



**AN ANALYSIS OF TRANSLATION TECHNIQUES USED  
IN THE THAI SUBTITLES OF NETFLIX SERIES: A  
CASE STUDY OF EMILY IN PARIS SEASON 3**

**BY**

**ALWANEE KOSUMPAN**

**AN INDEPENDENT STUDY SUBMITTED IN PARTIAL  
FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE  
OF MASTER OF ARTS IN CAREER ENGLISH FOR  
INTERNATIONAL COMMUNICATION  
LANGUAGE INSTITUTE  
THAMMASAT UNIVERSITY  
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## ABSTRACT

This study aimed to explore the translation techniques used in the Thai subtitles of the Netflix series, Emily in Paris Season 3. The first two episodes of the Netflix series were analyzed based on the translation theories of Newmark (1988) and Baker (1992). By comparing the English dialogues with their Thai subtitles, eleven distinct translation techniques were identified. The frequencies of each translation technique were calculated as a percentage and summarized to identify the most commonly used methods. The identified techniques in this study include: (1) Communicative translation, (2) Semantic translation, (3) Adaptation translation, (4) Translation Using a Loan Word, (5) Translation by Omission, (6) Translation by a More Neutral/Less Expressive Word, (7) Literal translation, (8) Idiomatic translation, (9) Translation by Paraphrase Using a Related Word, (10) Translation by a More General Word, and (11) Faithful translation. The study highlighted the strategic application of various translation techniques to ensure clear, understandable, and culturally relevant subtitles for the Thai audience, thereby enhancing their engagement with the story and overall viewing experience.

**Keywords:** Translation techniques, Subtitles, Netflix series, Streaming platform

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the Study

In recent years, the popularity of video streaming services has been on the rise. With the emergence of globalization and technological advancements in today's world, streaming platforms have transformed the entertainment industry and changed the way people consume media (Chatterjee, 2023). As television adopts new internet technologies, the means of content distribution have shifted from traditional broadcasting to streaming (Chalaby, 2023). Consequently, the population of video streaming service users has substantially increased in recent years. With over 3.70 billion individuals actively engaging with video streaming platforms, the video streaming sector is currently in its prime and is forecasted to achieve a market worth of \$1.9 trillion by 2030 (Jadhav, 2024). Through these video streaming platforms, the media has the capacity to reach a broader audience, allowing it to connect with more audiences worldwide.

Alongside this trend, subtitles are also gaining popularity among today's viewers. As audiences are more exposed to content from around the world, consuming foreign-language content has become more accessible and convenient. The growing popularity of foreign-language shows is one of the evident factors contributing to the increased use of subtitles (Sims, 2022). More and more people nowadays prefer watching TV shows and movies with subtitles and closed captions. This preference reflects a shift in how audiences engage with content, as subtitles offer a means to enhance understanding and immersion during the viewing experience. They help viewers get a better sense of the emotions and dialogue of the actors. Moreover, subtitles allow viewers to hear the original actors' voices and intonations, preserving the authenticity of the performance. This authenticity is often lost in dubbed versions, where different actors' voices are used. Therefore, subtitles are becoming increasingly popular, especially among younger audiences.

When it comes to subtitling, translation plays a significant role in ensuring effective communication and the successful conveyance of meaning. With the growing

preference for watching TV series and movies with subtitles, it becomes increasingly important to understand how translations are handled. Translation in subtitling, particularly in TV series or movies, involves not only accurately converting the spoken words into another language but also capturing the emotion of the scenes and the cultural context of the dialogue. In other words, it is the job of translators to find ways to accurately convey the intended meaning from the source language to the target language, ensuring that viewers can understand the content even if they do not speak the language spoken in the video.

Today, there are numerous choices for video streaming services offering a wide range of video content. Among them, Netflix stands out as one of the leading platforms, with dominating global subscribers worldwide. The platform offers a wide variety of movies, TV shows, animations, documentaries, reality shows, and many more from around the world. Moreover, it provides subtitles and captions in various languages for most of its content. With this in view, “Emily in Paris Season 3,” one of Netflix’s most-viewed series in 2023, was chosen for this study. “Emily in Paris” is an American romantic comedy television series that premiered in 2020, with subsequent seasons released in the following years. The third season achieved another significant milestone for the series by entering Netflix's Top 10 in 93 countries worldwide. The story follows the journey of Emily Cooper, an American woman who relocates to Paris for a career opportunity at the marketing firm and faces an adventurous journey while dealing with her work, love life, and friendships.

With its widespread popularity and incorporation of various cultural aspects from different backgrounds, it is beneficial to explore the translation techniques used in the Thai subtitles for the series, especially when encountering difficulties due to linguistic equivalence and cultural differences. Therefore, this study aims to investigate the translation techniques used in the Thai subtitles of *Emily in Paris Season 3* in order to ensure that they convey the essence of the series to the Thai audience.

## 1.2 Research Objectives

1) To explore the translation techniques used in the Thai subtitles of *Emily in Paris Season 3*

2) To identify the most frequently used translation techniques in the Thai subtitles of *Emily in Paris Season 3*

### 1.3 Research Questions

1) What translation techniques are used in the Thai subtitles of *Emily in Paris Season 3*?

2) What translation techniques are most frequently used in the Thai subtitles of *Emily in Paris Season 3*?

### 1.4 Definitions of Terms

The definition of terms in this study is as follows:

**1) Netflix series** refers to "Emily in Paris Season 3," a romantic-comedy TV series that aired on Netflix.

**2) Streaming platform** refers to Netflix, an online streaming platform that offers a variety of TV shows, movies, and original content to its members through a monthly subscription.

**3) Subtitles** refers to the Thai subtitles that appear on the screen of the Netflix series "Emily in Paris Season 3."

**4) Source language** refers to the original English dialogue in the screenplay of "Emily in Paris Season 3."

**5) Target language** refers to the Thai language used in the subtitles of "Emily in Paris Season 3."

### 1.5 Scope of the Study

The study will analyze the translation techniques used in the Thai subtitles of the Netflix TV series, Emily in Paris Season 3, which is the latest release in the franchise. The series consists of 3 seasons, each containing 10 episodes with approximately 30 minutes per episode. The research will be limited to the first and second episodes of Season 3. English dialogue and Thai subtitles from these episodes will be collected for analysis, using Newmark's (1988) and Baker's (1992) theories to identify and categorize the translation techniques.

### **1.6 Significance of the Study**

The study is expected to be beneficial to those who are interested in translation, particularly in the subtitle area of English-Thai. As the popularity of watching movies and series with subtitles increases, there is also a growing interest in subtitle translation, particularly on online platforms like Netflix or YouTube. The findings of this study will shed light on the translation techniques utilized by translators in conveying the English-language series into Thai subtitles. By examining the translation techniques, the study will offer valuable insights into how translators deal with difficulties in translation. Therefore, this study can serve as a valuable guideline for not only translators and subtitlers but also students and language professionals who are interested in audiovisual translation and translation studies. It can also help them improve their translation skills and enhance the quality and clarity of their translations.

### **1.7 Organization of the Study**

This study is structured into five chapters, including the Introduction, Literature Review, Methodology, Results, and Discussion and Conclusion. The first chapter begins with the Introduction. This chapter consists of the Background of the study, Research Objectives, Research Questions, Definitions of Key Terms, the Scope of the Study, the Significance of the Study, and the Organization of the Study. The second chapter focuses on the Literature Review, identifying relevant information and providing definitions of translation, translation techniques, and audiovisual translation, with a specific focus on subtitling. It also reviews previous related studies. Following this, the third chapter outlines the Methodology of this study, which includes the material, methods, instrument, data collection, and analysis. Next, the results of the study are presented in the fourth chapter. Lastly, the Discussion, Conclusion and Recommendations will be discussed in the final chapter.

## **CHAPTER 2**

### **REVIEW OF LITERATURE**

This chapter explores the literature related to the study on the translation techniques of Thai subtitles in TV series, with the aim of establishing a foundation of key concepts, theories, and prior studies. The chapter is divided into four main sections. The literature begins with section 2.1, with a brief overview of translation, including its definition. Next, section 2.2 discusses the translation strategies and their related theories, followed by section 2.3 which explores the concept of audiovisual translation, particularly focusing on subtitling, and the role of translators in subtitling. Finally, the chapter ends with section 2.4, which presents a review of the previous studies related to the research.

#### **2.1 Definition of Translation**

Several academics have explored the concept of translation, each providing insights from various perspectives and at different levels. Catford (1965, as cited in Long, 2013) stated that translation is an action carried out on languages, involving the replacement of a text in one language with a text in another. It is evident that any theory concerning translation must be grounded in a theory of language, which, in turn, relies on a broader understanding of linguistics. As stated by Nida and Taber (2004), translation involves conveying the source-language message into the target language by reproducing its closest natural equivalent, prioritizing meaning first and style second. Nida (as cited in Gao, 2023) believed that translating consists of both science and art, as it is more important to understand and convey the cultural context, meaning, and spirit of the text than just translating each word exactly. Translation essentially involves transforming the form of expression from the original language to another through writing or speaking (Campbell, 1998). In order to effectively translate a text from one language to another, translators need a thorough understanding of the original text and the responsibility to convey an equivalent message.

## 2.2 Translation Strategies

As translation is a complicated process that extends beyond simply converting words from one language to another, translators frequently encounter difficulties and challenges in conveying their meanings to their audiences. In response to these challenges, translation strategies have been implemented to serve as solutions for translation problems, assisting translators in coping with issues that arise during the translation process. Baker (1992) described translation strategy as an approach that professional translators use when confronting issues in translation tasks. It is a method that individuals use to address the challenges of translating from one language to another.

While the term “translation strategy” is widely recognized when referring to a solution to challenges faced by translators throughout the translation process, in modern translation studies, there are several commonly used terms that serve a similar purpose as well. Translation strategy often appears alongside the terms “translation tactics,” “translator's strategy,” or “strategy of the translator's behavior in the translation process” (Khudaybergenova, 2021). Sun (2012) also highlighted that the term “strategy” is often used interchangeably with “procedure,” “technique,” “method,” “tactic,” and “approach.” Due to numerous term usage variants, many scholars have attempted to differentiate between translation strategies and other existing similar terms. For example, some categorized the concept based on a cognitive approach, while others labeled it with a textual approach. Although these terms may carry slightly different emphasis regarding translation issues, their fundamental conceptual function remains consistent—tackling potential problems that could emerge during the translation process.

Translation strategy plays an important role in aiding translators to effectively transmit the message to the audience, particularly in audiovisual media, e.g., films and TV series, where the translations are presented in the form of subtitles. In today's context, foreign media content has been widely consumed among the Thai audience due to the rising popularity of movie streaming platforms, and the availability of translated subtitles also contributes to this trend. Translating from English to Thai is challenging due to the differences between the two languages. Translators face challenges in conveying the dialogue to ensure that they maintain the meaning of the

original language as much as possible (Sontisawang et. al., 2020). The challenges in translation result from language structures, missing words, and a lack of understanding in the context, especially in the culture (Thaweewattana, 2021). As a result, researchers have identified various translation strategies to deal with these difficulties.

According to Newmark (1988), problems in translation can be identified into two categories: (1) semantic translation and (2) communicative translation. Not only do translators have to convert the text, but they also have to convey the broader context, including the background, cultural references, and intended tone of the original source. Thongin (2021) suggested that in addition to grammatical competence, translators need to have a background and awareness of culture in both language sources to ensure that audiences understand the messages as if they were native speakers of the original language. In addition, the challenges for translators also involve finding an effective way to deliver the message and its context to the recipients. To enhance the translation quality, it is vital for translators to explore and consider diverse translation approaches and find the most suitable and appropriate one (Newmark, 1988).

As can be seen, the absence of lexical equivalence in the target language has become one of the common challenges that translators have to deal with. According to Sontisawang et al. (2020), non-equivalence greatly contributes to the loss of meaning during the process of translation. Consequently, translators extensively employ a variety of translation strategies to overcome numerous challenges and difficulties that emerge during the translation process. The strategic approach is essential due to the consistent gap between the source and target languages, which exists in terms of linguistic variations, cultural differences, and other factors that create disparities between the two languages. It is evident that translation strategies have become a useful tool, particularly in multimedia, where challenges extend beyond the linguistic transfer to include the preservation of narrative intent and other critical on-screen elements. While various scholars have proposed similar translation strategies, this study will focus on the theories advanced by Newmark (1988) and Baker (1992).

### **2.2.1 Translation Strategies by Baker (1992)**

According to Baker (1992), professional translators try to locate synonymous terms (words for substitution) when there is no exact equivalent word in the target language. Baker (1992) identifies eight strategies employed by professional translators, which are as follows:

- 1) Translation by a More General Word: Using a more general word or choosing a word at a higher semantic level
- 2) Translation by a More Neutral/ Less Expressive Word: Choosing a word that has a less expressive meaning
- 3) Translation by Cultural Substitution: Replacing a culture-specific word with a similar term and providing impact in the target language
- 4) Translation Using a Loan Word or Loan Word with Additional Explanation: Using a loan word with or without an explanation
- 5) Translation by Paraphrase Using a Related Word: Using a different word form/part of speech in the target language to elaborate in order to smoothen the translated text to be more natural while conveying the same meaning
- 6) Translation by Paraphrase Using an Unrelated Word: Describing the meaning of a word using unrelated words or introducing additional words not present in the original text in order to enhance clarity
- 7) Translation by Omission: Omitting a word from translation if its meaning is considered insignificant to the text
- 8) Translation by Illustration: Providing additional explanation or illustration to explain the concept of the source text

### **2.2.2 Translation Strategies by Newmark (1988)**

Newmark (1988) stated that when translators encounter non-equivalence in their translations, the fundamental approach is to select the most suitable term in the target language that conveys the closest meaning. According to Newmark, translation methods can be separated into eight categories (Newmark, 1988: 45–47). He categorized these techniques into two primary groups: source language emphasis and target language emphasis, which can be described as follows:

### Source language emphasis

- 1) Word-for-word translation: This method keeps the original words from the source language and translates each word according to its most direct or literal meaning.
- 2) Literal translation: The grammatical structures of the source language are transferred to the target language, but the individual words are translated separately without considering their context.
- 3) Faithful translation: This method aims to convey the overall meaning of the source text within the grammatical framework of the target language.
- 4) Semantic translation: This technique focuses on preserving the contextual meaning of the source language while ensuring that the target language is suitable for conveying the meaning accurately.

### Target language emphasis

- 5) Adaptation: This translation method is the most flexible and is commonly used in comedic content. It typically preserves the original context of the source language while tailoring the translation to effectively communicate the meaning to the target audience.
- 6) Free translation: This approach maintains the original meaning while employing the natural expressions and structures of the target language. It is a longer paraphrase of the original message.
- 7) Idiomatic translation: The original message is intentionally retained, but the language is updated to modernize expressions, idioms, and colloquialisms not present in the source text.
- 8) Communicative translation: This method attempts to convey the precise contextual meaning of the original text, ensuring that both content and language are acceptable and comprehensible to the readers.

## **2.3 Audiovisual Translation: Subtitling**

Audiovisual translation (AVT) refers to the conversion of spoken or written content from one language into another in audiovisual materials such as films, television series, advertisements, video games, and other visual media. Suratno & Wijaya (2018) identified audiovisual translation as a form of translation activity where

spoken and auditory content from the source text (ST) is converted into written target text (TT) displayed on screens for audiences. One of the prominent features of audiovisual translation is its strong emphasis on considering the cultural aspects of both the source and target texts, ensuring that the translation captures the original tone and meaning while also adapting to the cultural sense of the target language. Many scholars identify audiovisual translation into approximately ten types; however, these can be categorized into two broader groups: revoicing and subtitling (Matkivska, 2014).

### ***2.3.1 Significance of Subtitling***

Subtitling can be defined as the linguistic practice of adding written captions to audiovisual content, enabling viewers to understand the dialogue in a language different from the original. Subtitles are text normally displayed at the bottom of a video screen, providing a written representation of the spoken dialogue or narration. They typically appear and vanish in sync with the original dialogue and are usually incorporated into the screen image during the post-production phase (Matkivska, 2014). With subtitles, audiences are able to hear the original voice of the actors portrayed in the movies or series while, at the same time, understanding what is being said in the form of translated text. Subtitling comprises three main elements: the spoken words, the image, and the subtitles (Díaz-Cintas & Remael, 2007). The way these three elements interact, along with the viewer's reading speed and the screen size, determines the fundamental features of the audiovisual medium.

Subtitles serve the purpose of translating dialogue into different languages, thereby enhancing accessibility and expanding the audience reach of the content. As their primary role is to aid understanding by transforming spoken words into a readable format, their function becomes especially crucial when the series or film is shown to an audience whose native language differs from the language used in the film (Amberscript, 2023). Bearing in mind this connection, subtitling holds significance for several reasons. It not only enhances accessibility, especially for individuals with hearing disabilities, but it also broadens global reach as it allows the content to be understood by speakers of different languages. In addition, subtitles enhance the understanding of the content as they provide visual text of the spoken dialogue, which

can be particularly helpful for complex or fast-paced conversations. At the same time, they also serve as a learning aid for language learners.

### ***2.3.2 The Role of Subtitlers and Translators in Subtitling***

The role of professional subtitlers and translators in subtitling is important. They are responsible for accurately translating the spoken dialogue from one language to another and ensuring that the subtitles and visual elements in the video are synchronized. For translators, translating the text, especially when it contains cultural terms, is difficult in general, but it becomes even more challenging in subtitling. Unlike other written translations, subtitling does not provide easy solutions for terms that cannot be translated directly. In other types of translation, you can use footnotes, explanations, and various strategies to clarify cultural terms (Abdelaal, 2019). This means the audiovisual translators, especially for movies and series, need to know not just the formal words and grammar of the language they are translating into but also the informal words and phrases people commonly use in that language.

Furthermore, this type of translation presents several challenges, including time constraints. Viewers are required to quickly read and comprehend the dialogue as scenes transition rapidly; therefore, translators need to produce translations that are not only accurate but also concise and efficient, ensuring they fit within the limited space and pace of screen transitions (Suratno & Wijaya, 2018). It is essential for translators to consider character restrictions for subtitles, with the usual range being 35 to 42 characters per line based on human reading speed (Thongin, 2021).

### **2.4 Previous Related Studies**

Sukwises (2019) studied the translation techniques used in the subtitle translation of *Bhuppae Sanniwas* (Love Destiny), a highly popular Thai television period drama. The analysis of translation techniques is based on the Meaning-Based Translation theory proposed by Mildred L. Larson (1998). The research focused on the translation technique most frequently used in the first and last episodes of "*Bhuppae Sanniwas* (Love Destiny)." In data collection, the researcher gathered the data by systematically comparing each sentence of the original Thai screenplay with its corresponding English subtitles. The findings showed that eight techniques were used.

The most frequently identified translation techniques include Loan word, Addition, Omission, Generic word to specific word, Synonym, Cultural substitution, Idiom, and Mistranslation. The researcher proposed that further research should be carried out in the field of L2 translation as a teaching method for adults studying at universities.

Narata and Rakpa (2020) conducted a study examining the translation techniques utilized in translating English-Thai in the novel “The Wizard of Oz.” The study used Baker's taxonomy as a framework to classify the translations into eight distinct types. The results indicated the presence of seven out of eight of Baker's translation strategies within the novel, including: 1) translation by cultural substitution; 2) translation by a more general word; 3) translation by a more neutral/less expressive word; 4) translation using a loan word or loan word plus explanation; 5) translation by omission using related word; 6) translation by paraphrase using related word; and 7) translation by paraphrase using unrelated words. The most commonly used strategy, accounting for approximately 57.07%, was replacing words with culturally relevant ones. The study suggests that future research should be extended by exploring strategies found in translating English in modern media such as movies, animations, e-books, websites, YouTube videos, and games, which offer options for both English and Thai language or subtitles.

Sontisawang et al. (2020) studied the translation techniques used in the movie “Deadpool,” an American action, adventure, and comedy movie. The aim was to investigate translation issues that arise with subtitles and to analyze the translation strategies using frameworks proposed by Newmark (1988), Baker (2011), and Ngampradit (2012). The findings revealed the translation techniques ranked from highest to lowest frequency as follows: 1) cultural substitution (31.08%), 2) a more intensely expressive word (11.26%), 3) a more neutral/less expressive word (10.81%), 4) omission (10.36%), and 5) a more general word or superordinate (8.1%). Moreover, the findings indicate that a single problem can be addressed using multiple strategies. The researchers recommended applying the framework to other film genres, like romance or comedy. Additionally, the researchers suggested conducting further research on Deadpool using other alternative frameworks to analyze slang phrases or etymologies. Moreover, the researcher proposed exploring diverse content, such as literature or commercial slogans, in future studies.

Thongin (2021) conducted a study on “An Analysis of Translation Techniques Used in English Subtitles of *Manner of Death*” to examine the primary five translation techniques employed in subtitling for “*Manner of Death*,” a highly popular Thai Y series showcased on an online platform. The research used a mixed-methods approach, incorporating both quantitative and qualitative methods, to analyze the top five translation techniques in the first and second to last episodes of *Manner of Death* using the framework of Molina and Albir (2002). The results showed that, among 783 pairs of selected data, seventeen translation techniques were found in total. The top five translation techniques were (1) linguistic amplification (20.56 percent), (2) linguistic compression (18.77 percent), (3) amplification (8.43 percent), (4) reduction (7.79 percent), and (5) adaptation (6.77 percent). The study proposed that in order to achieve conciseness and accuracy in conveying the original content to the target audience, the translator primarily added and reduced both linguistic elements and information. Moreover, the translator also made sure to use familiar and natural cultural references to improve the audience's comprehension and make the content more accessible to the target audience. The researcher's future research should broaden the scope to include other series genres.

Overall, these previous related studies are related to the translation analysis that has been investigated in the field of translating movies, TV series, dramas, and novels. While there is some research on subtitling in general, research on translation analysis of Western series on streaming services has been limited. Streaming services such as Netflix have a vast and diverse audience, and their approach to translating shows may be different. Therefore, it is interesting to explore how translators address translation challenges for content on streaming services in order to effectively convey comprehension to the target language audience.

## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

The objective of this research is to examine the translation techniques used in the Thai subtitles of “Emily in Paris season 3”. In this chapter, the methodology employed in this study will be described. This chapter comprises five parts, as follows: 3.1) Material, 3.2) Methods, 3.3) Research Instrument, 3.4) Data Collection, 3.5) Data Analysis, and 3.6) Inter-coder Reliability.

#### **3.1 Materials**

The research material for this study is the source language text, which is the English screenplay of Netflix’s series Emily in Paris season 3, and the target language text, which is the Thai subtitles of the series. “Emily in Paris” is an American romantic comedy TV series produced by Darren Star and aired on a popular streaming platform, Netflix. The series follows the story of an American woman, Emily Cooper, as she moves from Chicago to Paris for her new job. As she adjusts her life to a new country, she experiences cultural clashes and has to deal with life challenges arising from her work, love life, and friends. Upon its release, the series achieved significant global popularity, ranking in Netflix's Top 10 in 93 countries, including Thailand. It consists of three seasons, with Thai subtitles provided by Netflix.

In this study, the first and second episodes from the 10-episode series were chosen for analysis, each lasting about 30 minutes. Excluding the French dialogue featured in the series, both episodes consist of a total of 875 pairs of English dialogue and Thai subtitles. These particular episodes were selected because not only do they offer a substantial amount of text for the analysis of translation techniques, but they also serve as the opening episodes, playing a crucial role in capturing the audience's attention and establishing the tone of the entire show. This initial impression is vital in determining whether viewers will continue to watch the rest of the series or not. Therefore, analyzing these episodes provides valuable insights into the translation strategies employed to engage the audience and set the stage for the following episodes.

### 3.2 Methods

This was a mixed-methods study involving qualitative and quantitative methods. The qualitative method was used to examine the translation techniques employed in Thai subtitles in the Netflix series, while the quantitative method was used to assess and identify the frequency of these techniques.

To identify the translation methods, their frequency, and how often they appeared in the Thai subtitles for the Netflix series, the researcher performed the following steps. In the beginning, the English dialogue spoken by the actors and the Thai subtitles were separated and compared. Then, the selected data were closely analyzed by the researcher based on the translation techniques of Newmark (1988) and Baker (1992). Additionally, to ensure the reliability of the analysis, an independent coder was engaged to analyze a subset of the data, thereby serving as a measure of intercoder reliability in this study. Finally, following the analysis, the researcher calculated the frequency of each technique to identify the frequency of translation techniques used in this series.

### 3.3 Research Instruments

This study focuses on the English-to-Thai translation employed in the Thai subtitles of “Emily in Paris’ Season 3.” The research instruments for this study were the translation frameworks proposed by Baker (1992) and Newmark (1988), both consisting of eight techniques. The proposed instruments aim to provide insights into the effectiveness and appropriateness of translation techniques, offering valuable perspectives into audiovisual translation practices and cultural adaptation in subtitling.

### 3.4 Data Collection

The first two episodes of the series were selected for analyzing the translation techniques in this study. The researcher thoroughly watched each episode multiple times to gain a comprehensive understanding of the series and to ensure alignment between the English dialogue and the Thai subtitles. The data, including both the English dialogue and the Thai subtitles, were collected through a tracking subtitle program called Subtitles for Netflix. Following data collection, the data were compared

sentence by sentence to analyze the translation techniques that the translators employed throughout the translation process.

### 3.5 Data Analysis

To analyze the set of data collected in this study, the researcher employed the translation strategies theory of Newmark (1988) and Baker (1992). These theories provide a systematic approach to understanding the various techniques employed by translators in translating text from one language to another. In this study, the analysis focused on identifying and examining the techniques employed by translators in conveying the meaning between the source and target texts. Following the data collection process, the translation techniques used in the original dialogue and subtitles of the two first episodes were listed and categorized according to Newmark's and Baker's frameworks. After categorizing each technique, the frequency of each category was calculated as a percentage to determine the most frequently used techniques.

### 3.6 Intercoder Reliability

In this study, the identification of translation techniques was conducted based on the frameworks proposed by Newmark (1988) and Baker (1992). To ensure the reliability of the translation technique identification process, an independent coder was employed to measure the intercoder reliability of this study. The intercoder was an adjunct lecturer at the Language Institute, Thammasat University, who has extensive skills and knowledge of languages. To assess intercoder reliability, a random sample of 45 transcript pairs (5%) from the English screenplays and Thai subtitles of "Emily in Paris Season 3" was selected for independent coding.

To verify the intercoder reliability, the percentage agreement was calculated using the formula below:

$$\text{Percentage agreement} = \frac{\text{Agreed coded units}}{\text{Total coded units}} \times 100$$

Both coders independently identified and categorized the translation techniques utilized in the subtitles. As a result, the percentage agreement of the intercoder reliability for the translation technique identification was 97.77%. Next, the findings will be presented in the following chapter.

## CHAPTER 4

### RESULTS

The previous chapter discussed the research methodology, including the materials, instruments, and procedures. This chapter presents the results of the data analysis, focusing on the translation techniques found in the Thai subtitles of Netflix's Emily in Paris Season 3. The findings are classified based on the translation frameworks proposed by Newmark (1988) and Baker (1992). The findings are presented in descending order of frequency, accompanied by some illustrative examples of each translation technique.

#### 4.1 The Classification of Translation Techniques

The first and second episodes of Netflix's "Emily in Paris Season 3" consisted of 875 pairs of the English screenplay and Thai subtitles. Through the analysis of translation theories based on Newmark (1988) and Baker (1992), eleven translation techniques were discovered in the Netflix series. All eleven translation techniques found in the Netflix series were: (1) Communicative translation (37.26%), (2) Semantic translation (28%), (3) Adaptation translation (9.60%), (4) Translation Using a Loan Word (7.77%), (5) Translation by Omission (7.43%), (6) Translation by a More Neutral/Less Expressive Word (4.34%), (7) Literal translation (2.06%), (8) Idiomatic translation (1.49%), (9) Translation by Paraphrase Using a Related Word (0.91%), (10) Translation by a More General Word (0.69%), and (11) Faithful translation (0.46%). The findings are demonstrated in Table 4.1 below.

**Table 4.1**

*Types of Translation Techniques Found in This Study*

| Translation Techniques        | Data | Percentage (%) |
|-------------------------------|------|----------------|
| Communicative translation     | 326  | 37.26          |
| Semantic translation          | 245  | 28.0           |
| Adaptation translation        | 84   | 9.6            |
| Translation Using a Loan Word | 68   | 7.77           |

|                                                    |     |      |
|----------------------------------------------------|-----|------|
| Translation by Omission                            | 65  | 7.43 |
| Translation by a More Neutral/Less Expressive Word | 38  | 4.34 |
| Literal translation                                | 18  | 2.06 |
| Idiomatic translation                              | 13  | 1.49 |
| Translation by Paraphrase Using a Related Word     | 8   | 0.91 |
| Translation by a More General Word                 | 6   | 0.69 |
| Faithful translation                               | 4   | 0.46 |
| Total                                              | 875 | 100  |

#### 4.2 Communicative Translation

Newmark (1988) identified communicative translation as a technique that places a strong emphasis on the target language. It aims to ensure that the translation effectively conveys the intended message to the target audience in a manner that is suitable for their linguistic and cultural context. This technique focuses on the target text and aims to render it in a more natural and fluent manner in the target language, allowing for more flexibility to adapt the target language in a natural sounding manner. Some examples are shown in Table 4.2.

**Table 4.2**

##### *Communicative Translation*

| English Screenplay          | Thai Subtitle                                            | Remark                                                                                                                                                                                                                                                         |
|-----------------------------|----------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Any luck finding an office? | เจอออฟฟิศเหมาะๆ บ้างไหม<br>(jer office moh moh bang mai) | The translator uses a more informal and conversational style that aligns with how Thai people would typically ask this question. The use of "เหมาะๆ" (moh-moh), which means "suitable," adds a subtle layer of meaning to the question, indicating an interest |

|                                               |                                                                                                |                                                                                                                                                                                                                                                                                                                                                                      |
|-----------------------------------------------|------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                               |                                                                                                | in finding an office that meets specific needs.                                                                                                                                                                                                                                                                                                                      |
| Let's go. You'll be hearing from our lawyers. | ไปกันเถอะ ทนายของเราจะติดต่อมา<br>(pai gan thoe ta nai khong rao ja tit tor ma)                | The translation decides to maintain the directness and natural flow of the Thai context by replacing the potentially formal-sounding "you'll be hearing from" with the more direct and natural-sounding phrase "จะติดต่อมา" (ja-tit-tor-ma) which means "will contact you."                                                                                          |
| I wish he didn't put us in the middle.        | เขาไม่น่าให้เราเป็นคนกลางเรื่องนี้เลย<br>(kao mai naa hai rao bpen kon glaang reuang nee leoy) | The Thai translation captures the speaker's sentiment in a more natural and idiomatic way for Thai speakers. It achieves this by using a more indirect and polite way to express their dissatisfaction. Phrases like "ไม่น่า" (mai na) and "เลย" (leoy) convey a sense of regret and disapproval, effectively expressing the speaker's wish for a different outcome. |
| That's what friends do.                       | เพื่อนกันก็ต้องช่วยกันสิ<br>(pheuan kan ko tong chuay kan si)                                  | The target text focuses on obligation, which can literally translate to "Friends must help each other." The translation adapts the meaning to fit Thai cultural norms, where the                                                                                                                                                                                     |

|                                                      |                                                                                                                       |                                                                                                                                                                                                                                                                                                                                     |
|------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                      |                                                                                                                       | emphasis is on the social obligation of friends to support and help one another, rather than simply stating what friends do.                                                                                                                                                                                                        |
| But let's be honest.<br>We're both suffering.        | แต่พวกกันตามตรงเถอะ เราทรมานกัน<br>ทั้งคู่<br>(tae waan kan tam trong<br>thoe rao to ra man kan<br>thang khoo)        | The translator has replaced the phrase "But let's be honest" with the phrase "แต่พวกกันตามตรงเถอะ" (tae waa kan taam troeng theo), which is a common way to start a sentence in Thai. This phrase is more natural-sounding in Thai and it conveys the meaning of the source text in a way that is understandable for Thai speakers. |
| And Emily's client is only in town for a short time. | แล้วลูกค้าของเอมิลี่ก็จะมาปารีสแค่<br>ไม่กี่วัน<br>(laew luk khaa khong<br>emili ko cha ma paris<br>mai khae kee wan) | Instead of the original phrase "is only in town for a short time", the Thai translation "ก็จะมาปารีสแค่ไม่กี่วัน" (ko cha ma paris mai khae kee wan) captures the same idea in a more natural and idiomatic way for Thai speakers. It emphasizes the limited duration of the visit, effectively conveying the intended meaning.     |

### 4.3 Semantic Translation

Semantic translation focuses on transferring the intended message and ideas from the source language while also considering its aesthetic qualities. It considers the style, tone, and overall feel of the original text and attempts to preserve it in the translation, as much as possible, within the constraints of the target language. Some examples are shown in Table 4.3.

**Table 4.3**

*Semantic Translation*

| English Screenplay             | Thai Subtitle                                                                 | Remark                                                                                                                                                                                                                                 |
|--------------------------------|-------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Invite him to dinner tonight.  | เชิญเขามากินมื้อเย็นคืนนี้<br>(choen khao ma kin mue yen keun nee)            | The translation maintains the formal and polite tone of the original English phrase. The use of "เชิญ" (choen) which means "to invite", and the polite pronoun "เขา" (khao) for "him" aligns with the formality of the English phrase. |
| Yeah. I leave tomorrow.        | ใช่ พรุ่งนี้ผมจะไปอยู่แล้ว<br>(chai prung ni phom ja pai laew na.)            | The translation effectively conveys the exact meaning, preserves the style and tone, considers the cultural context, and maintains a natural flow of the English phrase in Thai.                                                       |
| I... I don't know what to say. | อั้น... อั้นไม่รู้จะพูดยังไงดี<br>(chan... chan mai ru ja phut yang ngai dii) | The translation accurately conveys the core meaning of the English phrase, expressing the speaker's feeling of uncertainty and inability to find a proper response.                                                                    |

|                                                                      |                                                                                                                                                                 |                                                                                                                                                                                                                                                                                         |
|----------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                      |                                                                                                                                                                 | The word order and sentence structure follow the natural flow of Thai conversation.                                                                                                                                                                                                     |
| Will I still have the pleasure of reporting to the board in Chicago? | ฉันจะยังได้โอกาสไปรายงานผลงาน<br>กับคณะกรรมการที่ชิคาโกไหม<br>(chan ja yang dai okaat<br>pai raay ngaan phon<br>ngaan gap khana<br>kammakan thi Chikako<br>mai) | The translation slightly adjusts the wording to fit the linguistic and cultural context of Thai speakers, choosing the term "โอกาส" (oh-kaas), meaning "opportunity," to capture the speaker's desire for the chance to report.                                                         |
| There's so much more I wish I could tell you.                        | มีอะไรอีกมากที่ฉันอยากบอกคุณ<br>(mee arai eek maak tee<br>chan yak bok khun)                                                                                    | The translation maintains the meanings of individual words and phrases to a significant degree. It uses the phrase "มีอะไรอีกมาก" (mee arai eek maak), which translates to "there is much more," aligning with natural Thai expressions for expressing abundance or additional content. |

#### 4.4 Adaptation Translation

Adaptation translation is a method that prioritizes conveying the meaning of the source text to the target audience in a way that is culturally relevant and impactful. It goes beyond simply translating words and focuses on adapting the message to fit the target culture's context and understanding. This translation method is the most flexible and is commonly used in comedic content. Some examples are shown in Table 4.4.

**Table 4.4***Adaptation Translation*

| English Screenplay                     | Thai Subtitle                                                          | Remark                                                                                                                                                                                                                                                                                                                                   |
|----------------------------------------|------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Not without an <b>Adderall</b> dealer. | คงต้องกินกระทิงแดงทั้งวัน<br>(khong tong kin krathing daeng thang wan) | “Adderall” is a kind of drug for improving attention and focus and reducing impulsive behaviors. The drug might not be familiar in Thai context; therefore, the translator replaces the term with “กระทิงแดง”, also known as “red bull” since it’s more commonly known for boosting mental and physical performance in the Thai context. |
| It means <b>Sass Factory</b> .         | แปลว่าโรงงานความแซ่บ<br>(Bplae waa Rongngaan Khwam Saep)               | The term "ความแซ่บ" (khwam saep) in Thai carries the connotation of being spicy, exciting, or sassy. While the English term "Sass" has a slightly different meaning, the translation effectively captures the essence of the word and its association with boldness and attitude in the Thai context.                                    |
| He can be a <b>groupie</b> .           | ให้เขาเป็นติ่งไป<br>(Hai khao bpen ting pai)                           | In English, "groupie" refers to a fan, especially one who follows a particular band or celebrity obsessively. In Thai                                                                                                                                                                                                                    |

|                                           |                                                                                |                                                                                                                                                                                                                                                                                                                                                   |
|-------------------------------------------|--------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                           |                                                                                | <p>culture, the term "ติ่ง" (ting) is often used to refer to someone who is a dedicated fan or follower of a celebrity, band, or public figure. So, the Thai translation adapts to this term, which captures the essence of being a devoted fan in the Thai cultural context.</p>                                                                 |
| <p>We'll be your <b>biggest fans</b>.</p> | <p>เราจะเป็นแฟนพันธุ์แท้ของคุณ<br/>(rao ja bpen faen phan thae khong khun)</p> | <p>The translation uses the Thai term "แฟนพันธุ์แท้" (fan phan thae), which literally means "true fans." This term is commonly used in Thai to describe diehard fans who are extremely passionate and supportive of their favorite artists, teams, or activities. It accurately captures the meaning of "biggest fans" in the English phrase.</p> |
| <p>Oh, my God.</p>                        | <p>แม่จ๋า<br/>(mae jao)</p>                                                    | <p>The translation adapts to the Thai term "แม่จ๋า" (mae jao), which is a common exclamation used to express surprise, shock, or admiration. While the English phrase "Oh, my God" has a religious connotation, the Thai translation adapts the expression to fit the cultural</p>                                                                |

|       |               |                                                                                                                                                                                                         |
|-------|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|       |               | context, using a more general exclamation that conveys a similar level of emotion.                                                                                                                      |
| Shit. | ชิบ<br>(chip) | A direct translation of "Shit" into Thai wouldn't necessarily convey the same level of intensity or rudeness. "ชิบ (chíp)" is a more culturally appropriate way to express similar frustration in Thai. |

#### 4.5 Translation by Omission

Translation by omission is a translation technique where certain elements or parts of the source text are intentionally left out or omitted in the target text in order to convey the meaning of the original text more effectively. This technique is often employed when the omitted elements are redundant, culturally specific, insignificant to the text, or simply unnecessary for understanding the message in the target language. Some examples are shown in Table 4.5.

**Table 4.5**

*Translation by Omission*

| English Screenplay                                                                                   | Thai Subtitle                                                                                                                                                                                                      | Remark                                                                                                                                       |
|------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------|
| <b>I mean</b> , the minute you walked into my office in Chicago, I knew just how special you were... | ตั้งแต่ฉันเห็นเธอเดินเข้ามา ในห้อง<br>ทำงานฉันที่ชิคาโก ฉันรู้เลยว่าเธอ<br>พิเศษแค่ไหน<br>(tang tae chan hen ter<br>dern khao ma nai hong<br>tam ngan chan tee<br>Chikako, chan roo leuy<br>wa ter pi-set kae nai) | The introductory phrase "I mean" is omitted in the translation as it is not necessary for clarity and can even be seen as redundant in Thai. |

|                                                                  |                                                                                                        |                                                                                                                                                                                                                                                                                     |
|------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>You've</b> heard of Sartre?                                   | เคยได้ยินชื่อซาทร์ไหม<br>(Koei dai yin cheu saat mai)                                                  | The word "You" is omitted in the Thai translation because in Thai language it's common to omit subject pronouns like "you" when the subject is implied or understood from the context.                                                                                              |
| Did <b>you</b> decide on a name?                                 | เลือกชื่อได้หรือยัง<br>(Leuk cheu dai reu yang)                                                        | The term "you" holds no significance as it is implied by the question's context. This is because Thai does not typically use pronouns in the same way as English. Its omission does not affect the meaning of the sentence, and it is actually more natural in Thai language usage. |
| <b>She's</b> back!                                               | กลับมาแล้ว<br>(klap maa laew)                                                                          | The omission of the pronoun "she" does not affect the meaning of the sentence, and it is actually more natural in Thai language usage.                                                                                                                                              |
| I'm <b>really</b> going to miss this when we go back to Chicago. | ฉันคงคิดถึงเรื่องนี้ตอนที่เรากลับไปชิคาโก<br>(chan khong kit teung reuang ni ton rao klap pai Chikako) | The omission of "really" does not significantly change the meaning of the sentence. Thai language often doesn't require explicit adverbs like "really" to convey intensity or sincerity, as the context and tone of the sentence can often                                          |

|                                              |                                                 |                                                                                                                                                                                                                                                                                  |
|----------------------------------------------|-------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                              |                                                 | convey this meaning implicitly.                                                                                                                                                                                                                                                  |
| Mmm-mmm. I don't come <b>here</b> every day. | ผมไม่ได้มาทุกวัน<br>(phom mai dai maa took wan) | The omission of "here" doesn't significantly change the meaning of the sentence because the context implies that the speaker is referring to the place they are currently located. Including "here" in the Thai translation might sound slightly unnatural or redundant in Thai. |

#### 4.6 Translation Using a Loan Word or Loan Word with Additional Explanation

Translation using a loan word or loan word with additional explanation involves borrowing a term directly from the source language when an equivalent does not exist in the target language, or when it is widely recognized in the target language to the extent that the borrowed term maintains specific cultural or contextual significance. This approach ensures that the specific items are accurately conveyed without loss of meaning or cultural relevance. Some examples are shown in Table 4.6.

**Table 4.6**

*Translation Using a Loan Word or Loan Word with Additional Explanation*

| English Screenplay                                     | Thai Subtitle                                                                                      | Remark                                                                                                                                                                                                    |
|--------------------------------------------------------|----------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| People send you photos like this on <b>Instagram</b> ? | มีคนส่งรูปแบบนี้ให้เธอในอินสตาแกรมหรือ<br>(mii khon song ruup baaeb nee hai ter nai Instagram ror) | The English word “Instagram” is directly borrowed into Thai as “อินสตาแกรม” (in-sta-graam). It is commonly used in Thai to refer to the social media platform Instagram, allowing Thai speakers to easily |

|                                                                                |                                                                                                                                        |                                                                                                                                                                                                                                                                                                                |
|--------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                |                                                                                                                                        | recognize and understand the reference to the platform.                                                                                                                                                                                                                                                        |
| You're not going to pull a <b>Chinese Idol</b> on us?                          | เธอจะไม่เป็นแบบคอนแวงไชนีสไอดอลนะ<br>(ter ja mai bpen baaeb ton khaeng Chinese idol na)                                                | Chinese Idol is a reality/singing competition program. Since there's no Thai word for it, using the loanword ensures that the meaning remains clear and preserves the cultural context of the original phrase.                                                                                                 |
| Make sure you're up to date on your <b>Eurail pass</b> and your birth control. | คอยดูอย่าให้ตัวยูเรลพาสของเธอหมดอายุ ยากุมด้วย<br>(khai duu yaa hai tua yu rail pass khong ter mot aiyu yaa kum duay)                  | It refers to a culture-specific item. The English loanword “ยูเรลพาส” is more specific than a more general term like “train pass” (“ตั๋วรถไฟ” [tua rod fai]), as it conveys that the speaker is referring to a particular type of train pass with specific benefits and restrictions.                          |
| I found <b>Fritos</b> in France. Don't ask. Definitely black market.           | ฉันเจอฟรีโตสในฝรั่งเศสด้วย อย่าถามว่าจากไหน ตลาดมืดแน่ๆ<br>(chan jer Fritos nai Farangset duay, ya tham wa jak nai talat muet nae nae) | “Fritos” is a well-known brand of corn chips, and using the loanword preserves the specificity of the snack. There may not be an equivalent Thai term that accurately conveys the same product, so borrowing the English term directly ensures that Thai readers understand exactly what is being referred to. |

|                                                                           |                                                                                                                              |                                                                                                                         |
|---------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| I've directed the French <b>resumes</b> to be sent to your <b>email</b> , | ฉันส่งต่อเรซูเม่คนฝรั่งเศสทั้งหมด<br>ไปที่อีเมลเธอ<br>(chan song tor resume<br>khon Farangset tang<br>mod pai tee email ter) | The word “อีเมล” (e-mail) is a loanword from English. It is commonly used in Thai nowadays to refer to electronic mail. |
|---------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|

#### 4.7 Translation by a More Neutral/ Less Expressive Word

Translation by a more neutral/ less expressive word is an approach that translators use to replace the word in the target language text with less emotional or subjective terms, while still conveying a similar meaning. This strategy is used when a direct translation might be too strong or have a different connotation in the target language. Some examples are shown in Table 4.7.

**Table 4.7**

*Translation by a More Neutral/ Less Expressive Word*

| English Screenplay                                     | Thai Subtitle                                                                                                       | Remark                                                                                                                                                                                                                                                                            |
|--------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Anything's a <b>sex app</b> if you want it bad enough. | ถ้าอยากให้เป็น ทุกแอปก็เป็นแอปหา<br>คู่ได้แหละ<br>(thaa yaak hai bpen,<br>took app ko bpen app<br>haa khuu dai lae) | The translation “แอปหาคู่” (app ha khu) which means “dating app,” or “matchmaking app” provides a more neutral and less explicit alternative. In Thai culture, discussing topics related to sex can be more conservative or sensitive compared to some English-speaking cultures. |
| That sounds <b>amazing</b> ,                           | ฟังดูดีจังกะ<br>(fang duu dee jung kha)                                                                             | The word “amazing” carries a strong connotation of enthusiasm or admiration. However, in Thai culture, direct expressions of such                                                                                                                                                 |

|                                                                     |                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                      |
|---------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                     |                                                                                                                               | strong emotions can be perceived as boastful or overly familiar. To convey a similar positive sentiment in a more neutral and polite way, the translator uses terms like “ดูดีจัง (doo dee jung),” which translates to “good” or “nice.”                                                                                                                             |
| Americans <b>love</b> that place.                                   | คนอเมริกันชอบที่นั่น<br>(khon Amerikan chop tee nan)                                                                          | The translation “ชอบ” (chob) which means "like" or "enjoy," provides a more neutral and less intense emotional tone. The English word “love” is often used to express strong affection or fondness for something or someone, which can be perceived as overly enthusiastic or exaggerated.                                                                           |
| This woman has the <b>nasty habit</b> of showing up at my meetings. | ผู้หญิงคนนี้นิสัยไม่ดี ชอบโผล่มาที่การประชุมของฉัน<br>(phu ying khon ni nisai mai dee chop phlo ma tee kan prachum kong chan) | The word “nasty” carries a strong negative connotation, suggesting that the woman's habit is not only unwelcome but also unpleasant or offensive. However, in Thai culture, direct criticism or insults can be considered impolite or even rude. By using the phrase “นิสัยไม่ดี (ni sai mai dee)”, which means "not good behavior," the translator conveys the same |

|                                                  |                                                                      |                                                                                                                                                                                                                                                         |
|--------------------------------------------------|----------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                  |                                                                      | idea that the woman's habit is undesirable without the harshness of the word "nasty."                                                                                                                                                                   |
| You know, as <b>chaotic</b> as this trip's been, | ถึงทริปนี้จะชุลมุนขนาดไหน<br>(thueng trip ni ja chulamun khanat nai) | “Chaotic” carries a strong connotation of disorder and confusion, whereas “ชุลมุน” (chul la moon) translates to “disorderly” or “messy,” which conveys the general idea of a trip with complications but might be slightly less intense than “chaotic”. |

#### 4.8 Literal Translation

Literal translation is a method that converts the source language grammatical structures to their nearest target language equivalents, but each word is translated separately without considering its context. This can sometimes make the translation sound unnatural. Some examples are shown in Table 4.8.

**Table 4.8**

*Literal Translation*

| English Screenplay | Thai Subtitle                        | Remark                                                                                                              |
|--------------------|--------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| What...            | อะไร...<br>(aa rai)                  | “What” and “อะไร” (aa rai) both directly translate to “what” and retain the core meaning of asking for information. |
| Gabriel and I.     | เกเบรียลกับฉัน<br>(Gabriel kub chan) | Here, both Thai and English use similar word order and conjunctions to connect names and pronouns in questions.     |

#### 4.9 Idiomatic Translation

Idiomatic translation focuses on conveying the meaning of the source text in a natural and idiomatic way for the target language audience. It aims to use expressions and idioms that are common and understandable in the target language, ensuring the translation is both precise and culturally fitting. Some examples are shown in Table 4.9.

**Table 4.9**

##### *Idiomatic Translation*

| English Screenplay                                       | Thai Subtitle                                                        | Remark                                                                                                                                                                                                                                                                                                    |
|----------------------------------------------------------|----------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| We're <b>in this together</b> , aren't we?               | เราลงเรือลำเดียวกันจริงไหม<br>(rao long reua lam diao kan jing mai") | The translation literally means "to get on the same boat." This idiom expresses the same idea as the English phrase "We're in this together" in a way that is natural and idiomatic for Thai speakers.                                                                                                    |
| Playing the field?                                       | สองจิตสองใจเธอ<br>(song jit song jai)                                | “สองจิตสองใจ” (song jit song jai) is a common Thai idiom that literally translates to “having two minds, two hearts.” However, it idiomatically conveys the same meaning as “playing the field” in English, which is being indecisive about choosing a romantic partner and wanting to keep options open. |
| You've got that chef <b>wrapped around your finger</b> . | เชฟนั้นตามเธอตัวยุ๊ แน่<br>(chef nan tam ter toi toi nae)            | The phrase “ตามเธอตัวยุ๊” (tam ter toi toi nae) literally means “to follow someone closely or persistently.” By using this                                                                                                                                                                                |

|  |  |                                                                                                                                                                                                                                      |
|--|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  |  | <p>Thai idiomatic expression, it implies that the chef is under the influence and control of the person being addressed. This aligns with the English idiom, ensuring a translation that is culturally meaningful and faithful."</p> |
|--|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

#### 4.10 Translation by Paraphrase Using a Related Word

Translation by paraphrase using a related word is a strategy used when a direct word-for-word translation would not be natural or accurate in the target language. It involves finding a related word or phrase in the target language that conveys the similar meaning as the original word in the source text. Some examples are shown in Table 4.10.

**Table 4.10**

*Translation by Paraphrase Using a Related Word*

| English Screenplay                                                      | Thai Subtitle                                                                                                                   | Remark                                                                                                                                                                                                                                                                                                                                                |
|-------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| And this woman is apparently suffering from <b>Stockholm Syndrome</b> ? | <p>ส่วนแม่นี่อยู่ ๆ ไปก็คงติดใจพวกนี้<br/>ขึ้นมาสินะ</p> <p>(suan mae ni yu yu pai ko kong tit jai phuak ni kheun ma si na)</p> | <p>While the English phrase “Stockholm Syndrome” refers to a specific psychological phenomenon, the Thai translation does not directly use that term. Instead, by conveying the concept by describing the woman as “ติดใจพวกนี้ขึ้นมา” (gradually developing a fondness for these people), the translator effectively captures the core aspect of</p> |

|                                                                      |                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                   |
|----------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                      |                                                                                                           | Stockholm Syndrome: the development of an emotional attachment towards captors.                                                                                                                                                                                                                                                                                   |
| Oh, my God, <b>the guys</b> are going to be so excited.              | พระเจ้า เพื่อนในวงฉันต้องตื่นเต้น<br>แน่ๆ<br>(phra jao, phuen nai wong chan tong teun ten nae nae)        | The English phrase “the guys” is paraphrased in Thai as “เพื่อนในวง” (pheun nai wong), which translates to “friends within my group/band.” The translator employs this related phrase to convey the concept of a group of close friends or bandmates who share a common interest or activity, which effectively captures the meaning of the of the original term. |
| Emily's <b>working remotely</b> today because she doesn't feel well. | วันนี้เอมิลีทำงานที่บ้าน เพราะเธอไม่ค่อยสบาย<br>(wan ni Emily tam ngan tee ban phro wa ter mai koy sabai) | The English phrase “working remotely” is paraphrased in Thai as “ทำงานที่บ้าน” (tam ngaan thi baan), which translates to “working at home” or “working from home.”                                                                                                                                                                                                |

#### 4.11 Translation by a More General Word

Translation by a more general word, also referred to as translation by a superordinate, is a technique that involves replacing specific words or phrases with more general ones, either because the original term is too specific or because a broader term can convey the same meaning more effectively in the target language. Some examples are shown in Table 4.11.

**Table 4.11***Translation by a More General Word*

| English Screenplay                                          | Thai Subtitle                                                                         | Remark                                                                                                                                                                                                                                                                                                         |
|-------------------------------------------------------------|---------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Evening</b> , all. All right, first round's on me.       | หวัดดีทุกคน เอาละ แก้วแรกผมเลี้ยง<br>(wad dee took khon, ao la, gaeo raek phom liang) | "หวัดดี" (wad dee) is a greeting that can be used at various times of the day. It's a general greeting that conveys a friendly and welcoming tone, similar to "hello" in English.                                                                                                                              |
| No, no, no. I should not be touche-ing the <b>couture</b> . | ไม่ๆ ฉันไม่ควรแตะผลงานเสื้อผ้า<br>(mai mai chan mai khun tae phon ngaan suea pha)     | "Couture" refers specifically to high-fashion, custom-made clothing produced by fashion designers or couturiers, and often associated with luxury. While "เสื้อผ้า" translates to "clothing" in Thai, it is a more general term including all types of clothing.                                               |
| That was for the <b>gig</b> we booked tonight.              | สำหรับงานที่มีคนจองเรามาคืนนี้<br>(sam-rap ngaan tee mee khon jong rao maa kheun ni)  | "Gig" refers to a specific type of job or performance engagement, often in the entertainment industry, such as a musical performance or a stand-up comedy show. While "งาน" (ngan) in Thai covers a broad range of events or activities, including work-related projects, social gatherings, and performances. |

#### 4.12 Faithful Translation

Faithful translation is a method that aims to convey the overall meaning of the source text within the grammatical framework of the target language. The goal is to convey the content, meaning, and tone of the source text as closely as possible while maintaining clarity and readability in the target language. This approach emphasizes staying true to the author's intentions and preserving the stylistic elements of the original text. Some examples are shown in Table 4.12.

**Table 4.12**

*Faithful Translation*

| English Screenplay          | Thai Subtitle                                                    | Remark                                                                                                                                                                                                                                              |
|-----------------------------|------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Read your contract, Syl.    | อ่านสัญญาของคุณนะ ซิล<br>(aan sanya khong khun na, Sil)          | The Thai translation accurately captures the command to read a contract directed at someone named Syl. It maintains the tone and purpose of the English sentence while rendering it into Thai grammatical and stylistic norms.                      |
| I believe in love, Alfie... | ฉันเชื่อในความรัก อัลฟี่...<br>(chan cheua nai kwam rak Alfi...) | Both the English and Thai expressions convey the core theme of believing in love. The translation preserves the emotional depth and sincerity of the original lyrics, conveying the meaning, grammar, style, and emotional tone of the source text. |

## **CHAPTER 5**

### **DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS**

The previous chapter presented the results of the analysis of translation techniques used in the Thai subtitles of “Emily in Paris Season 3,” highlighting the dominant techniques used in the Netflix series along with illustrative examples. This final chapter is structured into five sections to thoroughly explore the research findings, their implications, and conclude the study. It will consist of: (1) a summary of the study; (2) a summary of the results; (3) discussion; (4) conclusions; and (5) recommendations for further research.

#### **5.1 Summary of the Study**

The results of an analysis of translation techniques used in the Thai subtitles from the Netflix series, Emily on Paris Season 3, are summarized in this section.

##### **5.1.1 Objectives of the Study**

This research aims to explore the translation techniques used in the Thai subtitles of Emily in Paris Season 3. The analysis was conducted by comparing and analyzing the translation techniques of the original English screenplay and the Thai subtitles of the Netflix series based on the translation theories of Newmark (1988) and Baker (1992).

##### **5.1.2 Materials, Methods, and Procedures**

The subject of this study was Netflix’s “Emily in Paris Season 3,” a romantic comedy-drama television series created by Darren Star and starring Lily Collins. This study employed the translation theories of Newmark (1988) and Baker (1992) to analyze the translation techniques used in the subtitles for the first two episodes of the Netflix series."

For the data analysis, the English dialogue and the Thai subtitles were collected using a tracking subtitle program, followed by comparing sentence by sentence to examine the translation techniques. During the analysis process, to ensure the reliability

of the analysis, an independent coder was engaged to cross-check the findings. Finally, the frequencies of each translation technique were evaluated and summarized to determine the most commonly used techniques in the series.

## 5.2 Summary of the Results

The analysis of Netflix's "Emily in Paris Season 3" revealed significant insights into the translation techniques employed in the Thai subtitles. A total of 875 pairs of English screenplays and Thai subtitles were examined, demonstrating eleven translation techniques. The most frequently found techniques were communicative translation, accounting for 37.26%, followed by semantic translation at 28%. Additionally, adaptation translation (9.60%), translation using a loan word or loan word with additional explanation (7.77%), and translation by omission (7.43%) were also commonly found. This is followed by translation by a more neutral/less expressive word (4.34%), literal translation (2.06%), and idiomatic translation (1.49%). In contrast, translation by paraphrase using a related word (0.91%), translation by a more general word (0.69%), and faithful translation were observed less frequently.

## 5.3 Discussion

The results revealed eleven translation techniques used in the Thai subtitles of Netflix's Emily in Paris Season 3, based on the translation frameworks proposed by Newmark (1988) and Baker (1992). In contrast to Sukwis (2019) and Thongin (2021), who each analyzed translation techniques using a single framework, the present study employed both Newmark's (1988) and Baker's (1992) frameworks to analyze the translation techniques used in the Thai subtitles of the Netflix series. These two scholars have significantly contributed to translation theory, offering distinct perspectives on the translation process. Baker's framework tackles word-level challenges and cultural dimensions in translation, highlighting the relationship between language and culture. Meanwhile, Newmark focuses on linguistic and functional aspects, emphasizing the importance of conveying not only the words but also the intended meaning and purpose of the source text to create a translation that effectively reaches the audience. By applying both frameworks, this study analyzed the strategies used in translating "Emily

in Paris" for Thai subtitles, considering both the translators' choices for individual words, functional aspects, and the overall cultural adaptation for the Thai viewers.

Among the eleven translation techniques, communicative translation was the most frequently used technique, followed by semantic translation. Previous studies by Nurmallah (2013) and Settanyakan (2021) similarly found communicative translation to be prominent. The findings indicate that the translators prioritize conveying the text in a manner that is clear, understandable, and impactful for the target Thai audience. This is crucial for a romantic-comedy series like "Emily in Paris," where humor often relies on wordplay, cultural references, and fast-paced dialogue. Comedic dialogue in shows often uses informal language, slang, and everyday expressions. Therefore, communicative translation plays an important role in maintaining this tone by aiming to capture this natural flow and conversational style in the subtitles. Zhao (2022) further supports the significance of communicative translation, particularly when translating non-serious literary texts, as it allows the use of natural, smooth, and authentic language, thereby enhancing the comprehension of the target audience. In contrast, Ananta & Irwandika (2022) revealed that word-for-word translation was the most frequently found technique in a previous study. The genre of a film or series significantly influences the translation process. Romantic comedies typically feature conversational dialogue and cultural references that require adaptation into more natural-sounding sentences. Conversely, science fiction films may center around technical terminology and world-building elements that demand a more precise translation, often achieved through word-for-word or literal translations.

Semantic translation emerged as another favored technique employed by the translator. This approach emphasizes the source language while also allowing for greater flexibility compared to other methods, achieving a balance between accuracy and naturalness in the target language. Rietveld and Hormelen (2019) highlighted that semantic translation is considered more flexible and closely aligned with the intended meaning in the target language. This flexibility allows translators to make detailed adjustments to vocabulary and sentence structure, ensuring that the translated text remains faithful to the original meaning while flowing naturally in the target language and effectively addressing language and cultural differences. The dominance of both communicative and semantic approaches reflects the translators' focus on a clear

comprehension of the target audience and faithfulness to the original script. As Newmark (1988) suggests, these two approaches are the only techniques that achieve the main goal of translation: accuracy and efficiency. He further stated that semantic translation aligns with the author's language level, while communicative translation is tailored to match the readership's level. This means that in semantic translation, the language used in the translated text is similar to that used by the original author. On the other hand, in communicative translation, the language is adjusted to suit the understanding level of the readers who will be reading the translated text.

Furthermore, the study also uncovered other interesting techniques used in the Thai subtitles for the Netflix series: adaptation, loanwords, and omission. Since "Emily in Paris" is a series that revolves around various cultures, direct translation can be challenging, as it may fail to fully capture the intended meaning of the source language or resonate effectively in the target language. This is where adaptation becomes crucial. By adapting the content to fit the cultural context of the target audience, the adaptation techniques enhance the overall enjoyment and impact of the show for the Thai audience.

It is interesting to note that translation using loanwords was also frequently employed in the Thai subtitles. In today's globalized world, many English terms have become so integrated into everyday Thai language that they are effectively understood in Thai society. Therefore, using loanwords for these terms can maintain a natural flow and make the subtitles feel more modern and relatable to the target audience. Angelina et al. (2020) observed that this strategy is typically applied when addressing cultural terms, contemporary ideas, and trendy phrases. Another frequently used technique is translation by omission. This technique allows the translator to remove unnecessary elements from the original script that might be culturally irrelevant, confusing, or wordy for the Thai context, thus ensuring clarity, conciseness, and ease of comprehension for the viewers. The findings supported Narata and Rakpa's (2020) study, indicating that translation by omission enhances the naturalness of the translation in the target language. In a nutshell, each translation technique offers unique advantages and serves different specific purposes. By utilizing different techniques, translators can deliver a viewing experience that is both enjoyable and culturally relevant for the target audience.

## 5.4 Conclusions

The study was conducted to investigate the translation techniques used in the Thai subtitles of the first two episodes of the Netflix series, *Emily in Paris* Season 3. By analyzing the Thai subtitles through the frameworks of Newmark (1988) and Baker (1992), eleven distinct translation techniques were identified. The results revealed a dominance of communicative translation. This prioritizes clarity and naturalness, creating a more engaging viewing experience. After all, if the subtitles are unclear or awkward, they could disrupt the mood and humor of the series entirely. Using natural-sounding language and expressions in the target language, even if they differ slightly from the original script, makes the dialogue more conversational and relatable to the target audience, helping viewers remain immersed in the show. Following communicative translation, semantic translation emerged as the second most frequent technique. This approach demonstrates the balance between faithfulness to the source language and readability in the target language. Moreover, the study also found the use of adaptation, loanwords, and omission techniques, as previously discussed. While literal translation, idiomatic translation, paraphrasing with related words, translation by a more general word, and faithful translation methods were also identified, they were used less frequently. The study findings reveal that a variety of translation techniques were employed to effectively deliver the Netflix series to the Thai audience. By strategically applying various translation techniques, the translators ensured that the subtitles remained clear, easily understandable, and culturally relevant to the target audience. This allowed Thai viewers to fully immerse themselves in the dialogue, enabling them to grasp jokes and cultural references, ultimately enhancing their viewing experience and deepening their engagement with the story.

## 5.5 Recommendations for Future Research

Based on the findings and conclusion of this study, the following recommendations are made for future research:

First, due to the limitation of time, this study only focused on the first two episodes of a single season of a specific television series. Future studies should expand the scope to include a broader range of episodes and explore beyond a single season.

Examining multiple seasons can provide a more comprehensive understanding of how translations evolve over the course of a series.

Second, future studies should explore other genres beyond romantic comedy, such as drama, thriller, science fiction, and fantasy. Analyzing translation techniques across different genres can offer a more comprehensive understanding of how subtitling practices vary depending on narrative styles, thematic content, and target audience preferences. In addition, future research should explore other types of material, such as movies, documentaries, and online video content (e.g., YouTube videos).

Furthermore, future studies should investigate audience perceptions. Exploring how viewers perceive and interact with the translated subtitles can provide valuable insights into the effectiveness of different translation techniques. Interviews or surveys with viewers could be conducted to understand their experiences with subtitles.



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