical officer have a chance to watch the film and read the overall script so that he will have an idea about the emotion and tonal pitch as well as the cues for each character to dub over?

4. Are there any crucial problems in cutting, editing, adapting the script in accordance with the lip-synchronization of the characters in moving pictures? And how does the technician solve these problems?

5. How does the technician deal with the limitation of letter count per line in subtitles?

6. In case the translation is too short or too long to fit the lip-synchronization or not to match well with the moving picture or the context in the story, how does the technician cope with these problems?

7. Are there still any other problems to be mentioned? What are the proposed solutions for each problem?

8. Are there any other issues you would like to talk about as a studio representative?

4. Dubbed-over characters

1. Do all characters have a chance to watch the film before dubbing over?

2. Are there any rehearsals before the real dubbing?

3. How do the characters decide to use each pitch of voice or tone in each context? Are there any discussion between the dubbed over characters, the person in charge from the company and also the technician or director in the dubbing studio?

4. Are there any other issues you would like to talk about as a dubbed-over character?

PARTICIPANT INFORMATION SHEET

Title of the project: *AN ANALYSIS OF ENGLISH-THAI TRANSLATION*
OF CARTOON MOTION PICTURES

Researcher: Ms. Wasana Somachriyakul
Supervisor: Prof. Dr. David Bradley

You are invited to participate in a study of film script translation project. The aim of this study is to investigate workable and effective techniques and patterns professional film translators use in their work, as well as the working process of personnel relating to cinematic studio production which may affect the translation, in order to provide guidelines for future translation studies in Thailand.

This research consists of two parts; hard copy data analysis and an analysis from the interviews and studio observation. For the hard copy data, three versions (English, Thai dubbing, and Thai subtitling) of five titles of Columbia TriStar Buena Vista Films (Thailand) Ltd. will be analysed according to the prospective theoretical framework (linguistic pragmatics in relation to Thai sociolinguistics). For the interviews and studio observation, the audio and visual transcription will also be a supplementary part of the data analysis, especially in the issues of factors that affect the film translation as a whole. The interviews of the professional translators as well as related personnel will provide more understanding for the basis of such final translation, while the visual observation of working processes in the dubbing studio will indicate how solutions for problems in each translation has been done when facing unexpectedly cinematic problems.

The researcher understands that the participants will have a chance to share and exchange their knowledge and experiences as a professional with the researcher and other people who are working in the film industry. The final recording of the interviews and the studio observation will be viewed and approved by the participants before publicly used and provided as instructional guidelines in the future. In addition, the participants understand that their names may be personally identified in the researcher's future publications and/or guides and/or teaching materials as a great contributor who encourage another crucial step needed for future translation studies in Thailand, or they may remain anonymous.

If you decide to participate, you will be asked to answer some questions focusing on your working process, including problems and solutions in terms of film script translation, studio dubbing and subtitling standard operating procedures, and/or related queries, depending on your job responsibility which may take about 30 minutes to one

hour. If you agree, these interviews and observations may be recorded using audio and video devices. There will not be any payment for participation.

The results of this study will appear in the researcher's thesis as well as in any conference papers or journal articles written by the researcher. A copy of the thesis can be made available on CD-ROM to each participant, if requested. However, the participants have a choice to maintain confidentiality of the results for their own reason after the interviews.

There are no disadvantages, penalties or adverse consequences for not participating or for withdrawing from the research. You also have the right to withdraw from active participation in this project at anytime and, further, to demand that data arising from your participation are not used in the research project provided that this right is exercised within four weeks of the completion of your participation in the project. To withdraw from the project, please complete a "Withdrawal of Consent Form" and notify the researcher that you wish to withdraw your consent for your data to be used in this research project.

The study is being conducted by Ms. Wasana Somachriyakul, a PhD candidate, to meet the requirements for the degree of Doctor of Philosophy in Linguistics, Linguistics Department, School of Communication, Arts and Critical Enquiry, La Trobe University, Melbourne, Australia. Any questions regarding this project may be directed to the researcher, via e-mail address wsomachriyakul@students.latrobe.edu.au or mobile phone number (61)-4-2353-7635, or her supervision, Prof. Dr. David Bradley, via e-mail address d.bradley@latrobe.edu.au., phone number (61)-3-9479-2362.

If you have any complaints or queries that the researcher has not been able to answer to your satisfaction, you may contact the Secretary, Faculty Human Ethics Committee, Faculty of Humanities and Social Sciences, Ms. Lorraine Chai, La Trobe University, Victoria, 3086, or via e-mail address l.chai@latrobe.edu.au or phone number (61)-3-9479-3505. Any complaint you make will be treated in confidence and investigated, and you will be informed of the outcome.

Wasana Somachriyakul
PhD Candidate
Linguistics Department
La Trobe University

หนังสือข้อมูลโครงการเพื่อผู้เข้าร่วมโครงการวิจัย

ชื่อโครงการ: *การวิเคราะห์การแปลบทภาพยนตร์การ์ตูนอนิเมชั่น จากภาษาอังกฤษเป็นภาษาไทย*

ผู้วิจัย: วาสนา สมอัจฉริยกุล

อาจารย์ที่ปรึกษา: ศาสตราจารย์ ดอกเตอร์ เดวิด แบรดลีย์

ทางโครงการใคร่ขอเชิญท่านเข้าร่วมเป็นส่วนหนึ่งของงานวิจัยโครงการศึกษาการแปลบทภาพยนตร์ ซึ่งมีวัตถุประสงค์เพื่อศึกษาเทคนิควิธีการและรูปแบบที่มีประสิทธิภาพในการแปลบทภาพยนตร์ซึ่งนัก แปลบทภาพยนตร์มืออาชีพนำมาใช้ ร่วมกับการสังเกตการณ์ขั้นตอนการทำงานของฝ่ายผลิตบทพากย์ และบทบรรยายในสตูดิโออันมีผลกระทบต่องานแปลดังกล่าว ทั้งนี้เพื่อประมวลขึ้นเป็น แนวทางใน การศึกษาวิชาการแปลในประเทศไทยต่อไปในอนาคต

งานวิจัยชิ้นนี้ ประกอบด้วย สองส่วนคือ ส่วนของการวิเคราะห์ข้อมูลที่มีการพิมพ์บันทึก (hard copy data) และส่วนของการวิเคราะห์บทสัมภาษณ์และการสังเกตการณ์ในสตูดิโอผลิตบทพากย์และบท บรรยาย ข้อมูลในส่วนแรก ประกอบด้วย บทภาพยนตร์ต้นฉบับภาษาอังกฤษ บทพากย์ฉบับภาษาไทย และบทบรรยายฉบับภาษาไทย รวม 5 เรื่อง โดยผู้วิจัยได้รับความอนุเคราะห์จากบริษัทไทรสตาร์ บัว น่า วิสต้า ประเทศไทยจำกัด ข้อมูลในส่วนนี้ ผู้วิจัยทำการวิเคราะห์ตามขอบข่ายทฤษฎีที่กำหนดไว้คือ วัจนปฏิบัติศาสตร์ในเชิงภาษาศาสตร์อันเกี่ยวเนื่องกับภาษาศาสตร์สังคมของไทย สำหรับข้อมูลใน ส่วนการสัมภาษณ์และการสังเกตการณ์ในสตูดิโอนั้น ผู้วิจัยจะนำไปประกอบกับการวิเคราะห์ในส่วน แรก โดยเฉพาะอย่างยิ่ง ในประเด็นการศึกษาถึงองค์ประกอบที่มีผลกระทบต่อการแปลในภาพรวม ใน การสัมภาษณ์นักแปลบทภาพยนตร์อาชีพ รวมถึงบุคลากรที่เกี่ยวข้อง จะทำให้สามารถเข้าใจถึง เหตุผลในการกำหนดรูปแบบวิธีการแปล จนได้บทแปลภาพยนตร์ดังกล่าว ในขณะที่การสังเกตการณ์ ขั้นตอนการทำงานในสตูดิโอ จะทำให้ได้รับทราบถึงวิธีการแก้ปัญหาเฉพาะหน้าอันเกี่ยวเนื่องกับบท แปลและปัญหาทางด้านเทคนิคการผลิตบทพากย์และบทบรรยายภาพยนตร์ ที่มิได้มีการเตรียมการไว้ ล่วงหน้า

ผู้วิจัยคาดว่า ผู้เข้าร่วมโครงการทุกท่านจะได้มีโอกาสอันดีในการร่วมแบ่งปันและแลกเปลี่ยนองค์ ความรู้และประสบการณ์ในฐานะมืออาชีพกับผู้วิจัยและบุคลากรที่เกี่ยวข้องในอุตสาหกรรมภาพยนตร์ โดยผู้วิจัยจะนำข้อมูลจากการสัมภาษณ์และสังเกตการณ์สตูดิโอที่ได้มีการบันทึกไว้ ให้ผู้เข้าร่วม โครงการตรวจสอบและอนุญาต ก่อนนำเผยแพร่ต่อสาธารณชน และจัดทำสื่อการสอนต่างๆใน อนาคต นอกจากนี้ ผู้เข้าร่วมโครงการตระหนักดีว่า รายชื่อของผู้เข้าร่วมโครงการฯจะปรากฏใน เอกสารตีพิมพ์เผยแพร่ และ/หรือแนวทางการปฏิบัติ และ/หรือเอกสารประกอบการสอนของผู้วิจัยใน ฐานะผู้ให้ความอนุเคราะห์ ในการช่วยพัฒนาก้าวสำคัญทางการศึกษาวิชาการแปลของประเทศไทยใน อนาคตต่อไป ทั้งนี้ ผู้เข้าร่วมโครงการอาจแจ้งความประสงค์ขอไม่ระบุนามของผู้เข้าร่วมโครงการฯใน เอกสารใดใดก็ได้

หากท่านตัดสินใจเข้าร่วมโครงการฯ ผู้วิจัยจะดำเนินการสัมภาษณ์โดยเน้นขั้นตอนการทำงาน อีกทั้ง ปัญหาอุปสรรคที่พบและแนวทางการแก้ไขปัญหาดังกล่าวเหล่านั้น ไม่ว่าจะเป็นการแปลบท ภาพยนตร์ ขั้นตอนการดำเนินงานในการอัดเสียงพากย์ หรือการลงบทบรรยาย และ/หรือคำถามอื่นๆ ทั้งนี้ขึ้นอยู่กับหน้าที่ความรับผิดชอบงานในส่วนของท่าน โดยอาจใช้เวลาประมาณ 30 นาที ถึงหนึ่ง ชั่วโมง และหากท่านตกลงยินยอม ผู้วิจัยจะทำการอัดเสียงการสัมภาษณ์และถ่ายทำวีดีทัศน์ โดย ผู้เข้าร่วมการวิจัยทุกท่าน จะไม่ได้รับค่าตอบแทนแต่อย่างใด

ผลของการวิจัยในครั้งนี้ จะปรากฏในดุษฎีนิพนธ์ของผู้วิจัย รวมถึงรายงานการประชุมทางวิชาการ หรือบทความทางวิชาการโดยผู้วิจัย สำเนาของดุษฎีนิพนธ์ที่เสร็จสมบูรณ์แล้ว อาจจัดทำในรูปแผ่น ซีดีรอม หากผู้เข้าร่วมโครงการวิจัยร้องขอ อย่างไรก็ตาม ผู้เข้าร่วมโครงการฯสามารถขอให้ผู้วิจัย รักษาผลการวิจัยภายหลังการสัมภาษณ์ให้เป็นความลับ ด้วยเหตุผลส่วนบุคคลของผู้เข้าร่วมโครงการฯ ได้

ท่านสามารถขอถอนตัวจากการเข้าร่วมโครงการได้ทุกเมื่อ โดยท่านจะไม่ได้รับผลกระทบแต่อย่างใด ท่านมีสิทธิ์เพิกถอนมิให้ผู้วิจัยนำข้อมูลที่ได้จากท่านไปใช้ โดยท่านต้องแจ้งภายในระยะเวลา 4 สัปดาห์ นับตั้งแต่สิ้นสุดการเข้าร่วมโครงการของท่าน หากท่านต้องการถอนตัวจากการวิจัย กรุณา กรอกรายละเอียดใน "หนังสือขอถอนตัวจากการยินยอมให้ข้อมูลในการวิจัย" และแจ้งให้ผู้วิจัยทราบ ว่า ท่านต้องการขอเพิกถอนการอนุญาตให้ใช้ข้อมูลดังกล่าว

โครงการวิจัยดังกล่าวนี้ ดำเนินการโดย วาสนา สมอัจฉริยกุล นักศึกษาปริญญาเอก ภาควิชา ภาษาศาสตร์ มหาวิทยาลัยลาโทรป เมืองเมลเบิร์น ประเทศออสเตรเลีย หากท่านมีข้อสงสัยประการใด ต่อโครงการวิจัยนี้ สามารถติดต่อผู้วิจัย ทางอีเมล์ wsomachriyakul@students.latrobe.edu.au หรือ โทรศัพท์หมายเลข (61)-4-2353-7635 หรือท่านอาจติดต่ออาจารย์ที่ปรึกษาของผู้วิจัยคือ ศาสตราจารย์ ดอกเตอร์ เดวิด แบรดลี่ย์ ทางอีเมล์ d.bradley@latrobe.edu.au หรือโทรศัพท์หมายเลข (61)-3-9479-2362

หากท่านต้องการร้องเรียน หรือมีคำถามใดที่ผู้วิจัยไม่สามารถตอบท่านให้เป็นที่พอใจได้ ท่านสามารถ ติดต่อเลขานุการ คณะกรรมการจริยธรรมการวิจัยในมนุษย์ คณะมนุษยศาสตร์และสังคมศาสตร์ ลอ เรน ไช มหาวิทยาลัยลาโทรป มลรัฐวิคตอเรีย รหัสไปรษณีย์ 3086 หรือทางอีเมล์ l.chai@latrobe.edu.au และโทรศัพท์หมายเลข (61)-3-9479-3505. ข้อร้องเรียนของท่านจะได้รับการ ปกปิดเป็นความลับ และจะได้รับการดำเนินการสอบสวน โดยจะแจ้งผลให้ท่านได้รับทราบต่อไป

วาสนา สมอัจฉริยกุล
นักศึกษาปริญญาเอก ภาควิชาภาษาศาสตร์
มหาวิทยาลัย ลาโทรป

THE CONSENT FORM

Title of the project: *AN ANALYSIS OF ENGLISH-THAI TRANSLATION OF CARTOON MOTION PICTURES*

Researcher: Ms. Wasana Somachriyakul
Supervisor: Prof. Dr. David Bradley

I………………………….. have read (or, where appropriate, have had read to me) and understood **the participant information sheet and consent form,** and any questions I have asked have been answered to my satisfaction. I agree to participate in the project, understanding that I may withdraw at any time without any consequences. I agree to allow all research data provided by me or with my permission during the project to appear in the researcher's thesis, academic conferences, future publications and/or instructional guidelines. I realize that the researcher will provide me with the final recording of my given data relating to my working procedures and the like, to view and approve before being publicly manifested as guided practises for future studies in this field. I am also pleased to allow the researcher to use all recorded materials for her future teaching purposes.

The following checkboxes are used to reflect my relevant aspects I involve and agree upon in this research.

The Interview	YES	NO
- having the interview tape-recorded		
- having the interview video-recorded		
The Studio Observation		
- having the observation video-recorded		
Identification		
- I prefer to remain anonymous		
Confidentiality of results		
- I prefer not to maintain the confidentiality		

Name or Participant (block letters):…………………………………….
Signature:……………………………………..   Date ………………….

Name or Investigator (block letters):……………………………………..
Signature:……………………………………..   Date ………………….

(THE CONSENT FORM)
หนังสือยินยอมการให้ข้อมูลเพื่อการวิจัย

ชื่อโครงการ: *การวิเคราะห์การแปลบทภาพยนตร์การ์ตูนอนิเมชั่น จากภาษาอังกฤษเป็นภาษาไทย*

ผู้วิจัย: วาสนา สมอัจฉริยกุล

อาจารย์ที่ปรึกษา: ศาสตราจารย์ ดอกเตอร์ เดวิด แบรดลี่ย์

ข้าพเจ้า...ได้อ่าน (หรือ มีผู้อ่านให้ข้าพเจ้าฟัง)และทำความเข้าใจ
หนังสือข้อมูลโครงการเพื่อผู้เข้าร่วมโครงการวิจัย และหนังสือยินยอมการให้ข้อมูลเพื่อการวิจัย
พร้อมทั้งได้สอบถามข้อสงสัยต่างๆและได้รับคำตอบจนเป็นที่พอใจแก่ข้าพเจ้าแล้ว ข้าพเจ้ายินดีที่จะ
เข้าร่วมเป็นส่วนหนึ่งของงานวิจัยในครั้งนี้ โดยรับทราบว่า ข้าพเจ้าสามารถถอนตัวจากการวิจัยเมื่อใด
ก็ได้ โดยไม่มีผลกระทบใดใดเกิดขึ้นแก่ข้าพเจ้าในภายหลัง ข้าพเจ้าอนุญาตให้ข้อมูลที่ข้าพเจ้าจัดหาให้
หรือด้วยการอนุญาตของข้าพเจ้า ปรากฏในดุษฎีนิพนธ์ เอกสารการประชุมทางวิชาการ บทความ
ตีพิมพ์ทางวิชาการ และ/หรือเอกสารประกอบการสอนของผู้วิจัยในอนาคต พร้อมนี้ ข้าพเจ้าตระหนัก
ดีว่าผู้วิจัยจะนำข้อมูลอันเกี่ยวเนื่องด้วยระบบการทำงานและอื่นๆของข้าพเจ้าที่ได้มีการบันทึกไว้ ให้
ข้าพเจ้าตรวจสอบและอนุญาต   ก่อนนำเผยแพร่ต่อสาธารณชน เพื่อเป็นแนวทางในการปฏิบัติ ใน
การศึกษาสาขาวิชานี้ในอนาคต นอกจากนี้ ข้าพเจ้ายินดีและอนุญาตให้ผู้วิจัยสามารถนำข้อมูลที่
บันทึกไว้เพื่อใช้ประกอบการสอนของผู้วิจัยในอนาคตต่อไป

ตารางรายละเอียดส่วนของงานวิจัยที่ข้าพเจ้าเกี่ยวข้องและตกลงเข้าร่วมโครงการ มีดังนี้

การสัมภาษณ์	ตกลง	ไม่ตกลง
- บันทึกเสียงการสัมภาษณ์		
- บันทึกภาพการสัมภาษณ์		
การสังเกตการณ์ห้องสตูดิโอบันทึกเสียงภาพยนตร์		
- บันทึกภาพการทำงานในห้องสตูดิโอ		
การระบุนามผู้เข้าร่วมโครงการ		
- ไม่ประสงค์ให้ระบุนามของข้าพเจ้า		
การรักษาผลการวิจัยเป็นความลับ		
-ไม่ประสงค์จะรักษาผลการวิจัยเป็นความลับ (อนุญาตให้ตีพิมพ์เผยแพร่ได้)		

ชื่อผู้เข้าร่วมโครงการ (ตัวบรรจง)..

ลายเซ็น.................................. วันที่ ....

ชื่อผู้ดำเนินโครงการ (ตัวบรรจง)..

ลายเซ็น.................................. วันที่ ....

WITHDRAWAL OF CONSENT FOR USE OF DATA FORM

Title of the project: *AN ANALYSIS OF ENGLISH-THAI TRANSLATION OF CARTOON MOTION PICTURES*

Researcher: Ms. Wasana Somachriyakul
Supervisor: Prof. Dr. David Bradley

I…………………………….. wish to WITHDRAW my consent to the use of data arising from my participation. Data arising from my participation must not be used in this research project as described in the Participant Information Sheet and Consent Form. I understand that data arising from my participation will be destroyed provided this request is received within four weeks of the completion of my participation in this project. I understand that notification will be retained together with my consent form as evidence of the withdrawal of my consent to use the data I have provided specifically for this research project.

Name or Participant (block letters):…………………………………….
Signature:…………………………………..   Date …………………

(WITHDRAWAL OF CONSENT FOR USE OF DATA FORM)

หนังสือขอถอนตัวจากการยินยอมให้ใช้ข้อมูลเพื่อการวิจัย

ชื่อโครงการ: *การวิเคราะห์การแปลบทภาพยนตร์การ์ตูนอนิเมชั่น จากภาษาอังกฤษเป็นภาษาไทย*

ผู้วิจัย: วาสนา สมอัจฉริยกุล

อาจารย์ที่ปรึกษา: ศาสตราจารย์ ดอกเตอร์ เดวิด แบรดลี่ย์

ข้าพเจ้า..…....ใคร่ขอถอนตัวจากการยินยอมในการให้ผู้วิจัย ใช้ข้อมูล
อันได้จากการเข้าร่วมงานวิจัยของข้าพเจ้า ข้อมูลดังกล่าวฯ ต้องไม่ปรากฏในโครงการวิจัยนี้ ดังได้
อธิบายไว้แล้ว ในหนังสือข้อมูลโครงการเพื่อผู้เข้าร่วมโครงการวิจัย และหนังสือยินยอมการให้ข้อมูล
เพื่อการวิจัย ข้าพเจ้ารับทราบว่า ผู้วิจัยจะทำลายข้อมูลอันเกิดจากการเข้าร่วมโครงการวิจัยของข้าพเจ้า
อันเนื่องจากคำร้องขอ ที่พึงได้รับภายใน 4 สัปดาห์ นับตั้งแต่ระยะเวลาสิ้นสุดที่ข้าพเจ้าเข้าร่วม
โครงการนี้ ข้าพเจ้ารับทราบว่า การแจ้งให้ทราบอย่างเป็นทางการในครั้งนี้ จะได้รับการเก็บรักษาไว้
ร่วมกับหนังสือยินยอมการให้ข้อมูลเพื่อการวิจัยของข้าพเจ้า เพื่อเป็นหลักฐานในการขอถอนตัวจาก
การยินยอมให้ใช้ข้อมูลที่ข้าพเจ้า ได้แจ้งความจำนงไว้กับโครงการวิจัยนี้

ชื่อผู้เข้าร่วมโครงการ (ตัวบรรจง)...
ลายเซ็น..   วันที่ ....

Brief details of the informants/interviewees

Interviewee # 1:   Preferred remaining anonymous

Director of Sales & Distribution

Columbia TriStar Buena Vista Films (Thailand) Ltd.

Interviewee # 2:   Khun Gig, Ms. Wannaphon Yoochayantee

Senior Officer of Print Services

Columbia TriStar Buena Vista Films (Thailand) Ltd.

She graduated with a Bachelor Degree majoring in English. She has 4 years of working experience in the current position. She described her job description as an "adaptor" who not only screened the translation but also edited and adapted it to suit the consecutive production line of each film. It is said that the necessary qualifications of this position are good at English and even better Thai. Another crucial qualification is having creativity, as many times she had to finalize a more suitable translation without any discussion or consultation with the script translator.

Interviewee # 3:   Khun Jern, Mr. Sansern Pokesombat

Dubbing Artist, Dubbing Director

He currently is an executive of a dubbing company in Bangkok. His scope of work includes forming a dubbing team, in some cases, casting the voice actors/actresses or dubbing artists if preferred by the foreign studio, and being a dubbing artist himself. He was on the stage for nearly 20 years since his undergraduate study, and started his career as a dubbing artist, an assistant to the dubbing director and finally, has been a dubbing director for more than 10 years.

Interviewee # 4:   Khun Oom, Ms. Patwadee Pairor

Professional Film Script Translator

She worked as a public servant for a few years. Having some translating experiences from her previous job, recently she works in a company of translating and interpreting. She also works as a freelance film script translator for joint-venture Distributors, cable TV, and VCD/DVD companies.

Interviewee # 5:   Khun Mol, Ms. Sirikamol Chet-udomlarp

Professional Film Script Translator

She graduated with a Bachelor Degree in English Literature and started her career as a subtitling script rewriter of a cable TV station in Bangkok for more than 10 years. The position's main responsibility was screening and editing the Thai subtitling script translation for the translators of the company. Her job was similar to that of Interviewee # 2, but she was not in charge of dubbing script translation. A senior colleague suggested that she try a film script translation job in order to enhance her work proficiency. She later resigned from that job and currently works as a freelance film script translator. She has some translating experience in various foreign languages other than English, such as Mandarin Chinese, Spanish, and Mongolian. She works for joint-venture distributors and independent (Indie) film studios. She also translates some books and every other kind of media.

Interviewee # 6:   Khun Oak, Mr. Saksit Sangprai
                   Professional Film Script Translator

He has been working as a film script translator for nearly 20 years since his undergraduate study. He majored in broadcasting and has a wide range of experience in advertising, radio broadcasting, Thai film production, and being a dubbing artist. Presently, he is a freelance translator who translates all entertainment media for joint-venture distributors, cable TV, and VCD/DVD companies.

Interviewee # 7:   Khun Pat, Ms. Thanatcha Saksiamkul
                   Professional Film Script Translator

She graduated with a Bachelor degree majoring in TV and radio. She has worked as a DJ, a dubbing artist and a subtitling script supervisor, but finally, found her favourite job as a film script translator. She has been working in this position for more than 10 years and currently works only for joint-venture distributors.

(Sample Thai Dubbing Script from the film "The Incredibles")

ทีมงาน	(จ้อกแจ้ก+ซ.).........
ญ. 1	เสียงพร้อมรึยัง
ช. 1	เช็คระดับเสียง
ญ. 1	ปรับเลนส์แล้วนะ
ช. 1	โอเค ดังขึ้นแล้ว
ญ. 1	จุ๊ๆๆๆ
บ๊อบ	เปิดไมค์รึยัง?
พิธีกร ญ.	ดังแล้วค่ะ
บ๊อบ	แหะๆ – ถล่มกำแพงยังง่ายกว่า
พิธีกร ญ.	ใช้ได้ค่ะ
บ๊อบ	ให้ทำอะไรแบบนี้ – อึ๊บ
พิธีกร ญ.	(ซ้อน) ได้แล้วค่ะ มิสเตอร์อินเคร้ดดิเบิ้ล
บ๊อบ	(แทรก) อะแฮ่ม – ครับ

"มิสเตอร์อินเคร้ดดิเบิ้ล"

The Incredibles R1-R6

(Sample Thai Subtitling Script from the film "The Incredibles")

The Incredibles: (CTBV): page 1

1. ไมค์เปิดรึยัง/เปิดแล้ว

2. ผมทุบกำแพงพังได้....แต่เปิดไมค์ไม่ได้

2A มิสเตอร์อินเครดิเบิ้ล font

3. มิสเตอร์อินเครดิเบิ้ล คุณมีภาคของคนธรรมดามั้ย

4. ซูเปอร์ฮีโร่ทุกคนมี ใครจะไม่มีล่ะ ?

5. ใครจะอยากใช้ชีวิตกดดันเป็นยอดมนุษย์ตลอดเวลา

6. แน่นอน ฉันมีภาคของคนธรรมดา

7. อีลาสติเกิร์ล font

8. นึกภาพฉันเป็นสาวนักช้อปสิ

8A แต่งเป็นอีลาสติเกิร์ลไปช้อปเนี่ยนะ (วัดที่ come on)

9. ซูเปอร์ฮีโร่สาวๆชอบเผยตัวตนที่เป็นคนธรรมดา

10. โฟรโซน font

11. เธอคิดว่ามันช่วยกระชับความสัมพันธ์ได้

12. ผมบอก "นี่ ผมไม่สนความหวานของคุณหรอก"

13. "ถึงคุณเป็นสาวสายฟ้าซูเปอร์เมกะอุลตร้า"

14. "ผมก็รับได้สบายมาก" (วัดถึง I'm good ครั้งที่ 2 จบ)

15. ไม่ว่าคุณพิทักษ์โลกไว้กี่ครั้ง

16. โลกก็จะกลับไปตกอยู่ในอันตรายเสมอ

17. บางทีผมก็อยากนอนอยู่บ้านสบายๆนะ

18. งานผมเหมือนแม่บ้าน

18A "ผมเพิ่งกวาดไป ให้มันสะอาดซัก 10 นาทีได้มั๊ย!"

19. ฉันเข้าใจค่ะ

20. เดี๋ยวค่ะ ยังถามไม่จบ

21. บางครั้ง ผมก็อยากมีชีวิตเรียบง่าย

22. พักผ่อน ดูแลครอบครัว

Synopses

1) The Incredible

- Thai dubbing script by Saksit Sangprai

- Thai subtitling script by Tanatcha Saksiamkul

'The Incredibles' is a story about a superhero family which includes Bob (Mr. Incredible) and Helen (Elastigirl) Parr and their three children; Violet, Dash, and Jack-Jack. The couple and other superhero colleagues were forced to conceal their identity after the injuries to civilians and huge damage caused by their life-saving. After 15 years, Bob has become an insurance agent but yearns for his former superhero life, and is mysteriously contacted to fulfill a top secret assignment on a remote island. He soon discovers that it is a trap by his former rival, Syndrome. When the family members reunite, it's time to rescue the world from destruction.

Main characters

Mr. Incredibles/Bob Parr	- a superhero with tremendous strength
Elastigirl/Helen Parr	- Bob's wife and a mother of three, a superheroine with high elasticity
Violet Parr/Vi	- Bob's and Helen's teenage daughter, having invisibility and the ability to create forcefield
Dashiell Parr/Dash	- the couple's son, having superhuman speed
Jack-Jack Parr	- the couple's youngest child, having a lot of superhero qualities such as bursting into flames, turning into a monster, teleporting, passing through walls, and so on.
Lucius Best/Frozone	- Bob's best friend, another superhero with ability to create ice and freeze objects by using the moisture in the air
Buddy Pine/Syndrome	- Mr. Incredible's number one fan who later turns into his main antagonist as Mr. Incredible refused him as an assistant when he was young
Mirage	- Syndrome's assistant who later helps Mr. Incredible and Elastigirl when she realizes that Syndrome does not care about her safety
Edna Mode/E	- superhero costume designer, best friend to the couple

2) Brother Bear

- Thai dubbing script by Sinnapha Sarasart

- Thai subtitling script by Waraporn Thammasunthornchai

'Brother Bear' is a story about three Inuit brothers; Sitka, Denahi and Kenai. After the eldest brother, Sitka, is killed saving Kenai from a bear, Kenai sets out to hunt the bear for revenge and kills it. However, he is magically transformed into a bear by the spirit of Sitka. Denahi, who pursues Kenai to stop him from killing the bear, finds Kenai's torn clothes and misunderstands, thinking that the bear killed his other brother as well. In sorrow, he vows revenge and tries to kill Kenai who is unable to communicate with his human brother. Being disoriented, Kenai escapes from Denahi and meets with Koda, a young bear cub. He realizes later that the bear he killed was Koda's mother. The two bears start their courageous journey of self-discovery, forgiveness, empathy and brotherhood.

Main characters

Kenai	- the youngest brother, an impulsive protagonist who gets the totem of "the bear of love" on his coming-of-age ceremony. He becomes mature by becoming a bear.
Denahi	- the middle brother who follows his own younger brother in bear form and it is his younger brother who teaches him that love is powerful.
Sitka	- the eldest brother who transforms his brother into a bear to punish him and let him learn a life lesson
Koda	- the talkative, pesky bear cub whose mother was killed by Kenai
Tanana	- the tribal shaman woman who gives totems to the tribe members when they come of age. She tells Kenai to ask Sitka's spirit to transform him back into human.
Rutt and Tuke	- two stupid moose brothers whom Kenai and Koda meet on the way to the salmon run and the mountain targeted for Sitka's spirit

3) Chicken Little

- Thai dubbing and subtitling scripts by Tanatcha Saksiamkul

'Chicken Little' brings the whole town, Oakey Oaks, into a disastrous panic when he is struck on the head by a mysterious and invisible object. His father ashamedly apologizes to everyone, assuming that a fallen acorn has hit his son's head. This incident makes Chicken Little infamous for his insanity. However, he restores his reputation and retrieves his dad's pride when he hits an inside-the-park homerun in the town baseball league and becomes a hero. That night, he is hit again by the same hexagon-shaped invisible object which is a part of an alien spacecraft. This is the start of an alien invasion and Chicken Little, together with his friends, set out to save the world.

Main characters

Chicken Little	- a young and small rooster who is firstly accused of being crazy and later saves the world by his courage and creativity
Buck Cluck or Ace	- Chicken Little's widowed father, a former high school baseball star who later helps his son to save the world.
Abby Mallard or Ugly Duckling	- a bucktoothed female duck, one of Chicken Little's best friends, who has a crush on him
Runt of the Litter	- a large pig who gets frightened and panics easily. He is also Chicken Little's best friend
Fish Out of Water	- a goldfish who always wears a scuba helmet filled with water. He just makes gurgles and acts things out instead of speaking to communicate with his friends. He is another best friend of Chicken Little
Foxy Loxy	- a vixen baseball star who joins her friends to bully Chicken Little. After the alien invasion, her mind is altered to be nicer

4) The Wild

- Thai dubbing and subtitling scripts by Tanatcha Saksiamkul

'The Wild' is a story about the adventure of a group of animals in New York Zoo who escape onto the street of Manhattan in one night. They want to return the lion cub caught in a ship container. Later in this story, the group accidentally embarks on a ship and

arrives in the real wild jungle in Africa where all of them nearly become the victims of bloodthirsty wildebeests.

Main characters

Samson	- lion, Ryan's dad
Ryan	- young lion cub
Nigel	- koala, Samson's friend
Benny	- squirrel, Samson's friend
Larry	- big snake, Samson's friend
Bridget	- beautiful giraffe, Samson's friend, later becomes Benny's girlfriend
Kazar	- chief of wildebeests, fierce and trying to upgrade his group to a carnivorous species, instead of a herbivorous one
Blag	- Kazar's main lackey
Eze and Duke	- a joey and a hippo cub, Ryan's friends
Carmine and Stan	- two alligators in New York City's sewers
Camo and Cloak	- two chameleons, secret agents

5) Cars

- Thai dubbing and subtitling scripts by Tanatcha Saksiamkul

'Cars' is the story of a rookie race car, Lightning McQueen, who is traveling to California for his tie-breaker race of the Piston Cup to compete against two seasoned pros, The King and Chick Hicks. However, he accidentally gets lost in the long forgotten town on the old Route 66, Radiator Springs, and destroys the town's main road. He is sentenced to community service to repair it and told he will be set free when the repairs are finished. · At first, he would like to get out of this small town as soon as possible, but afterwards he realizes that life is not just about winning trophies, rising to fame and gaining deals from sponsors, but valuing friendship and love.

Main characters

Lightning McQueen	- a narcissistic sports car who has complete confidence in his extraordinary talent. His attitude is totally changed after his stay in Radiator Springs.

Mack   - McQueen's trailer who falls asleep on the way to California. He unknowingly opens his back door and dumps the sleeping McQueen onto the road.

Strip Weathers or The King - the winner of the 7 Piston Cup, sponsored by Dinoco Team. He is intentionally rammed by Chick Hicks on the last lap of the tie-breaker, which causes severe crash. McQueen, instead of winning the race himself, helps The King to cross the finish line together. This makes Hicks the race winner.

Chick Hicks   - the main antagonist who often rams other cars, including Strip who he always trails behind, to cause wreckage and to win the race

Doc Hudson or Doc   - the town judge of Radiator Springs and also the car clinic owner. He won three Piston Cups and is the record holder for most race car wins in a single season. His career ended when he had a terrible crash and had to get out of the race. He left racing behind and turns to a peaceful life in Radiator Springs. Later, he becomes McQueen's trainer and pit crew and brings everyone to support McQueen at his final tie-breaker race.

Sally Carrera   - a sexy blue Porsche who later becomes McQueen's girlfriend. She is the town's attorney and runs the Cozy Cone Motel.

Mater   - a loveable rusty tow truck. He often misspells the words, uses ungrammatical sentences and has a strong country accent. During McQueen's stay in Radiator Springs, he is befriended and supported by Mater. At the end, McQueen makes his dream come true by letting him fly in the Dinoco team helicopter.

References

Ameka, Felix (1992). Interjections: The universal yet neglected part of speech. *Journal of Pragmatics*, Vol. 18, Issues 2-3 (pp. 101-118).

Bilmes, Leela (2001). *Sociolinguistic Aspects of Thai Politeness.* Unpublished Ph.D. Thesis, University of California, Berkeley.

Braun, Friederike (1988). *Terms of Address: Problems of Patterns and Usage in Various Languages and Cultures.* Berlin: Mouton de Gruyter.

Brown, Roger, and Ford, Marguerite (1961). Address in American English. *Journal of Abnormal and Social Psychology*, Vol. 62, Issue 2 (pp. 375-385).

Brown, Roger, and Gilman, Albert (1960). The Pronouns of Power and Solidarity. In Thomas A. Sebeok (Ed.), *Style in Language* (pp. 253-276). New York/ London: Massachusetts Institute of Technology Press.

Catford, John C. (1980). *A Linguistic Theory of Translation.* Hong Kong: Carrie Printing Company.

Cheasaui, Pasakara (1998). *Translation of Address Terms: A Case Study on 'SLEEPERS'.* Unpublished M.A. Thesis (in Thai), Nakhon Pathom: Mahidol University.

Cooke, Joseph R. (1968). *Pronominal Reference in Thai, Burmese, and Vietnamese.* Berkeley and Los Angeles: University of California Press.

Cooke, Joseph R. (1989). *Thai Sentence Particles and Other Topics.* Pacific Linguistics Series A-80, Papers in South-East Asian Linguistics No. 12. Canberra: Department of Linguistics, Research School of Pacific Studies, The Australian National University.

Crystal, David (1980). *A First Dictionary of Linguistics and Phonetics.* Boulder, Colorado: Westview Press.

Eastwood, John (1994). *Oxford Guide to English Grammar.* Oxford: Oxford University Press.

Gambier, Yves (2003). Screen Transadaptation: Perception and Reception. *The Translator*, Vol. 9, No. 2. (pp. 171-189).

Huddleston, Rodney, & Pullum, Geoffrey K. (2005). *A Student's Introduction to English Grammar.* Cambridge; Port Melbourne, Victoria: Cambridge University Press.

Hurford, James R. (1994). *Grammar: A Student's Guide.* Cambridge: Cambridge University Press.

Hymes, Dell H. (1974). *Foundations in Sociolinguistics: An Ethnographic Approach.* Philadelphia: University of Pennsylvania Press.

Hymes, Dell H. (1997). The Scope of Sociolinguistics. In Nikolas Coupland and Adam Jaworski (Eds.), *Sociolinguistics: A Reader and Coursebook* (pp.12-22). New York: St. Martin's Press, Inc.

Iwasaki, Shoichi, and Ingkaphirom, Preeya (2005). *A Reference Grammar of Thai.* Cambridge: Cambridge University Press.

Janthakhet, Chaweng (1985). *Translation for Communication* (in Thai). Bangkok: Thai Watana Panich.

Jiranansuroj, Chutiporn (2002). *Problems and Solutions in Translating the Animation 'Shrek' for Thai Subtitles.* Unpublished M.A. Thesis (in Thai), Nakhon Pathom: Mahidol University.

Juntanamalaga, Preecha, and Diller, Anthony V.N. (1992). Thai Pragmatic Constructions: The oey Paradigm. *Journal of Pragmatics*, Vol. 18, Issues 2-3 (pp. 289-301).

Kanjanawan, Nittaya (1988). *Characteristics and Practicality of Thai* (in Thai). Bangkok: Ramkhamhaeng University Press.

Khanittanan, Wilaiwan (2005). An Aspect of the Origins and Development of Linguistic Politeness in Thai. In Robin T. Lakoff & Sachiko Ide (Eds.), *Broadening the Horizon of Linguistic Politeness* (pp.315-335). Amsterdam/Philadelphia: John Benjamins Publishing Company.

Larson, Mildred L. (1998). *Meaning-Based Translation: A Guide to Cross-Language Equivalence.* University Press of America.

Martínez, Xènia (2004). Film Dubbing, its process and translation. In Pilar Orero (Ed.), *Topics in Audiovisual Translation* (pp. 1-3). Amsterdam/Philadelphia: John Benjamins Publishing Company.

Munday, Jeremy (2001). *Introducing Translation Studies Theories and applications.* London and New York: Routledge

Nakhatap, Thapanee (2002). *Foundation of Teaching Thai* (in Thai). Bangkok: Metheetips Printing.

Natee, Krittaya (2000). *A Case Study of Strategies to Overcome Linguistic and Cultural Interference in Translating Movie Scripts from American English into Thai: Chiranan Pitpreecha's Thai Subtitles.* Unpublished M.A. Thesis (in Thai), Nakhon Pathom: Mahidol University.

Newmark, Peter (1984). *Approaches to Translation.* Exeter: A.Wheaton & Co., Ltd.

Nida, Eugene A. (1964). *Toward a Science of Translating.* Leiden: E.J. Brill.

Ono, Hideichi (1984). *A Practical guide to Japanese-English Onomatopoeia & Mimesis.* Tokyo: Hokuseido Shoten.

Orero, Pilar (2004). Audiovisual Translation: A new dynamic umbrella. In Pilar Orero (Ed.), *Topics in Audiovisual Translation* (pp. vii-xiii). Amsterdam/Philadelphia: John Benjamins Publishing Company.

Palakornkul, Angkab (19720. *A Socio-Linguistic Study of Pronominal Strategy in Spoken Bangkok Thai.* Unpublished Ph.D. Thesis, The University of Texas at Austin.

Panthumetha, Banjop (1978). *Structure of Thai* (in Thai). Bangkok: Ramkhamhaeng University Press.

Paquin, Robert (1998). Translator, Adapter, Screenwriter: Translating for the Audiovisual. *Translation Journal,* Vol. 2 No. 3. (pp. 1-10).

Peyasantiwong, Patcharin (1981). *A Study of Final Particles in Conversational Thai.* Unpublished Ph.D. Thesis. The University of Michigan.

Pitpreecha, Chiranan (1998). *Mor Kang Ling* (in Thai). Bangkok: Amarin Printing and Publishing.

Poggi, Isabella (2009). The Language of Interjections. In *Lecture Notes in Computer Science, Multimodal Signals: Cognitive and Algorithmic Issues*, Vol. 5398/2009 (pp. 170-186).

Prasithrathsint, Amara (1981). *Some Significant Socio-cultural Characteristics as Evidenced in the Use of Kinship Terms in Thai.* Term Paper, Linguistics 414, University of Hawaii.

Royal Institute. *Royal Institute Dictionary Online.* http://rirs3.royin.go.th/new-search/word-search-all-x.asp accessed on 22 March 2012.

Rungrojsuwan, Sorabut (2007). The Symbolization of Sounds in Thai Onomatopoeic Words. *Manusya Journal of Humanities*, Vol. 10 No. 2. Bangkok: Chulalongkorn University Press.

Saibua, Sanyachawee (1993). *Foundation of Translation* (in Thai). Bangkok: Thammasat University Press.

Saksiamkul, Thanatcha (2004). *Sab Sang Salang Nung* (in Thai). Bangkok: Nation Books Internation Ltd.

Sánchez, Diana (2004). Subtitling methods and team-translation. In Pilar Orero (Ed.), *Topics in Audiovisual Translation* (pp. 9-18). Amsterdam/Philadelphia: John Benjamins Publishing Company.

Saville-Troike, Muriel (2003). *The Ethnography of Communication: An Introduction.* Cornwall: Blackwell Publishing.

Somachriyakul, Wasana (2008). Translation and Non-Translation of Personal References and Address Terms in Thai: A Case Study of Disney's Animation Picture 'The Wild'. *NIDA Language and Communication Journal*, Vol. 13, No. 13. Bangkok: National Institute of Development Administration Press.

Thammachoto, Jarinya (2009). *Objections and Objection Responses in Thai No-confidence debates 1997-2004.* Unpublished Ph.D. Thesis. Melbourne: La Trobe University.

Thonglor, Kamchai (2007). *Grammar of Thai* (in Thai). Bangkok: Amorn Karn Phim.

Tingsabadh, Tingsabadh M.R., and Prasithrathsint, Amara (1986). *The Use of Address Terms in Thai during the Ratanakosin Period* (in Thai). Bangkok: Chulalongkorn University Press.

Trakulkittipaisal, Nuannoy (1998). *A Study of the Translation of 'OH' and 'WELL' from Movie Scripts in 'VOCABULARY STREET' and 'TODAY'S ENGLISH'.* Unpublished M.A. Thesis (in Thai), Nakhon Pathom: Mahidol University.

Uppakitsilapasarn, Phraya (1995). *Grammar of Thai* (in Thai). Bangkok: Thai Watana Panich.

Wardhaugh, Ronald (2010). *An Introduction to Sociolinguistics.* Singapore: Wiley-Blackwell.

Warotesikhadit, Udom (1996). *Thai Grammar in Linguistics* (in Thai). Bangkok: Chuanpim Publishing.

Wierzbicka, Anna (1992). The Semantics of Interjection. *Journal of Pragmatics*, Vol. 18, Issues 2-3 (pp. 159-192).

Yaisomanang, Somphob (2002). *A Study of Translating the Interjections in Walt Disney's Comic Books into Thai.* Unpublished M.A. Thesis (in Thai), Nakhon Pathom: Mahidol University.