

Translating Thai metaphors in *Tootsies & The Fake:* Netflix's and KissAsian's subtitles

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Abstract

This study investigated translation procedures that *Netflix*'s and *KissAsian*'s translators used in translating metaphors from Thai into English in the subtitles. The sample was *Tootsies & The Fake* movie from which 174 metaphors were drawn. Adopting Newmark's classification, the researchers categorised metaphors into six types. A synthesised typology based on Gottlieb's, Newmark's, and Vinay and Darbelnet's typologies was employed for the analysis of the translation procedures that the translators of these two platforms resorted to. The results were presented by using quantitative and qualitative descriptions. The findings revealed that the eight procedures used for metaphor translation were paraphrase, transfer, imitation, dislocation, condensation, decimation, modulation, and hybrid. Hybrid, transfer, and paraphrase were the most frequently used procedures. Translation of metaphor by simile was not used by the translators. Further, the types of metaphors might influence the translation choices made by *Netflix* and *KissAsian* translators since the use of translation procedures adopted for recent, original, stock, and cliché metaphors by the translators of both platforms tended to correspond. Overall, the *KissAsian* subtitle is more idiomatic than the *Netflix* one. However, when the target text is more idiomatic, culturally specific elements are erased.

Keywords: audiovisual translation, subtitling, metaphor translation, translation procedures

1. Introduction

The necessity of providing films with translations, in other words transposing text in one language into text in another language, has been apparent but the twenty-first century has witnessed the incomparable speed at which subtitles have to be produced. Digitisation and Internet access increase the availability of audiovisual (AV) products and their components (the scripts). Subtitling is regarded as one of the two main audiovisual translation (AVT) modes (another being dubbing). One constraint in subtitling is the need to compress, paraphrase and adapt speech to a hybrid form of writing.

The film industry is one area that has grown rapidly because of translation. AVT refers to translating the verbal expression of an audiovisual product from one language to another (Chiaro, 2012). It is a medium that allows the audience to understand the content of motion pictures in a foreign language. Before we could gain access to the Internet, AVT was normally seen in cinema, CD, and DVD. In this day and age, AVT appears on more platforms, especially online platforms. *Netflix* and *KissAsian* are some examples of online platforms containing AVT. *Netflix* is the most popular streaming website with more than 200 million members. It offers TV series, documentaries, feature films, and various kinds of movies with subtitles in multiple languages to its viewers. *KissAsian* is a free online HD movie website where audiences can gain access to a variety of Asian series, movies, and shows, such as Thai movies, Chinese drama series, and Korean shows. Viewers can watch its content on a variety of devices, including computers and cell phones. Because of AVT, movies have been made accessible to wider-ranging viewers.

What we want to focus on are metaphors. Metaphors are considered audio-verbal signs, in other words, the words uttered. We acknowledge that other signs, namely audio-nonverbal signs (all other sounds), visual-verbal signs (writing) and visual nonverbal signs (all other visual signs) interact with the audio-verbal signs and constitute a complex sign system meant to be watched, heard and sometimes read.

Due to linguistic differences, producing idiomatic subtitles renders the task challenging. The translators' choices could allow the audience to understand the intended messages conveyed by the producers while simultaneously maintain the aesthetics of the movies. Though Baker (2011) does not specifically discuss AVT, her work on pragmatic equivalence is pertinent to subtitling. She notes that translators have to decrease discrepancies between the model of the world presented in the source text (ST) and that with which the target reader is likely to be familiar. They have to assess the knowledge and expectations of the target readers and the harmony assumed to exist between the model of the world introduced in the ST and the target

culture's version of the world (Baker, 2011, p. 262). Investigating how metaphors are translated would reveal how interlingual equivalence is achieved; what gains and losses arise as a consequence of multiple constraints.

Although there have been research projects that pay particular attention to the analysis of the procedures adopted in translating metaphors in movies, there has been no project that compares the two subtitles of *Tootsie & The Fake* produced by two different platforms. None of the previous studies has compared and analysed the translation procedures adopted by *Netflix's* and *KissAsian's* translators, particularly when metaphor translation is the focus of the study. To fill the research gap, this study was conducted to compare the English subtitles produced by the translators of these two platforms by analyzing the types of metaphors and the translation procedures adopted by the translators commissioned by *Netflix* and *KissAsian*.

2. Literature Review

2.1 Audiovisual translation

Audiovisual translation is the transfer from the source language to the target language which is transmitted and displayed through both text and sound (Chiaro, 2012). One of the necessary conditions for producing audiovisual translation is that limited number of characters can be displayed in one line of an audiovisual screen and the speed for reading is twelve characters a second (Ivarsson & Carrol, 1998).

2.2 Subtitling

According to Gambier and Suomela (1994), subtitling is a method of audiovisual translation and it has three main characteristics. Certain procedures have to be adopted in order to allow functions, such as moral, aesthetic and linguistic functions, to be conveyed to the audiences. There are two factors that lead to constraints in subtitling. The first factor is the need to create coherence between the subtitle and the visual elements. The second factor is the need to enable the audiences to simultaneously focus on both listening and reading as the source text and its subtitles are constantly co-presented on the same screen.

2.3 Metaphors

Metaphor is a figurative word or phrase that expresses a different meaning from a basic sense (Dickins, 2005). Newmark (1988) describes metaphor as a figurative expression, including a word, phrase, and sentence that does not convey its literal meaning. Metaphors can personify abstraction, for example, "Modesty forbids me". One thing can be explained in terms of another by using a metaphor. There are two purposes of metaphor use. Firstly, a referential purpose is to make a comprehensive and concise description of abstract and concrete. Secondly,

a pragmatic purpose is for aesthetic sense to surprise, interest and surprise the recipients of the message. Further, it can accommodate the recipients to correctly interpret the transferred messages.

The studies on the translation of metaphors for subtitling have been few and are in between. Alanisa and Munandar (2019) investigated strategies used for translating metaphors in the movies *Mulan* and *Moana*. In his PhD thesis, Iranmanesh (2014), examined the translation of metaphors into Persian in the subtitling of ten American movies. The most recent study on the translation of metaphor was conducted by Chueasuai (2021). Exploring how the lexical metaphors were rendered into Thai, he adopted Dickins' (2005) classification of lexicalized and non-lexicalised metaphors. His study focused only on two translation procedures, literal translation and adaptation. He concluded that literal translation retained the meanings while adaptation removed the original metaphorical form and meaning in the translated version. The sample used in Chueasuai's study was the English and Thai websites of Emirates Airline whereas our research focused on audiovisual (AV) texts produced for international audiences. Notably, the translation direction also differed; his was into Thai while ours was from Thai into English.

2.3.1 Types of metaphors

In this study, the categorization of metaphors proposed by Newmark (1988) was adopted. The corresponding examples were taken from the data collected in this study and their back-translation (BT) is also provided. The quoted metaphors are underlined in the ST and the back-translated version. In the target text (TT), the renderings of the corresponding metaphors are also underlined.

According to Newmark (1988, pp.106-113), metaphors can be divided into six types as follows:

2.3.1.1 Newmark notes that receivers rarely have to interpret **dead metaphors** and think that it is not a metaphor anymore. They are often seen as words involving main body organs, space and time, features of ecology in general, and primary human activities.

An example of dead metaphors in the movie is ‘พร้อมกับทรงผมอีลอนซ่า’ [BT: with sassy female bald haircut] which is translated into 'with his bald buzz cut' and 'with a bold buzz cut' by *Netflix* and *KissAsian* translators respectively.

2.3.1.2 **Cliché metaphors** are metaphors whose original meaning is lost since they are overused. Although cliché metaphors are applied to describe ideas clearly, they do not connect with the facts of the topic.

An example of cliché metaphors in the movie is ‘ทำไมแม่เห็นแมวดีกว่าลูกในไส้’ [BT: why do you prefer the cat to your child from your own bowel?] which is translated into 'Why do you care more about the cat than me?' and 'Why do you choose a cat over me?' by *Netflix* and *KissAsian* translators respectively.

2.3.1.3 **Stock or standard metaphors** are not overused so that they are not deadened and do not lose their original meaning. Some emotional warmth can be transferred from stock metaphors.

An example of stock or standard metaphors in the movie is ‘หนูต้องแต่งหน้าอีกกี่ชาติถึงจะใช้หนี้หมด’ [BT: To pay the debt off, I've to continue being a make-up artist until how many of my next lives?] which is translated into 'How many makeovers must I do to pay off that debt?' and 'How long must I work to pay off that debt?' by *Netflix* and *KissAsian* translators respectively.

2.3.1.4 **Adapted metaphors** are adapted from existing metaphors. For example, ‘the ball is a little in their court’ is adapted from ‘the ball is in their court’ which is the stock metaphor.

An example of adapted metaphors in the movie is ‘ดูเห็นแล้วนึกถึงปลิงควาย’ [BT: when I see them, I think of buffalo leeches] which is translated into 'They remind me of buffalo leeches.' and 'They look like leeches.' by *Netflix* and *KissAsian* translators respectively.

2.3.1.5 **Recent metaphors** are metaphors that are recently created and are speedily known among users of that language. Recent metaphors are not only the new terms defining objects and perceptions, but also old terms becoming trendy.

An example of recent metaphors in the movie is ‘เอาใจดีมึง เหม่’ [BT: What to do? Empty out?] which is translated into 'What now? Should we dump her?' and 'What now? Should we give up?' by *Netflix* and *KissAsian* translators respectively.

2.3.1.6 **Original metaphors** are not adapted from other metaphors. These metaphors are non-lexicalized which means they do not have definite metaphorical meaning and their meanings vary depending on the context. For instance, ‘The past is another country.’

An example of original metaphors in the movie is ‘สมกับเป็นเอ็มเพรสแห่งวงการบันเทิงจริง ๆ’ [BT: Deservedly the empress of the entertainment business] which is translated into 'You deserve to be the Empress of the industry.' and 'You really are the Empress of the industry.' by *Netflix* and *KissAsian* translators respectively.

2.4 Translation procedures

Loescher (1991) explains that translation procedures are the mechanism that translators use to deal with translation problems. Translation procedures show the conscious effort of translators because each translator uses different procedures to achieve expected results. Munday (2012, p.33) offers a clarification by describing a translation procedure as a “specific technique used at a given point in a text” (while a translation strategy is the “overall orientation of a translated text”).

According to Baker (1992), there are eight translation procedures used by professional translators. She proposes: 1) Translation by a more general word (superordinate), 2) Translation by a more neutral/less expressive word, 3) Translation by cultural substitution, 4) Translation using a loan word or loan word plus explanation, 5) Translation by paraphrase using a related word, 6) Translation by paraphrase using unrelated words, 7) Translation by omission, and 8) Translation by illustration.

Though her typology has been influential, the procedures she proposes do not deal with technical problems particular to AVT. To fill in the gap, Gottlieb (1992, p. 166-169) offers ten procedures that are appropriate to the reduction of a text to subtitles. Corresponding examples are also presented alongside each procedure. The quoted target text (TT) is followed by the abbreviation of the platform that the subtitle appears; for example 'TT-K' means the target text is produced by *KissAsian*. These ten procedures are as follows:

1) **Expansion** is a further explanation, used when translators cannot convey culture-specific references in the target text.

ST: ฦเป็นแก้งนะ

BT: I am a barking deer.

TT-N: I'm gay!

TT-K: I'm gay.

The translators of both platforms did not supply any explanation when dealing with a culturally-specific item ‘แก้ง’ (barking deer). *Keng* collocates with 'kwang' (deer), used informally to call men who are gay. To employ the procedure 'expansion', the *Netflix* and *KissAsian* translators could have translated this sentence as 'I am a barking deer, meaning I am gay.'

2) **Paraphrase** is adopted when the message in the source language cannot be translated and arranged into the target language due to differences in sentence structure. When the message in the source text does not match the expression in the target language, translators will employ equivalent words or new expressions in the target language.

3) **Transfer** is used to translate general and simple sentences. This procedure can maintain the completeness and accuracy of the source text.

4) **Imitation** is applied to deal with the translation of proper nouns, such as place names and people's names.

5) **Transcription** is employed when non-standard expressions, for example, misspelling words and nonsensical language in animations, appear in the source text.

ST: เช่นเดียวกับชาเนล ก กัด ใบเดียวในโลก ก-กะเทย

BT: The same goes for the only Chanel with a G, which stands for Gut. G-Ga-thoei.

TT-K: Same goes for the only Chanel with a "G" on it. G..Gay

The *KissAsian* translator(s) decided not to transcribe the word 'Gut' and 'ga-thoei' in the English subtitle even though the same alphabet in Thai 'ก' (pronounced 'ga, not 'ka) is in the main character's name and in the word 'ga-thoei' which means 'gay'. If the *KissAsian* translator(s) would have transcribed the words 'Gut' and 'ga-thoei' in the English subtitle, alliteration would have been created.

6) **Dislocation** is used by translators to create or maintain the aesthetics for target audiences rather than the accuracy of the source text. By using this procedure, the culture-specific expressions in the source text are replaced by familiar expressions in the target language.

7) **Condensation** is resorted to when the source text contains many verbiages. To make the target text concise, unnecessary words and words that appear in the previous sentence are removed.

8) **Decimation** is applied when translators reduce the important expressions, resulting in the loss of some of the meanings in the sentences.

9) **Deletion** is employed when translators eliminate certain parts of the source text in the target text.

10) **Resignation** is used to deal with the untranslatable speech which is difficult to understand.

ST: แต่เป็นลูกของไก่ไก่ไก่ไก่

BT: but she is the kid of chick, chicky, chick, chicky.

TT-N: But the kid of a...

TT-K: She is Chicky Chick's kid.

The same word 'kai' is pronounced using two different tones and repeated four times. The word 'kai' itself in the correct tone is translatable while the other tone renders the word

meaningless. The *Netflix* and *KissAsian* translators solved the translation problem of different tone markers by 'decimation' procedure seeing as a certain part of the source text was eliminated in the target text by Netflix translator(s) and the important expression was reduced by KissAsian translator(s). To employ 'resignation', the translators could have translated this sentence as 'Chicky, Chicky, Chicky. Clap, Clap, Cha-Cha-Cha'. to create a sense of familiarity for the international audience.

In this study, the researchers propose a synthesised typology based on Gottlieb's, Newmark's, and Vinay and Darbelnet's typologies as a framework seeing as they are translation procedures that are appropriate and specific to metaphor translation in this research.

1. Paraphrase (Gottlieb, 1992)

Example:

ST: ถ้าคนเขามองมาจากแม่ฮ่องสอนนะ ก็รู้เลยว่าตัวปลอม

BT: If people watched from Mae Hong Son, they would know that you are a faker.

TT-N: Even if the audience were miles away, they could tell you're a fake!

The audiences in the target language might not understand the word 'แม่ฮ่องสอน', a province in northern Thailand. Since this character using the utterance lives in central Thailand, the *Netflix* translator(s) interpreted 'แม่ฮ่องสอน' to be the place that is far from where the character is. Therefore, the translator translated 'แม่ฮ่องสอน' into 'miles away'.

2. Transfer (Gottlieb, 1992)

Example:

ST: แต่ศักดิ์ศรีความเป็นติ่งของกู

BT: but my dignity of being an excrecence.

TT-N: but my integrity as a groupie...

The *Netflix* translator(s) kept the same sentence structure in the target text. The word 'ติ่ง' is a Thai slang, meaning fans of artists or actors. The translator(s) translated this word by using the word 'groupie', an equivalent of 'ติ่ง'.

3. Imitation (Gottlieb, 1992)

Example A:

ST: อู๊ย เกมออฟโรดส์

BT: Oh! Game of Thrones.

TT-N: Just like Game of Thrones.

‘Game of Thrones’ is the name of the American television series. The *Netflix* translator(s) imitated (borrowed) the name from the source text.

Example B:

ST: เดวิด คอปเปอร์ฟิลด์

BT: David Copperfield.

TT-N: So David Copperfield.

‘David Copperfield’ is the name of a famous magician. The *Netflix* translator(s) transliterated the name back into English, essentially ‘imitating’ the form in the target text.

4. Dislocation (Gottlieb, 1992)

Example A:

ST: อีช้าง กินอะไรก่อน

BT: Elephant, eat something first.

TT-N: Dumbo, eat first.

The word ‘ช้าง’ in this context is used to refer to an obese person. To offer an equivalent, the *Netflix* translator(s) used the word ‘Dumbo’ which is the name of an elephant character from an American animation. ‘Dumbo’ is used because it is a reference to an elephant in the target language.

Example B:

ST: กล้าเรียกตัวเองว่าต้าเหยิง

BT: You dare to call yourself Tanoeng.

TT-N: You dare to call yourself Lisa from Blackpink.

The word ‘ต้าเหยิง’ is a popular Thai actress, mostly likely unfamiliar to the audiences of the target language. ‘ต้าเหยิง’ is then translated by the *Netflix* translator(s) into ‘Lisa from Blackpink’ who is a famous K-pop artist who is supposedly more well-known than Tanoeng among the audiences of the target language.

5. Condensation (Gottlieb, 1992)

Example:

(1) ST: มึงต้องเชื่อมั่นในพลังแห่งกะเทย

BT: You must have faith in the power of gay people.

TT-N: You must have faith in the power of tootsies--

(2) ST: ช่างแหม่งพลังแห่งกะเทยแล้ว

BT: Fuck the power of gay people.

TT-N: Fuck the damn power!

The *Netflix* translator(s) adopted this procedure to translate the sentence (2) by omitting the phrase ‘แห่งกะเทย’ (of gay people) because it was already translated into ‘of tootsies’ in the previous sentence, namely sentence (1). Although this phrase was omitted, the audience can understand that the ‘power’ referred to is the power of tootsies.

6. Decimation (Gottlieb, 1992)

Example:

ST: ชะนีเลสเบี้ยนประจำกลุ่ม ที่เราเรียกกันติดปากว่าอีเหนदनั้น

BT: the lesbian gibbon of our group whom we usually call Naed.

TT-N: the lesbian of our group whom we call Nasty Natty...

The *Netflix* translator(s) used two translation procedures including condensation and decimation procedures to translate this clause. By using decimation, the translator(s) got rid of the word ‘ติดปาก’ (its word-to-word translation is ‘adhering to the mouth’). As a result, the meaning of the sentence is incomplete. By using condensation, the word ‘ชะนี’ in this context means a woman, so it can be omitted since a lesbian is a woman.

7. Translation of metaphor by simile (Newmark, 1988)

This procedure is adopted when the metaphor is translated into a simile by adding comparison markers in the target text.

Example:

ST: ซิลิโคนไหลมาจะเป็นหินงอกหินย้อยอยู่แล้ว

BT: The silicone is leaking to the point that it formed a stalactite.

TT-K: It’s like you have a stalactite coming out of your nose.

The sentence in the source text was converted into a simile by adding ‘like’ which is a comparison marker. The *KissAsian* translator(s) wanted to maintain the same imagery and decided to compare the leaking silicone (used in giving the character a nose job) to a tapering structure hanging like an icicle from the roof of a cave.

8. Modulation (Vinay and Darbelnet, 1989)

To provide idiomatic expressions in the target language, the point of view of the message in the source text is changed by adopting various forms of words or expressions.

Example:

ST: งานแต่งหน้าเขาจะคว่ำบาตรมึงกันทั้งวงการแล้ว

BT: The entire makeup industry will turn your alms-bowl upside down.

TT-N: You're blacklisted in the makeup industry.

The Netflix translator(s) changed the point of view of the source text by changing the sentence from an active voice to a passive voice in the target language. Further, the translator(s) used the word 'blacklist', though not the same meaning as 'boycott' but carries an equivalent meaning intended by the source text producer.

9. Hybrid

This procedure refers to the use of more than one translation procedure to solve the translation problem.

Example:

ST: ูกักงานจะเป็นเทอร์มินเตอร์อยู่แล้ว

BT: I've been fixed to the point that I would become the Terminator.

TT-N: I've had it fixed so much, I look like the terminator.

To translate the source text, *Netflix* translator(s) used hybrid procedure, the combination of 'translation of metaphor by simile' and 'imitation'.

3. Research questions

This research aimed to analyze the types of metaphors and the translation procedures used in translating the metaphors in the movie *Tootsies & The Fake* from Thai into English.

- 1) What translation procedures did the translators of the two platforms adopt in translating metaphors?
- 2) How did the types of metaphors influence the translation choices made by *Netflix*'s translator(s) and *KissAsian*'s translator(s)?
- 3) What are the translation losses and gains in the analysed subtitles?

4. Research Methodology

4.1 Sample

The sample of this research is *Tootsies & The Fake*, a Thai comedy film released in 2019 by GDH 559. The researchers used the movies' transcripts from *Netflix* and *KissAsian*. *Tootsies & The Fake* is chosen because of a large number of metaphors in this movie and there were different versions of the English subtitles made available by the streaming services. The key reason the researchers chose the subtitles provided by *Netflix* and *KissAsian* was because the translation choices of the metaphors made by the translators of these two platforms were distinctly dissimilar. Furthermore, the nature of these two streaming services is different: *Netflix*

is a legal streaming service for paid subscribers while *KissAsian* is a free illegal streaming service to which everybody can access.

4.2 Data collection

The researchers began by searching for a movie containing a large number of metaphors from the two websites that provide different English subtitles for the same movie. The movie that the researchers selected is *Tootsies & The Fake* from *Netflix* and *KissAsian*. The researchers viewed the Thai subtitles in the movie and listed metaphors and their English subtitles from each platform. The specific time the metaphors appeared was also listed as can be seen in the following table. The examples of metaphors accompanied by their literal translation and their English subtitles from both platforms are shown in the following table.

Table 1 Examples of metaphors and their English subtitles

Metaphor	<i>Netflix</i>	<i>KissAsian</i>
กอดคอพากัน <u>ดิ้งลงเหว</u> [BT: We held each other's necks and <u>fell into the abyss</u>]	We held on together, falling into the <u>abyss</u> . (01.40.53)	and <u>spiraed out of control</u> . (00.07.28)
เริ่มที่อ๊ีกอล์ฟ <u>ข้างน้ำ</u> ในร่างกายมนุษย์ [BT: Starting with Golf, the <u>water elephant</u> in the body of a human being]	Starting with Golf, a Dumbo who took human form (01.40.48)	First is Golf, an elephant incarnate, (00.07.33)
ซิลิโคนไหลมาจะเป็น <u>หินงอก</u> <u>หินย้อย</u> อยู่แล้ว [BT: the silicone is leaking and turning into a <u>stalactite</u>]	The silicone is leaking and turning into a <u>stalactite</u> . (01.36.11)	It's like you have a <u>stalactite</u> coming out of your nose. (00.12.11)
เรียกว่างานเข้า พร้อมหน้ากันเข้ามา <u>ทั้งศึกนอกศึกใน</u> [BT: It can be said that there are both <u>civil war and war with other</u>]	My most difficult role yet. It happened all at once. <u>From all directions</u> . (01.35.26)	I'm facing problems <u>in all aspects of life</u> . (00.12.54)

Metaphor	<i>Netflix</i>	<i>KissAsian</i>
<u>countries.</u>]		
เหมือนฝึกปลาตีนให้เป็นหงส์ [BT: It is like training a <u>mudskipper</u> to become a <u>swan</u> .]	It's like turning a <u>mudskipper</u> into a <u>swan</u> . (01.11.20)	She's a <u>stone in the rough</u> . (00.37.00)

4.3 Data analysis

After checking that all metaphors were completely collected and after rechecking the spelling of the collected data, the data were then analysed both qualitatively and quantitatively. Using Newmark's typology (1988), the researchers categorized the collected metaphors into seven types, namely dead, cliché, stock or standard, adapted, recent, original, and also hybrid metaphors. The examples of the types of metaphors and their English subtitles in the movie are shown in the following table.

Table 2 Examples of the types of metaphors and their English subtitles

No.	Metaphor	Type of Metaphor	<i>Netflix</i>	<i>KissAsian</i>
1	อย่ามาคลับพรายเดย์โชว์ [BT: Do not give me <u>Club Friday Show</u> .]	Original	Don't put on an <u>emo show</u> . (01.43.56)	Stop being <u>dramatic</u> . (00.04.26)
2	เหตุการณ์ระเบิดบนเครื่องบินเป็นเพียงแค่น้ำจิ้ม [BT: Taking a dump on the plane is just a <u>dip</u> .]	Stock	The shit incident on the plane was <u>nothing</u> . (01.41.04)	The shit explosion on the plane was <u>nothing</u> . (00.07.16)
3	งานแต่งหน้าเขาจะคว่ำบาตรมึงกันทั้งวงการแล้ว [BT: The make-up industry already <u>turn the alms-bowl up-side down</u> .]	Cliché	You're <u>blacklisted</u> in the makeup industry. (01.40.32)	You're <u>shunned</u> by the makeup artist community.

No.	Metaphor	Type of Metaphor	Netflix	KissAsian
				(00.07.50)
4	พร้อมกับทรงผมอี๋สั้นซ่า [BT: with sassy female bald haircut]	Dead	with his <u>bald buzz cut</u> . (01.39.07)	with a <u>bold buzz cut</u> . (00.09.14)
5	อีพวกลิ้นหมา แยกให้ออกก่อนเถอะ ว่าอันไหนรสชาติอาหาร อันไหนรสชาติน้ำล้างตีน [BT: You guys have a <u>dog's tongue</u> . You should be able to distinguish which tastes like food and which tastes like <u>water for washing your feet with</u> .]	Adapted/ Stock	All of you <u>stray dogs</u> should learn the difference between what tastes like food and what tastes like my <u>feet</u> . (01.21.30)	You <u>hobos</u> should learn the difference between the taste of food and <u>feet</u> . (00.26.52)
6	แซ่บมากมึง [BT: Listen, very <u>spicy</u> .]	Hybrid (Stock+ Recent)	Gosh! <u>Fly like a G6</u> . (01.13.41)	Goodness. <u>He's a catch</u> . (00.34.39)
7	แต่ศักดิ์ศรีความเป็นตึงของกู [BT: To the honour of my being an <u>excrecence</u> .]	Recent	but my integrity as a <u>groupie</u> ... (01.11.05)	I'm worried about my pride as her <u>fan</u> . (00.37.17)

By using the synthesised typology, the data from the English subtitles were analyzed to examine the translation procedures employed by the translators. Each type of metaphor and the translation procedures used were calculated into percentages. The researchers identified the translation procedures the translators of the two streaming services adopted in translating each type of metaphor. Based on the calculated percentage, the procedures that were most frequently used and less frequently used would be found. The results were presented by using quantitative and qualitative descriptions. The analysis would reveal the trend and allow the researchers to

make a preliminary generalisation about translation strategy for metaphor translation from Thai into English. The examples of the data analysis are shown in the following table.

Table 3 Examples of data analysis

No.	Metaphor	Type of Metaphor	<i>Netflix</i>	Translation Procedure by <i>Netflix</i>	<i>KissAsian</i>	Translation Procedure by <i>KissAsian</i>
1	จริง อีใบมินต์ [BT: That's right, <u>Mint Leaf</u> .]	Original	Yes! <u>Peppermint</u> Natty. (01.46.13)	Transfer	That's right, nosy Natty. (00.02.08)	Paraphrase
2	สระแหม่น สาระแน [BT: <u>Mint!</u> Meddler!]	Original	<u>Peppermint</u> pain in the ass. (01.46.12)	Paraphrase	You nosy bitch. (00.02.10)	Hybrid: Paraphrase/ Condensation
3	อีแหนด มึง หยุดมือไม่พาย เอาเท้าราน้ำ ก่อน [BT: <u>You don't help rowing yet you drag your feet in the water.</u> Nat, stop this now.]	Cliché	Natty, <u>stop dragging your feet.</u> (01.45.51)	Decimation	Natty, <u>stop dragging your feet.</u> (00.02.31)	Decimation
4	เอลฟ์ประจำ บ้านเธอ [BT: Are you an <u>in-house Elf</u> ?]	Original	<u>The Elf look</u> in fashion? (01.44.16)	Hybrid: Paraphrase/ Imitation	Are you a <u>house elf</u> ? (00.04.05)	Transfer
5	ให้เกียรติงาน ปั้นหมอกมลา กูด้วยค่ะ [BT: Please	Original	Give props to my <u>Lady Gaga nose.</u>	Dislocation	Show my <u>nose job</u>	Hybrid: Decimation/ Paraphrase

No.	Metaphor	Type of Metaphor	<i>Netflix</i>	Translation Procedure by <i>Netflix</i>	<i>KissAsian</i>	Translation Procedure by <i>KissAsian</i>
	respect the <u>sculpture done by Doctor Kamala.</u>]		(01.44.13)		some respect. (00.04.08)	
6	จู่ๆ ชีวิตก็ ตกหลุมอากาศ [BT: Suddenly, our lives are experiencing some <u>turbulence.</u>]	Recent	Suddenly' our lives <u>hit</u> <u>an air pocket.</u> (01.40.55)	Transfer	Our lives suddenly <u>hit</u> <u>a rocky</u> <u>patch.</u> (00.07.26)	Paraphrase

5. Findings

This section reports the findings on the translation procedures used for metaphor translation in *Tootsies & The Fake* movie. To answer the first research question, the findings are presented as follows:

The type of metaphor that was found in the movie most frequently is recent metaphor, at 29.31%. Original metaphor, which accounts for 27.01%, comes second. The third highest-ranking type is stock metaphor, which contributes to 22.99%. Cliché comes forth, at 16.09%. Adapted and hybrid metaphors rank fifth, accounting for 1.72%. Compared to the other types, dead metaphor is hardly used (1.15%).

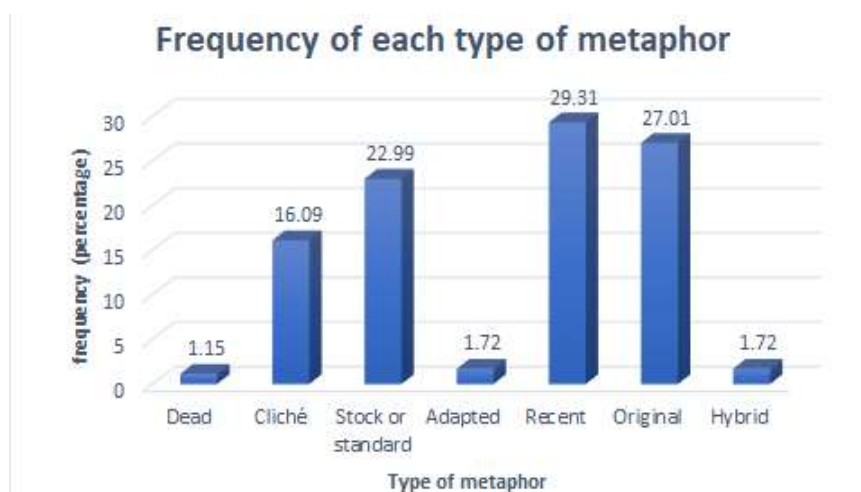


Figure 1 Frequency of each type of metaphor

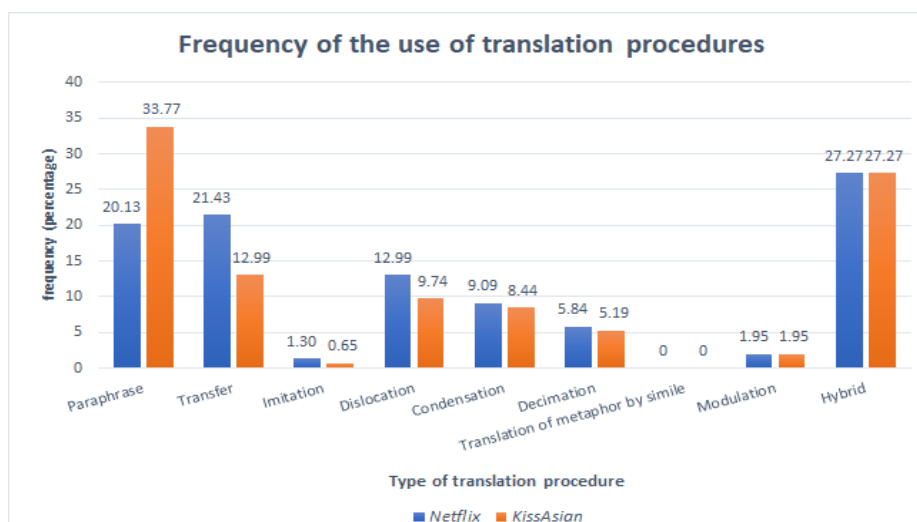


Figure 2 Frequency of the use of translation procedures

For *Netflix*, the most frequently used procedure is hybrid, at 27.27%. Transfer comes second, which accounts for 21.43%. The third-highest used procedure is paraphrase, at 20.13%. Dislocation is the fourth-highest used procedure, which contributes to 12.99%. Condensation comes fifth, at 9.09%. Decimation is the sixth-highest used procedure (5.84%). *Netflix* translator(s) used modulation and imitation procedures but they represent relatively small percentages (1.95% and 1.30%). Translation of metaphor by simile procedure was not used by *Netflix*'s translator(s) at all. For *KissAsian*, the most frequently used procedure is paraphrase, which is about one-third (33.77%). The second-highest used procedure is hybrid, at 27.27%. Transfer is the third-highest used procedure, which contributes to 12.99%. Dislocation is the fourth-highest used procedure, accounting for 9.74%. The fifth-highest used procedure is condensation, whose percentage is slightly lower than dislocation (8.44%). Decimation comes sixth (5.19%). The translator(s) used modulation and imitation procedures, but they also represent relatively small percentages (1.95% and 0.65%). Translation of metaphor by simile procedure was not used by *KissAsian*'s translator(s) at all either.

Table 4 The top two translation procedures for the translation of each type of metaphors by translators from the two platforms

No.	Type of Metaphor	Total No. (174)	<i>Netflix</i>			<i>KissAsian</i>		
1	Recent	51 (29.31%)	Hybrid	20	39.22%	Hybrid	20	39.22%
			Transfer	14	27.45%	Transfer	8	15.69%
						Paraphrase	8	15.69%
2	Original	47 (27.01%)	Hybrid	12	25.53%	Hybrid	15	31.91%
			Transfer	10	21.27%	Paraphrase	13	27.66%
3	Stock	40 (22.99%)	Hybrid	13	32.50%	Paraphrase	22	55.00%
			Dislocation	10	25.00%	Hybrid	8	20.00%
4	Cliché	28 (16.09%)	Paraphrase	10	35.71%	Paraphrase	13	46.43%
			Transfer	6	21.43%	Transfer	5	17.86%
			Hybrid	6	21.43%	Hybrid	5	17.86%
5	Adapted	3 (1.72%)	Transfer	1	33.33%	Hybrid	2	66.67%
			Condensation	1	33.33%	Paraphrase	1	33.33%
			Hybrid	1	33.33%			
6	Hybrid	3 (1.72%)	Transfer	1	33.33%	Paraphrase	1	33.33%
			Condensation	1	33.33%	Condensation	1	33.33%
			Hybrid	1	33.33%	Dislocation	1	33.33%
7	Dead	2 (1.15%)	Paraphrase	1	50.00%	Paraphrase	1	50.00%
			Transfer	1	50.00%	Transfer	1	50.00%

As can be seen in the *Table* above, *Netflix*'s and *KissAsian*'s translators adopted hybrid, transfer, and paraphrase when they translated recent, original, stock, and cliché metaphors. Dislocation was also used by *Netflix*'s translator(s) to translate stock metaphor. However, there is not sufficient data to analyze translation procedures used for the translation of adapted, hybrid, and dead metaphors. It could be concluded that the types of metaphor might influence the translation choices made by *Netflix*'s and *KissAsian*'s translators to some extent, however, the findings are still inconclusive.

The translation choices made by *KissAsian* translator(s) tended to be more idiomatic. An example is the TT: 'First is Golf, an elephant incarnate' whereas the *Netflix* translator(s) rendered this same sentence as: 'Starting with Golf, a Dumbo who took human form'. The audience who reads the *KissAsian* subtitle does not have to deduce from the word 'Dumbo' that Golf, a big overweight gay man, is being compared to an elephant. However, it can be said that when the TT is idiomatic, though it reads fluently, the linguistic and cultural differences of the source text are erased.

When discussing the loss of culturally specific elements in the translation, a clear example is the translation of เหมือนฝึกปลาตีนให้เป็นหงส์ [BT: It is like training a mudskipper to become a swan]. The equivalent of the animal 'mudskipper', used in colloquial Thai, is an 'ugly

duckling'. The *Netflix* translator(s) retained the same type of animals while the *KissAsian* translator(s) decided to ensure easy readability by eradicating any linguistic or stylistic peculiarities in the translation and opted for 'She's a stone in the rough.', which is adapted from the English expression 'diamond in the rough'.

Another example that is worth discussing is the translation of ‘อีพวกลี้้นหมา แยกให้ออกก่อนเออะ ว่าอันไหนรสชาติอาหาร อันไหนรสชาติน้ำล้างตีน’ [BT: You guys have a dog's tongue. You should be able to distinguish which tastes like food and which tastes like water for washing your feet with.]. The *Netflix* TT is: 'All of you stray dogs should learn the difference between what tastes like food and what tastes like my feet.' The translator(s) did not literally translate 'dog's tongue' but the same type of animal 'stray dogs' was retained in the TT. On the other hand, the *KissAsian* TT, 'You hobos should learn the difference between the taste of food and feet,' completely ignored the canine species and 'hobos' was chosen instead. Although both the *Netflix* and the *KissAsian* translator(s) retained 'feet' in the TTs, it is evident that the *KissAsian* TT is concise and the alliteration created by the word choice 'food and feet' is considered a gain in translation as the words in the Thai metaphors do not alliterate.

It should be noted that some word choices made by the *Netflix* translator(s) reveal better translation solutions for wordplay. The ST is: ‘เยี่ยมากแม่ เยี่ยว’ [BT: Pee hard, Mother, pee]. The word 'yeo' is derived from existent grapheme and morpheme. It is the play on word 'yiam' (เยี่ยม) which means 'Very good or great.' When one is too excited, one may pee oneself, hence 'yiam' becomes 'yeo'. The *KissAsian* TT, 'You're rocking this.', ignores the wordplay while the *Netflix* TT, 'Pee-fection!' retains the meaning of 'yeo' and the play on word 'pee-fection and perfection'. The translator(s) succeeded in solving the translation problem.

Many translation choices are the same, especially when the proper nouns were translated. For instance, the ST is “ต้าเหิงป่วยหรือ” [BT: Is Tanoeng sick?]. As we have explained, ‘ต้าเหิง [Tanoeng]’ is a popular Thai actress, mostly likely unfamiliar to the audiences of the target language. ‘ต้าเหิง’ is then translated by both *Netflix* and *KissAsian* translators as ‘Lisa from Blackpink’ who is a famous K-pop artist (who is supposedly more well-known than Tanoeng among the audiences of the target language). Another pertinent example is the translation of ‘มึงนะ เจนนี ปาหนัน’ [BT: You ARE Jenny Panan]. The *Netflix* TT is 'You're RuPaul.' and the *KissAsian* TT is 'You're absolutely RuPaul.' We doubt that both *Netflix* and *KissAsian* translators would

inadvertently opted for 'Lisa from Blackpink'. Lisa is not an actress and there are other Asian actresses who are known worldwide. We also do not think that the trans Thai actress 'Jenny Panan' can be equated with 'RuPaul' and that both *Netflix* and *KissAsian* translators would think of the same American drag queen 'RuPaul' for their TTs.

It is difficult to conclude whether there is plagiarism. *Netflix*'s legal status protects all its copyrighted materials, including its subtitles, whereas *KissAsian* has no legal claims to any of its (pirated) materials. *Netflix* may claim that *KissAsian* has plagiarised its work if *Netflix* decides to reveal the details of its commissioned translation contract to specify the day its commissioned translator(s) started working on subtitling and the date of the movie's release on its platform. It is also possible that the *KissAsian* subtitle was released later than the *Netflix* one for this would allow the *KissAsian* translator(s) to select, choose and improve the word choices, hence its idiomatic TT. It would also allow for *KissAsian* translator(s) to take the translation solutions without having to acknowledge and respect anyone's intellectual property rights because the platform itself reproduces artistic works without permission.

6. Summary and Discussion

We synthesised three typologies as proposed by Gottlieb, Newmark, and Vinay and Darbelnet, resulting in nine procedures being used for the analysis. Based on the findings, the translation procedures that were used most frequently by the *Netflix*'s translator(s) were hybrid, transfer, paraphrase, dislocation, condensation, decimation, modulation, imitation respectively while *KissAsian*'s translator(s) mostly used paraphrase, hybrid, transfer, dislocation, condensation, decimation, modulation, and imitation respectively. Translation of metaphor by simile was not solely employed by the translators commissioned by these two platforms.

It can be said that there are two levels of metaphor translation. Some metaphors are used at word level and some metaphors at sentence level. In addition, many sentences contain more than one metaphor. To solve the translation problem, hybrid procedure was resorted to. Further, the translators tended to frequently use paraphrase procedure. It might be because some metaphors carry culturally specific meanings. Therefore, the translators needed to interpret and rearrange the message for the target audiences' comprehensibility. Another translation procedure that deserves attention is transfer. It seemed to be used most frequently because transfer is the easiest procedure to adopt for the translation of metaphors as the translated text would lead to the comprehensibility of the message on the recipients' part without further interpretation.

It should be noted that 'translation of metaphor by simile' was not used by the translators. It might be because this procedure by itself could not allow the translators to successfully solve the translation problem; it was usually adopted in combination with other procedures. Consequently, this procedure was usually a part of hybrid procedure.

As we mentioned, Chueasuai's work classified metaphors into lexicalised and non-lexicalised metaphors. His work focused on two translation procedures, literal translation and adaptation. He concluded that both translation procedures were used equally. To re-classify our synthesised procedures into literal translation and adaption categories, the only two translation procedures that can be considered 'literal translation' are 'transfer' and 'imitation'; the rest involves a certain degree of adaptation. Our findings contrast with Chueasuai's; adaptation was the procedure *Netflix* and *KissAsian* translators resorted to more frequently than literal translation. Of the total number of 132, 'transfer' was employed 31 times, and 'imitation' only 1 time by *Netflix* translator(s) whereas 'transfer' was used 19 times and 'imitation' was not used at all by *KissAsian* translator(s). Both *Netflix* and *KissAsian* translators often employed hybrid translation procedures which usually included 'transfer' and 'imitation' in the combination. If the number of transfer and imitation procedures from 'hybrid' procedure are tallied, our study is still dissimilar to Chueasuai's. We found that adaptation was used more than literal translation in the translation of metaphor.

In conclusion, although the researchers cannot identify the translation trend for adapted, hybrid, and dead metaphors since there were not sufficient data for analysis, the types of metaphors available seemed to influence the translation choices made by *Netflix* and *KissAsian* translators seeing as the translation procedures for recent, original, stock, and cliché metaphors adopted by translators of both platforms were concordant.

7. Recommendations

From the key findings of this research, the researchers found that some types of metaphors were rarely used in this movie, such as dead metaphor and adapted metaphor. As a result, the researchers cannot identify the trend and make a generalisation about translation strategy for the translation of Thai metaphors into English. For future research, the researchers can adopt our proposed synthesised typology to analyse the translated metaphors drawn from different genres of Thai movies in the hope that trends can be identified and generalisations about translation strategy for AVT from Thai into English can be made.

Notes

¹ We intentionally use an 's' in parenthesis because neither *Netflix* nor *KissAsian* reveals how many translators were commissioned to produce the subtitles for the film. It was likely that many translators were collaborating on the project. We then decided to use 'translator(s)' when we refer to the person/people commissioned by *Netflix* or *KissAsian* to render the TT.

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