An Analysis of Linguistic Humor in the Humorous Scenes of *Pee Mak Phra Kanong*

Nantawan Senchantichai[1*] and Papitchaya Kadsantier[1*]

Abstract

This study aimed to investigate the linguistic techniques used in creating humor in the humorous scenes in a Thai comedy *Pee Mak Phra Kanong*. The study adopted the categories and types of humor proposed by Berger (1997) and by Pinit-Phuwadol (1998) as the analytical framework. Twenty percent of the humorous scenes were systematically selected for the analysis. The results revealed that the techniques of analogy, pun and loanwords were mostly employed in creating humor.

Keywords: Humor, Verbal humor, Humorous scenes, *"Pee Mak Phra Kanong"*

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[1] Faculty of Humanities and Social Sciences, Khon Kaen University, Khon Kaen Province 40002

* Corresponding author e–mail: nansen42@gmail.com

Introduction

Generally, humor is what is said or done that is funny, which can elicit sometimes smile or sometimes laughter. Audience members of the movie who share the same cultural background can be amused when invoked by the humorous scenes. However, those who are outside the cultural borders may be perplexed instead of amused. Besides, whether in fiction or audiovisual forms of entertainment, humor is generally part of writers' or producer's intention. Thus, to understand what makes the books or movies funny, it is essential to realize how humor in such materials has been created.

The movie *Pee Mak Phra Kanong* gained the highest-grossing Thai release in the film history in Thailand with one billion baht in domestic ticket sales only and also popular in other Asian countries (Kewaleepongsatorn, 2013). The film was adapted from *Mae Nak Phra Kanong*, the all-time classic Thai ghost story. The highlight of *Pee Mak Phra Kanong* is a new interpretation of the story to turn horror into comedy; the spoken language and the characters are made modern to attract wider audiences.

Based on the definitions provided in Collins Cobuild English Dictionary for Advanced Learners (2001), the word 'humor' is defined as "the quality that makes a situation or entertainment funny" and "something said or done that is funny." The English Oxford Living Dictionaries gives the meaning to 'humor' as "the quality of being amusing or comic, especially as expressed in literature or speech." Olbrechts-Tyteca (1974, cited in Viriyanansiri, 2009) states that humor can elicit sometimes a smile and sometimes laughter; however, a caution is made that laughter does not always represent humor.

In studying humor in audiovisual forms of entertainment like movies, the intention of the film producers is needed to be taken into account, as suggested by Attardo (1994, cited in Viriyanansiri, 2009) that humor is whatever intended to be funny. Here, the researchers were grateful to the film producers that they kindly specified all the funny scenes in the movie. In those funny scenes, the amusement was mainly created through the language used among the characters.

This paper is part of the research on the translation of humor in the English subtitles of *Pee Mak Phra Kanong*. It was an attempt to explore the success of *Pee Mak Phra Kanong* in terms of the linguistic humor in the subtitles of the humorous scenes.

Theories of humor

There are a number of theories of humor that attempt to define humor and explain why people laugh. However, the followings are three major theories of humor that are mostly referred to (Raskin 1985, cited in Schwarz, 2010).

(1) Incongruity theories

(2) Superiority theories

(3) Release theories

These terms, for different groups of theorists, may be slightly different. The following are the brief details about these three groups of theories.

Incongruity theories are regarded as the cognitive aspects of humor (Attardo, 1994, cited in Alharthi, 2016). In these theories, incongruity or contrast is viewed as an essential factor in determining if something is humorous. When two incongruous elements are brought together, humor may arise from the mismatch. This can be seen from the example given by Meiers and Knapp (1980, cited in Viriyanansiri, 2009).

A: My friends can't stand to see me starve.

B: So what do they do?

A: They talked to me with their eyes closed.

In the example, humor arises from the contrast, or the mismatch, between A having been starving and the friends' response to this by closing their eyes instead of eagerly finding food for him.

Superiority theories, or hostility theories, which focus on social elements of humor, assert that humor can occur when people show superiority over other people's stupidities and failings. When we laugh at someone else's mistakes or stupidities, we feel superior.

Morreall (1987, cited in Schwarz, 2010) claims that laughing is people's mechanical behavior. When someone behaves in a manner that is incongruous with a social norm, he becomes the target of the joke and can elicit laughter among others. Thus, it can be said that laughter result from the feeling of superiority felt by those who laugh at someone else's mistakes.

Release theories claim that humor is a release from psychological tension, which may result from suppressed desires or social restrictions. In many cultures, explicit discussions of sex and death are not acceptable. However, humor can be used to indirectly deal with such issues. The following dialog, taken from Viriyanansiri, 2009, is about how the doctor has tried to inform the patient of his death.

> Doctor: I'm calling to inform you something.... Actually, I have some bad
> news and some very bad news.
>
> Patient: Well, might as well give me the bad news first.
>
> Doctor: The lab called with your test results. They said you have 24 hours to
> live.
>
> Patient: 24 HOURS! That's terrible!! WHAT could be WORSE? What's the
> very bad news?
>
> Doctor: I've been trying to reach you since yesterday!

Upon reading or hearing this dialog, we feel amused despite the fact that it deals with the death notice.

Corres (n.d., cited in Viriyanansiri, 2009) asserts that the theory of release has been employed in certain films to release the audience's tension. For example, when the tension in an action/thriller movie is continuously built up to the point of climax, side comments is suddenly inserted and makes the audience laugh. In this way, the tension on the part of the audience is reduced.

Techniques to create humor

1. Linguistic incongruity

The three groups of humor theories present the ideas concerning what makes people laugh. This section will focus on techniques that are used to create humor, particularly verbal humor.

The incongruity theory seems to be mostly pertinent to humor, especially linguistic humor. Vandaele (2002, cited in Viriyanansiri, 2009) states that language or linguistic incongruity results from the deviation from the use of normal language. Pepicello and Wiseberg (1983, cited in Semiz, 2014) state that to achieve linguistic humor in jokes, there must be the manipulation in phonological, morphological or syntactic features in sentences. Furthermore, Ross (1998, cited in Semiz, 2014) proposes that humor of a text lies in the wit hidden in ambiguous structures which include phonological, morphological, syntactic and lexical ambiguities.

Phonological deviation is the use of sounds to create humor. Homophone, stress and intonation, and spoonerism are examples of this type of language manipulation.

Lexical deviation includes coinage, wordplay, loan words, clipped words, and sang words.

Syntactic deviation which results in syntactical ambiguity can create humor. Pauses in a sentence can elicit laughter.

In the Thai context, humor can result from playing with words and idioms (Siriyuvasak, 1993). Changing positions of words in different sentential structures is one of the most popular styles in creating Thai jokes.

2. Categories and types of humor

A number of theorists have proposed techniques in creating humor, but one of the most frequently cited is Berger. Berger (1997) exhaustively identified things that are amusing and can make people laugh. The following list is those techniques that were used in the analysis of humorous scenes in the film *Pee Mak Phra Kanong*. There are some changes in some definitions provided by Berger to make it more understanding for

the researchers. The modification of those definitions is based on the definitions obtained from Collins Cobuild English Dictionary for Advanced Learners (2001).

Allusion	Mentioning some people or something humorously in a conversation
Analogy	Using figurative language to draw a comparison between things
Bombast	Admiring or praising someone else with beautiful long words
Comparison	Indicating similarities or differences between two people or things
Definition	Clarifying meaning of words in a funny way
Exaggeration	Exaggerating the qualities of a person or product
Facetiousness	Trying to be funny in a way that is not suitable
Insults	Using inappropriate or rude words to discredit other people
Infantilism	Using infant or childish voice
Irony	Saying one thing and meaning something else or exactly the opposite of what one's saying
Misunderstanding	Misinterpreting a situation
Over Literalness	Using figurative language in conversation
Pun/Word Play	Playing with meaning of words or use homophone
Repartee	Responding quickly in a witty conversation
Ridicule	Using words to make fun of something or someone without kindness
Sarcasm	Using inappropriate or rude words to discredit other people
Satire	Making fun of well-known things, situations, or public figures

For the techniques proposed by Pinit-Phuwadon (1998), the researchers selected only those types that are not included in Berger's taxonomies. Under the group of wordplay, the researcher put each sub technique as an individual technique. Therefore, the framework adopted from Pinit-Phuwadon is as follows.

Description	Saying what someone or something is like
Dialect	Using a language that is used only in a particular area
Explanation	Giving a reason for something one has done

Loanwords	Using words from one language that is used in another language without being changed
Mispronunciation	Speaking without pronouncing the words clearly or separately
Slang	Using very informal words or expressions and only by a particular group of people
Spoonerism	Making an error in speech in which parts of words are put in the wrong order and results in a funny change in meaning.

Research methodology

The movie scripts of humorous scenes are in the Thai language. The researchers were granted the permission from the GDH559 company (GTH company) to use the scripts in this study. The film producers identified all the scenes that they intended to be funny in accord with the purpose of the study in that to analyze how verbal humor was created.

The English translation of the humorous scenes that appear in the subtitles was taken from the official DVD of the film sold in Hong Kong.

In the film *Pee Mak Pra Kanong* there are totally 76 humorous scenes. It was decided that 20% of these scenes would be used in data analysis of humor. The scenes were then systematically randomized; every fifth scene was selected. They are scene 1,6,11, 16, 21, 26, 31, 36, 41, 45, 51, 56, 61, 66, and 71. Scene 46 was replaced with scene 45 and scene 76, the last funny scene, was cut off because the content and language in those scenes are similar to other selected scenes.

Results

Based on Berger's (1997) categories and types of humor and on Pinit-Phuwadon's (1998) techniques to create Thai humor, it was found that in the selected 15 funny scenes, the technique of analogy were mostly used, followed by pun and loanwords. The following table summarizes the results.

Types of humor used in the selected funny scenes in *Pee Mak Phra Kanong*

No.	Types of humor	No. of Funny scenes	Frequency	Percentage
1	Analogy	6, 36, 56, 51	4	25%
2	Pun	26, 45, 66	3	18.75%
3	Loanwords	31, 51, 71	3	18.75%
4	Ridicule	1	1	6.25%
5	Slang	11	1	6.25%
6	Explanation	16	1	6.25%
7	Mispronunciation	21	1	6.25%
8	Facetiousness	41	1	6.25%
9	Over Literalness	66	1	6.25%
	Total	15	16	100%

The following are the details of how each type of humor occurs in the selected funny scenes.

1. Analogy

The analogy technique refers to the use of figurative language to draw a comparison between things that are alike in certain aspects. Figurative language can be in the form of simile (e.g. My love is like a red rose.) or metaphor, an implied comparison (e.g. Man is a wolf to man). Based on the incongruity theory of humor, analogy is regarded as a semantic deviation form the normal language since it literally compares two unrelated things. However, Berger (1997, cited in Viriyansiri, 2009) suggests that using an analogy alone may not be effective in elicit laughter. It is humorous when it is used with other techniques. In the following scene, Puak and Shin are talking about their hairstyles. Puak criticizes Shin's hairstyle by using a simile " Look like a dog's ankle bunion." The degree of amusement in this comparison is increased when it is used with the technique of exaggeration "I rather died than live with that ugly topknot hairdo."

Scene 6 In the battle field, Puak and Shin are criticizing one another's hair style.

เผือก: เออ ไอ้ชิน ไหน ๆ ก็จะตายกัน หมดแล้ว กูถามอะไรมึงอย่างได้เปล่าวะ ทำไมมึงต้องไว้ผมทรงเหี้ยนี้ด้วยวะ

Puak: Hey Shin since we are all going to die anyways. Can I ask you something? What's with the hair?

ชิน: ก็ตอนเด็ก ๆ อ่ะ ช่วงโรคห่าระบาด กูเกือบตาย แม่กูเลยไปบนว่ากูรอด ต้องไว้ ทรงนี้ตลอดชีวิต

Shin: When I was little there was a bubonic plague outbreak. I almost died. So my mother swore to God if I survived I would keep this hairdo for the rest of my life.

เผือก: <u>เป็นกูกูยอมเป็นโรคห่าตายดีกว่า ไว้ผมทรง อุบาทว์เนี่ย อย่างกับตาตุ่มหมา แน่ะไอ้เหี้ย</u>

Puak: <u>I rather died than live with that ugly topknot hairdo. Look like a dog's ankle bunion.</u>

ชิน: ทีผมมึงอ่ะ

Shin: What about yours?

เผือก: กูแฟชั่นเว้ย

Puak: I'm a trend setter.

Using analogy as the main technique and exaggeration as a complement to create humor also occur in Scenes 56 and 61. In Scene 56, Mak is about to drown because of his exhaustion; however, Puak thinks that he is pretending to be tired. That's why he says that Mak is excel in overacting like having หม่อมน้อย (หม่อมหลวงพันธุ์เทวนพ เทวกุล), the well–known Thai film director, as his acting coach. "like having หม่อมน้อย as his acting coach" is an analogy and it is funny because it is used with the exaggeration "excel in overacting."

Scene 56 Mak is helped from being drowned.

นาค: ช่วยพี่มากด้วย

Nak: Please help him!

เต๋อ: โหย แม่งเคยเข้าคลาสแอค ติ้งอ่ะดิ

Ter: He must have taken an acting lesson.

มาก: ช่วยกูด้วย

Mak: Help me!

เผือก: โหย ถ้า<u>คลาสแอคติ้ง</u>ก็ระดับ <u>หม่อมน้อย</u>แล้ว มันยังไม่ตายโว้ย ช่วยมัน ขึ้นมาเร็วส่งมือมาไอ้มาก

Puak: <u>His acting coach must be Ang Lee.</u> He's not dead. Help him! Give me your hand, Mak!

Similarly, in Scene 61 Shin's ability in swimming is compared to that of Michael Phelps, "like Michael Phelps." The simile is an analogy in itself and an exaggeration at the same time, and here humor has been constructed.

Scene 61 While being on the boat, Mak's friends know that Nak is a ghost.

ชิน: กูบอกแล้วไงกูว่ายน้ำไม่เป็นน่ะ ฮือ ๆ	Shin: I told you I can't swim.
เต๋อ: โหย โดดมาเร็ว ๆ เฮ้ย	Ter: Just jump now!
เผือก: ไอ้ชินโดดเลย	Puak: Shin, jump!
เต๋อ: รีบโดดเร็ว ๆ	Ter: Now hurry up!
(นาคยื่นมืออยาวมาจับที่หัวชิน ชินตัดสินใจ กระโดดลงน้ำทันทีแล้วว่ายไปที่ฝั่ง)	*(Nak suddenly touched Shin's head and Shin jumped into the river immediately)*
เผือก: โหย แล้วบอกว่าว่ายไม่เป็น <u>มึงสโตรก เป็นไมเคิล เฟลป์สเลย</u> เร็ว	Puak: Didn't you say you cannot swim? Gosh! Your stroke is like ***Michael Phelps!***

2. Pun

The technique of pun is regarded as humorous use of a word, a phrase, or figurative language that has more than one meaning. Pun is another incongruity element which is viewed as semantic deviation from the normal language. In Scene 26, Ter is told to lower his head to look through the space between his two legs to prove whether Nak is a ghost, according to the old belief. However, he is mistaken that he has to look through the space between Nak's legs. That's why he reports that he sees only Nak's pot. Literally, a pot is a kitchen utensil, but the word, in Thai culture, has sexual connotation female sexual organ. Here, humor is constructed.

Scene 26 Ter wants to prove whether Nak is a ghost by lowering his head to look through the space between his two legs

ชิน: แล้วทำไมมึงมองลอดหว่างขาแล้วไม่ เห็นอะไรวะไอ้เต๋อ	Shin: So how come when you looked between the legs, you didn't see anything?
เต๋อ: กูจะไปรู้เหรอ <u>กูมองลอดหว่างขาอี นาคแล้วไม่เห็นมีอะไรเลย เห็นแต่หม้อ</u>	Ter: I don't know. <u>I looked between her legs and I saw nothing except her hot</u>

	<u>pot.</u>
ชิน: โห ไอ้ควาย เขาให้มองลอดหว่างขาตัวเองเว้ย	Shin: You idiot! You're supposed to look between your own legs!

In the same way, in Scene 45 when Mak's friends are running away from Nak because they get a fright when seeing her standing in their way. One of them screams upon seeing an otter ('Nak' in Thai) moving in the dark while the others think that he has encountered Nak since he has said that he saw Nak.

Scene 45 Mak's friends are running away from Nak and encounter something.

ชิน: เหี้ย	Shin: Holy shit! *(saw something)*
เผือก: เฮ้ยยย เฮ้ยยย *(หวีดร้อง)* โห ตัวเหี้ย กูก็นึกว่ามึงเห็นอี...นาก *(เห็นบางสิ่ง)*	Puak: *(screamed out loud frightenedly)* A lizard! I thought you saw...............her! *(saw something)*
ชิน: เฮ้ยยย เฮ้ยยย *(หวีดร้อง)*	*(Shin suddenly screamed frightenedly)*
เผือก: <u>แถวนี้มีตัวนากด้วยเหรอวะ</u>	Puak: There are <u>otters</u> around here?

Another use of the pun technique in Scene 66 will be discussed in the use of over literalness technique.

3. Loanwords

This technique is used to create humor by using words from foreign languages. In *Pee Mak Phra Kanong,* this type of humor can elicit a good laughter since the setting of the film is dated back to almost 80 – 100 years ago when not many Thais knew any foreign language.

Scene 31 กลมกล่อม <u>ได้รสอูมามิ</u>	Very nice. <u>So delicious</u>.
Scene 51 อ้าว ไอ้ห่า คนเขาดูแลสุขภาพ ไม่งั้นหุ่นจะดีขนาดนี้เหรอ เดี๋ยวนี้ใคร ๆ ก็ <u>กินอาหารออร์แกนิค</u>ทั้งนั้นแหละหุ่นถึงได้ เซ็ยขนาดนี้เนาะ	She's health conscious. How do you think she keeps up her nice figure? <u>Everyone eats organic foods now</u>. This is why she looks like a model.

Scene 71 โหยอีนาค มึงปล่อยพวกกูไป เถอะ เป็นผีก็อยู่ส่วนผีสิโว้ย มึงจะไปอยู่กับคนได้ยังไง มันวิปริต มันจะเกิดอาเพศ <u>มันไม่เวิร์ค มันไม่โอออะ</u> แค่นี้ไม่เก็ทแหรอ

Gosh Nak, please just let us go. You are a ghost; so stay in your own world. You cannot be with the living. It's unnatural. It's sacrilegious. <u>It won't work out. It's not OK.</u> Can't you understand?

In Scene 31, the umami taste (รสอูมามิ), which means delicious, is derived from the Japanese language. This term is well known among Thai people not long time ago. So is the term organic foods that appear in Scene 51. The phrases "It does not work" and "it is not O" as short for OK are frequently used by the Thai young generations. When these modern terms are used by the characters who belong to the past, incongruity or contrast occurs and results in humor.

4. Ridicule

This term refers to the situation when words are used to make fun of something or someone. In Scene 1, Ter is considering the war situation and feeling downhearted, so he expresses his upset in literary language. Upon hearing this, Puak comments on Ter's language as old-fashioned (พูดอะไรของมึงเนี่ย เชยฉิบหายเลย) and makes fun of Ter by asking him whether he is living in the Dark Age (มึงเป็นคนโบราณหรือไง). In this case, humor arises from Puak's showing his superiority over Ter by making Ter look silly and stupid in terms of language use.

Scene 1 This was the first scene. The setting is the battle field. Ter, one of the supporting characters, is being downhearted about the war.

เต๋อ: นี่ก็ผ่านมากี่เพลาแล้ว ยังไม่เห็นจะมีผู้ใดมาช่วย ข้าศึกก็โอบล้อมเข้าจากทั้งจตุรทิศ ฝ่ายเราก็บาดเจ็บล้มตายกันระนาว หากยังเป็นเยี่ยงนี้ต่อไป เห็นทีเราต้องเป็นฝ่ายพ่ายศึกเป็นแม่นมั่นแล้วเกลอเอย

Ter: Tis been'th a long time'th and still no help'th hast come to our rescue. Thee enemy hast surrounded us and break'th our lines. Our forces hast take'th heavy casualties and thus dying in droves. If this keep'th up'th I think'th we will definitely be defeat'th.

เผือก:	<u>พูดอะไรของมึงเนี่ย เชยฉิบหายเลย มึงเป็นคนโบราณหรือไง</u>	Puak:	<u>Why the hell are you talking like that? So lame. Are you from the dark ages?</u>

5. Slang

This technique of humor employs very informal words or expressions which are used by a particular group of people. In Scene 11 while Nak and Mak are affectionately teasing one another, Puak feels a little irritated. Thus, he uses a modern slang (แบ๊วเหลือเกิน) to make fun of them. แบ๊ว means pretentious, not sincere.

Scene 11 Puak is listening to Mak and Nak' conversation and make comments on their teasing one another.

มาก:	ตัวเองอะคิดถึงเค้ามั่งเปล่า	Mak:	Baby, Did you miss me at all?
นาค:	ไม่อะ	Nak:	No
มาก:	ทำไมอะ ตัวเองไม่รักเค้าแล้วเหรอ	Mak:	Why not? You don't love me anymore?
นาค:	จะบ้าเหรอ คิดถึงสิ	Nak:	You crazy. Of course, I do.
มาก:	ล้อเค้าเล่นเหรอ อย่าล้อเล่นดิ	Mak:	You're mean. Don't joke like that.
เผือก:	<u>แบ๊วเหลือเกิน</u>	Puak:	<u>Isn't that special?</u>

Besides the highlight of the scene in using modern slang, the whole scene is amusing in that Mak and Nak are using the modern day addressing terms– "ตัวเอง" (you) and "เค้า" (me).

6. Explanation

Explanation employs reason giving as the technique to create humor. In Scene 16 when Mak is asking for a job possibility at the liquor stall, the stall owner not only says "no" but also provides a long reason why it is not possible to hire an assistant. Together with the length of the reason is the modern day language used in mentioning different types of jobs that are common in pubs or those night-entertaining places. Hence, the explanation can elicit laughter.

Scene 16 Mak and his friends are looking for a job at Aunt Priek's liquor stall.

มาก: ยายเปรียก ๆ ตื่นได้แล้ว ลูกค้า มาแล้ว ยายเปรียกจำฉันไม่ได้เหรอ ยายเปรียกพอจะมีงานอะไรให้ฉันทำบ้าง ไหมอะ

แม่ค้ายาดอง: ไม่มีหรอก ไอ้ห่า <u>มึงคิดว่า ซุ้มยาดองปั่นเล็ก ๆ เนี่ยต้องมีคนสักกี่คน วะ มึงคิดว่าต้องมีคนขาย คนปั่น เด็กเสิร์ฟ เด็กเชียร์แขก คนดองยา คนล้างแก้ว คนเช็ดโต๊ะเหรอ กูมีหมดแล้ว</u>

Mak: Aunty Priek...Aunty Priek wake up! You have customers. Aunty Priek, you don't remember me? Do you have any job I can do?

Bootlegger: No, Gosh! <u>How many staffs do you think we need for a small liquor store? You think I need salesperson? Mixologist? Waitress? Hostess? Bartender? Dishwasher? Bus boy? I got them all.</u>

7. Mispronunciation

The technique of mispronuniciation refers to the way of speaking that a person cannot pronounce words clearly or separately. In Scene 21, Ter is trying to tell the gang that he has seen Nak's burying ground, but he can't get the message across. Upon running away in a fright, Ter accidentally hit the bee hive and was stung by bees which resulted in swollen face and mouth.

Scene 21 Ter is trying to tell his friends that he is seeing Nak's burying ground.

เต๋อ:	เอ๊ียแอ๋ว อูเอ่นอบอู่อั้งอ้าน *(พูดไม่ชัด)*	Ter:	Shit I saw a #&^#^&%#@+_
เอ:	เฮ้ยไอ้เต๋อ หน้ามึงไปโดนไรมาวะเนี่ย	Aey:	Hey Ter, what happened to your face?
เต๋อ:	อูเอ่นอบอู่อั้งอ้าน *(พูดไม่ชัด)*	Ter:	I saw a %@#+&*^*@
ชิน:	อะไรนะ	Shin:	What?
เต๋อ:	อีอบอู่อั้งอ้าน <u>อิ๊บอ่ายแอ๋ว อีอ้ากเอ็นอี่</u> *(พูดไม่ชัด)*	Ter:	There's a <u>**%@#+&*^*@**</u>
ชิน:	ไอ้เต๋อมึงพูดไรเนี่ย ทะลึ่งปะเนี่ย	Aey:	What the heck is he talking about?

Swollen mouth makes Ter mispronounce whatever he wants to say. The highlight of the scene is when Ter tries to say that Nak is a ghost (อีอ้ากเอ็นอี่). However, the swollen mouth causes the message to sound something else–He sees Nak's sexual organ. Here, humor is created through phonological deviation, when the speech of Ter is manipulated and deviated from the normal language.

8. Facetitiousness

The technique of Facetitiousness is the use of funny expressions or language in the situation that is not supposed to be funny. Overall, Scene 41 is quite moving in that Mak and Nak are solemnly pondering about their future, especially when one of them departs. Mak assures Nak that he will be gone before her and that she will easily get a new husband because of her big butt (ตูดใหญ่ขนาดนี้เนี่ย). Mak's comment on Nak's butt is amusing, and the humorous effect of this scene is greater when Mak's conclusion is unexpected and out of the solemn context.

Scene 41 Mak is encouraging Nak to go on if he dies.

นาค:	ตัวเอง ถ้าวันนึงเค้าตายไป ตัวเอง จะอยู่ได้ไหม	Nak:	Baby, if one day I die, can you live without me?
มาก:	ทำไมถึงถามอย่างงั้นน่ะ	Mak:	Why are you asking me this?
นาค:	เหอะน่า เค้าอยากรู้	Nak:	Just tell me. I want to know.
มาก:	ไม่เอาอะ ถ้าจะมีใครตาย เค้าขอ	Mak:	No. If anyone is going to die

เป็นคนตายก่อนแล้วกัน ถ้าเค้าไม่มี
ตัวเองอะเค้าอยู่ไม่ได้หรอก แต่ถ้าเค้าตาย
ก่อนน่ะตัวเองก็หาผัวใหม่ได้สบายอยู่แล้วดิ
<u>ตูดใหญ่ขนาดนี้เนี่ย</u>

then I want to die first. If I don't have
you, I can't go on. But if I die first, you'd
be able to find a new husband easily
with that <u>big butt</u> <u>of yours</u>!

9. Over Literalness

This technique refers to the situation when a sender or a receiver of the verbal message takes only its literal meaning and ignores to recognize its connotation or implication. In Scene 66 when Mak and all his friends are taking refuge from Nak in the temple, the ghost of Nak appears in the holy compound without fear. Nak's appearance scares the monk to death that he runs away without worrying about his look or his status. That's why Puak makes fun of his action that he makes it over the wall (พระกระโดดกำแพงไปแล้ว).

Scene 66 Nak is appearing at the temple and there seems to be nothing to protect against her

เผือก:	เฮ้ย อะไรวะเนี่ย	Puak: What's up with this?
หลวงพ่อ:	อาตมาลาล่ะ *(พร้อมกับกระโดดหนีไป)*	Monk: It's time for me to go. *(Then the monk jumped out of the pavilion)*
เผือก:	เฮ้ย <u>พระกระโดดกำแพงไปแล้ว</u>	Puak: Gosh! The monk already made it over the wall.

Actually, this idiom is the name of a Chinese dish which is cooked from different types of very expensive herbs and seasonings which creates beautiful aroma. According to the legend, the food aroma was so good and inviting that the monks could not continue their mediation and the aroma lured them to escape from the temple by climbing the wall just to have a taste of the soup.

The over literalness technique is very effective in this scene since it is used with the technique of pun. The idiom พระกระโดดกำแพง is regarded as semantic deviation from the normal language since the use of this phrase is mismatched with its literal meaning. However, humor lies where the literal meaning of this phrase is used and received.

Conclusion

The film *Pee Mak Pra Khanong* is a remake of the classic ghost story *Mae Nak Pra Khanong*. This remade version is intended by the producers to be a comedy horror movie. There is certain deviation in storyline from the classic one in terms of supporting characters and setting. Four supporting characters have been added to make the film more interesting and colorful. Moreover, in most of the funny scenes, humor arises from the conversations of these supporting characters.

Despite the fact that not all funny scenes were included in this study, the 15 selected scenes provide insight into how linguistic humor is created in Thai movies. In order to understand how humor is constructed in different types of Thai audio visual entertainment, the categories of humor proposed by different theorists and researchers outside the Thai context seems not sufficient in interpretation. Thus, the categories of humor that are specific to the Thai context were combined to yield a better picture of Thai humor.

Theories tell us why we laugh and from theories techniques are derived to make people laugh. We laugh because something mismatch are put together. We sometimes laugh at other people's mistakes or stupidities. We also laugh to release our tension. The techniques used to create linguistic humor in the movie *Pee Mak Phra Kanong* have reflected the ideas postulated in these theories of humor, especially the theory of incongruity.

As Berger (1997) suggests that certain types of humor may not be itself amusing. It has to be in combination with other techniques to result in humor. It was found in this study that the technique of analogy would create good humor when it was used with the techniques of pun and exaggeration. The technique of pun also works well with the technique of over literalness.

Moreover, this study found that there are certain types of humor that appear in creating humor in the film which do not appear in Berger's taxonomies, such as slang,

explanation, and mispronunciation. However, when these types of humor were used, they could elicit good laughter among the Thai audience. This may have something to do with humor and culture.

When comparing to the previous studies, Eiamutama (2008) revealed that humor in Thai comedy TV program, *Ching Roy Ching Laan* was non-standard language, using different tones of voice and contradictory statement mostly. Non-standard language and different tones of voice could be classified into wordplay of Pinit-Phuwadol's which refers to playing of words and sounds. Contradictory statement could be equivalently replaced of contradictory rhetoric. However, sequences of each humor classification were different based on purposive intentions of producers. Relatively, Thongprasit (2012) aimed to study humor in Thai situation comedy, *Pen Tor* (2011). The results indicated that 4 types of humor appeared. Uses of words and idioms could be referred to wordplay, uses of figure of speech could be referred to any comparisons in contradictory methods and the last one, rhetoric, could be similarly referred to sarcasm and exaggeration. The same result was when wordplay was sequenced into the first range. This might be said that wordplay played an important role in creating humor in Thai comedies.

This study focussed on the linguistic techniques used in creating humor in the humorous scenes in a Thai comedy *Pee Mak Phra Kanong*. Essentially, there are non linguistic elements involved in creating humor in the movie. The better understanding of what make this movie gained the highest-grossing Thai release in the film history in Thailand might benefit from further studies in those linguistic elements as well.

Acknowledgements

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