

A STUDY OF TRANSLATION STRATEGIES USED IN ENGLISH LANGUAGE  
COOKBOOKS REFERRING TO THAI CULINARY DISHES

A MASTER'S PROJECT

BY

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Presented in Partial Fulfillment of the Requirements

for the Master of Arts Degree in English

at Srinakharinwirot University

February 2006

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การวิเคราะห์กลยุทธ์การแปรรูปอาหารไทยเป็นภาษาอังกฤษ

บทคัดย่อ

ของ

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เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษาตาม

หลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

กุมภาพันธ์ 2549

จินดารัตน์ คุณวโรตม์. (2545). *การวิเคราะห์กลยุทธ์การแปลชื่ออาหารไทยเป็นภาษาอังกฤษ*.

สารนิพนธ์ ศศ.ม. (ภาษาอังกฤษ). กรุงเทพฯ : บัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ.

คณะกรรมการควบคุม: ผู้ช่วยศาสตราจารย์ ดร. ทิพา เทพอักษรพงศ์, อาจารย์ ดร. นิตยา สุขเสรีทรัพย์  
และ อาจารย์ มาร์ติน กรอส

งานวิจัยนี้มีจุดประสงค์เพื่อวิเคราะห์ กลยุทธ์การแปลชื่ออาหารจากภาษาไทยเป็นภาษาอังกฤษในตำราอาหาร 5 เล่มดังต่อไปนี้ *Patara Fine Thai Cuisine, The Best of Thai Cuisine, Authentic Thai Food, Delicious Thai Cuisine, and Scent of Thai Food* ซึ่งตำราเหล่านี้แปลโดยผู้แปลชาวไทยและชาวต่างชาติ โดยชั้นแรก ชื่ออาหารจำนวน 197 รายชื่อที่นำมาศึกษานั้นได้มาจากการเปรียบเทียบรายชื่ออาหารภาษาไทยที่คล้ายกันแต่การแปลเป็นภาษาอังกฤษอาจคล้ายหรือต่างกันจากทั้งหมดจำนวน 261 รายชื่อ ชั้นต่อมาคือการวิเคราะห์ข้อมูลที่ได้มาเพื่อระบุกลยุทธ์การแปลและหาค่าความถี่เป็นร้อยละเพื่อดูแนวโน้มของการใช้กลยุทธ์ดังกล่าว จากการศึกษาพบว่า กลยุทธ์ที่ใช้ในการแปลตำราอาหาร 5 เล่มดังกล่าว มี 12 กลยุทธ์หลัก กลยุทธ์การแปลที่ใช้มากที่สุดสามอันดับแรกคือ การใช้ภาพประกอบ (37.66%) การแปลแบบตรงตัว (18.35%) และการใช้คำแทนในวัฒนธรรมของกลุ่มเป้าหมาย (17.97%) เนื่องจากกลยุทธ์การแปลของโมนา เบเกอร์ (2535) ไม่สามารถครอบคลุมการแปลชื่อตำราอาหารได้ทั้งหมดจึงจำเป็นต้องใช้กลยุทธ์การแปลแบบผสม และการแปลแบบอื่นเพื่อแก้ปัญหาต่างๆในการแปล กลยุทธ์การแปลที่พบเพิ่มอีก 5 แบบ คือการแปลแบบตรงตัว การเพิ่มความ การใช้คำที่เฉพาะเจาะจงกว่า การแปลแบบทับศัพท์โดยเปลี่ยนมาจากข้างหลัง และการแปลโดยการเปรียบเทียบกับอีกสิ่งหนึ่งเพื่อให้เห็นภาพ

A STUDY OF TRANSLATION STRATEGIES USED IN ENGLISH LANGUAGE  
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AN ABSTRACT

BY

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February 2006

Chindarat Kunavarote. (2005). *A Study of Translation Strategies Used in English Language Cookbooks Referring to Thai Culinary Dishes*. Master's Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University. Committee of Advisors: Asst. Prof. Dr. Tipa Thep-Ackrapong, Dr. Nitaya Suksaeresup and Mr. Martin Grose.

The purpose of the study was to analyze translation strategies used in translating dish titles in the five bi-lingual cookbooks: *Patara Fine Thai Cuisine*, *The Best of Thai Cuisine*, *Authentic Thai Food*, *Delicious Thai Cuisine*, and *Scent of Thai Food*, edited by both Thai and foreign editors. First, 197 items from 261 dish titles in the aforementioned cookbooks were selected. Then the translation strategies used were analyzed. Finally, the frequency of strategies was calculated. The research results revealed that 12 major translation strategies were found in the five cookbooks. The first three most frequently used strategies were illustration (37.66%), followed by literal translation (18.35%) and cultural substitution (17.97%). The translation strategies proposed by Baker (1992) failed to cover all the translation strategies found in all the books. Some mixed-translation strategies and some other strategies were found. These were literal translation, adding information, using more specific words, back translation from loan words and metaphor.

The Master's Project Committee and Oral Defense Committee have approved this Master's Project as partial fulfillment of the requirements of the Master of Arts Degree in English of Srinakharinwirot University.

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This Master's Project has been approved as partial fulfillment of the requirements for the Master of Arts Degree in English of Srinakharinwirot University.

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February ....., 2006

## **ACKNOWLEDGEMENTS**

First of all, I would like to express my heartfelt gratitude to Asst. Prof. Dr. Tipa Thep-Ackrapong, my master's project chair. Her insightful guidance, kind assistance, valuable comments, patience and encouragement made this master's project possible.

My deep gratitude is extended to Ajarn Martin Grose and Dr. Nitaya Suksaeresup, my readers, for their tremendous generosity, patience and helpful guidance throughout the study.

I am most grateful to Dr. Saengchan Hemchua, my academic advisor, for her valuable comments and useful suggestions.

I am very grateful to Dr. Wanlapa Thaijinda and Dr. Sirinan Srinaowarat, committee members and readers who gave special guidance for this research.

My sincere gratitude is given to all my instructors in the Western Languages Department, Faculty of Humanities, Srinakharinwirot University for their valuable instruction, guidance and inspiration.

My special thanks go to my friends for their friendship and kind assistance.

I am profoundly indebted to my husband Somporn Kunavarote, and my daughters Ketkaew and Parichat Kunavarote for their love and support.

Finally, I dedicate this research to my deceased parents Yungfa Rujiralai and Joonlim Sae Woon. May they rest in peace.

Chindarat Kunavarote

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## **CHAPTER 1**

### **INTRODUCTION**

#### **Statement of the Problem**

Translation plays a crucial role as a medium to communicate successfully among people of different languages and cultures. In order to communicate effectively, translators need to decode the meaning of certain linguistic units and structures both in the source and the target language. However, translating problems may happen when there is non-equivalence between the two languages, especially those belonging to different language families such as Thai and English.

Non-equivalence at word level occurs when a direct equivalent in the target language for a word in the source language cannot be found. As a result, there are various translating strategies to deal with non-equivalence problems. Different types of non-equivalence need different translation strategies. Baker (1992), a translation theorist, points out that there is no one-to-one relationship between word and meaning. The main factors which cause translating problems can be linguistic, cultural, and semantic. Therefore, it is very difficult to give complete guidelines to handle different kinds of non-equivalence at word level in languages.

One area that needs a lot of translation is food. Thai food is famous for its unique taste. Usually it has a combination of sweet, sour, salty and hot tastes. With such uniqueness, it is appealing to foreign tourists who visit Thailand. Moreover, Thai restaurants, especially in foreign lands, are very popular. They are a major source of foreign currency for Thai people to send back to Thailand. With such popularity, the Thai

government has announced that one of its policies is to promote Thailand as the “kitchen of the world.”

However, in order to achieve such a goal, among many things, the Thai cookbook must be translated into English. Many cookbooks have Thai and English versions in parallel form. Since these books are very important in the sense that they represent Thai culture in the world, it is beneficial to find out about the strategies of translation that occur. The findings of the research will be helpful for teachers of English to Thais and for translators between the two languages.

In this study, the translation strategies applied by the translators in five cookbooks to the names of Thai dishes were examined. These five cookbooks have both Thai and English versions. They are translated by Thai and English or only Thai translators, and edited by both Thai and English editors or just Thai editors. They are as follows: *Patara Fine Thai Cuisine*, *The Best of Thai Cuisine*, *Authentic Thai Food*, *Delicious Thai Cuisine* and *Scent of Thai Food*.

### **Objectives of the Study**

This study attempted to answer the following questions.

1. What strategies are used in translating Thai dish titles and their English translated texts in the following five cookbooks: *Patara Fine Thai Cuisine*, *The Best of Thai Cuisine*, *Authentic Thai Food*, *Delicious Thai Cuisine* and *Scent of Thai Food*?
2. What is the frequency of each translation strategy used in the aforementioned cookbooks?

## **Significance of the Study**

The results of the study should be beneficial in the following ways:

1. They can be used as guidelines in translating cookbooks and other texts.
2. They can help translators and related professionals to develop their translation skills.
3. They can be applied in the translation classroom to help students to use appropriate translation strategies to handle translation problems relating to culinary aspects.
4. They can be used as a resource for further related research studies.
5. They may provide Thai kitchens with standard translated Thai-English cooking terms.

## **Scope of the Study**

The study was based on the data drawn from similar names of dishes and their descriptions, excluding the drinks sections, in the five cookbooks. Furthermore, the translation strategies suggested by Baker (1992) and other researchers would be used to analyze the data in the study.

In brief, this introduction has four parts. First, the statement of the problem, including non-equivalence problems and strategies to cope with translation problems in translating Thai cooking terms into English, some of which were found varied and not standardized. Second, the objectives of the study were to analyze the translation strategies used in the translated names of similar Thai dishes in the five Thai-English cookbooks and their frequency. Third, the significance of the study was to provide guidelines in translating cookbooks and other texts, to be a resource for translators and related

professionals to study in order to develop their translation skills, and to enhance the standardization of translated cooking terms. Finally, in the scope of the study, the data were taken from the names of Thai dishes, together with their descriptions and illustrations, excluding the drinks section, of the five cookbooks. Then Baker (1992) and other researchers' translation strategies were applied for analysis.

## **CHAPTER II**

### **REVIEW OF THE RELATED LITERATURE**

This review of the realated literature is divided into four main parts: translation process, translation problems, translation strategies and previous research.

In the first part, five major different models of the translation process are discussed. In the second part, problems in translation are analyzed. In the third part, the translation strategies of Baker (1992) and other scholars are investigated, and some solutions to deal with translation problems are offered. In the final part, previous research concerning cooking terms is presented.

#### **I. The Translation Process**

A single model cannot explain all of the complicated features of the translation process since it involves communicative, linguistic, textual and cultural belief (Thep-ackarapong, 2004: 8). Therefore, five main different models are discussed below to see how each contrasts with the others or how each contributes to the whole process. These approaches are communicative or problem-solving, pragmatic, interactive, communicative or action, and adaptation.

##### **Communicative or problem-solving model**

The advantages of the communication-theoretical approach to translation are that it can isolate the multi-factors related to translation and can enhance further analysis in particular disciplines such as micro-linguistics, psychology, neurophysiology, epistemology or aesthetics (Kade, 1968 cited in Lorsch, 1991). He points out that the



disadvantages of earlier research are that they disregard the specifics of the many different features of translation. Kade (1968) differentiates between a narrow, micro-linguistic concept of translation, which binds itself to the change of code from SL to TL, and a wider, communication-theory concept of translation.

Kade's translation process is divided into three phases: the decoding of the message of a SL text, the change of code, and the encoding of the message into a TL text. The change of code is the most important phase. When the translator receives the SL text, s/he has to organize it into units of translation. Then s/he needs to transfer them into the TL and produce the TL text

Likewise, three stages of translation process are proposed by Nida (1969 cited in Lorsch, 1991). In the first stage, an analysis of the SL text is broken down into three parts: grammatical, referential-semantic, and connotative. In the second stage, the transfer works on the level of the kernels or near-kernels because the meaning of the messages to be converted is clearer in less complicated structures, and languages are less different on the level of the kernels or near-kernels than on the level of more complicated structures. In the third stage (synthesis or restructuring), the kernels moved into the TL are converted into the surface structures. This process involves the TL structure and comprises both formal and functional or dynamic dimensions. The formal dimension consists of the stylistic level and the text type of the TL text, whereas the functional one deals with the addressee of the translation. In addition, the transformation of the kernels into the TL emphasizes that the surface structures of the TL text aim in the direction towards the receptor. In other words, Nida's three steps of translation process can be explained as follows: firstly, the message of the SL is analyzed and its meaning is reduced into its simplest and structurally clearest forms. Secondly, it is transferred, and finally it is restructured to the most appropriate level in the receptor language.

In brief, Lorsch (1991) critiques that Kade (1968), and Nida (1969) agree that there should be three phases in the translation process. First, the SL text should be investigated or decoded. Then, its meaning or the code needs to be carefully decided and changed or transferred. Finally, it has to be appropriately restructured into the TL message.

According to Hatim and Mason (1999: 11), Nida's (1964) formal equivalence and dynamic equivalence seek to differentiate between the aim to accomplish equivalence of form between source and target texts and the aim to accomplish equivalence of effect on the target language reader. However, Fawcett (1998: 122 cited in Thep-ackarapong, 2004: 11) considers that there are some weaknesses in the model. In formal equivalence, the meaning and meaning structures in one language do not correspond with those in another. Besides this, the dynamic equivalence has not been widely accepted

Fawcett (2000:120-125) concludes that Nida's theory of dynamic equivalence is nothing but sociolinguistics of translation. Nida concentrates on the translation process on the target-text receiver, which varies from the source-text receiver in language, culture, world knowledge and text expectations. In the translation process, the translator needs to adapt the SL text to a distinct social group.

Mason (1998: 30, cited in Thep-ackarapong, 2004: 27) also finds two problems in Nida's (1964) approach. First, it disregards the social contexts of the text production and reception. Second, meaning in the SL is rendered as though it could be changed as a separate entity into the TL.

In conclusion, the model has been found problematic; therefore, other models should be examined.

### Pragmatic or social communication model

A speech event: *Who says what in which channel to whom with what effect?*, including *When? Where? Why? and How?* is the main factor in the communicative framework or pragmatic translation (Mason, 2000: 30). Utterances relate to the interpretation of their user's intentions or pragmatics (Hatim and Mason, 1999: 11).

The pragmatic model includes the theory of speech acts and Gricean cooperative principles (Thep-ackarapong, 2004: 20-21). Speech act analyses of passages of English are provided on the assumption that the speech act underlying the actual words used, such as passing judgement and giving orders, will have influences on translation (Hatim and Mason, 1990 cited in Fawcett, 2000). Gricean cooperative principles consist of the following maxims: maxim of quantity 'or make your contribution as informative as required'; maxim of quality or 'do not say that for which you lack adequate evidence'; maxim of relation or 'be relevant'; and maxim of manner or 'be communicatively orderly' (Hatim, 2000: 179-183).

Modern linguistics in translation is concerned with pragmatics. Pragmatics contains the use of utterances or Gricean implicatures and the theory of speech acts. The concept of implicature is based on the assumption that conversation is guided by a set of principles such as: be polite, or do not say more or less than you have to. When one of the principles is violated, something is implied above and beyond the normal routines of conversation. Though the concept is more concerned with spoken language, it is related to translation. For example, decision making in translating an offensive issue could be based on the politeness principle. In translating unfamiliar material from the SL to TL, the principle of quantity is needed. In addition, translators should know that in different languages, the ways the principles are applied in different situations vary (Fawcett, 2000: 120-125).

Although pragmatics or the social communication model contributes to the analysis and understanding of language, it is more useful in providing diagnostic techniques. In other words, it is used to find out what has gone wrong in a translation after the event, rather than as a systematic aid for using during the event (Fawcett, 2000).

A model was proposed based on pragmatic theories of language use originally by Halliday. The model provides for the analysis of the linguistic-situational particularities of source and target texts. The requirement for equivalence of original and translation in this model is that the translation should be judged on the basis of two major text functions: “ideational” or conveying ideas, and “interpersonal” or relating author, text and reader. These functions are supported by register parameters such as medium and social role relationships (House 2000:120-125).

According to Reiss (2000), in the pragmatic or social communication model, translators should clarify the function of the source language text so that a functionally equivalent target language text could be aimed at. In order to get an impression, the phase of analysis could progress from the largest to the smallest unit. This translating process or analysis could be done in three stages: first, total function in the framework of written forms of communication, then the establishment of the text variety and, finally, the style or particular textual surface.

First, the total function in the framework of written forms of communication or the establishment of the text-type is divided into three subtypes: the communication of content-informative type, the communication of artistically organized content-expressive type, and the communication of content with a persuasive character-operative type. These different written types of communication may be included in every speech community with a culture based on the written word. Furthermore, every text writer needs to make a decision on one of these forms before formulating his text.

Second, the text variety is defined as super-individual acts of speech or writing since the denotation of text variety and text type has been currently applied for the most variegated textual phenomena. It is broken down to various kinds, partly because it is not confined to one language or one culture. Moreover, the characteristics of textualization, the patterns of language, also differ from one another. The establishment of the text variety is of decisive significance for the translator because the functional equivalence of the TL text may be harmed by naively applying SL conventions.

Finally, the particular textual surface is also crucial because the translator has to make a decision based on the level of the particular text concerning which type and variety govern the strategy and tactics. The style is the necessary selection of linguistic signs and the potential act of joining provided by the language system. The use of language in the SL is analyzed in order to communicate or describe the linguistic means, which are applied to realize particular communicative functions, and look into the construction of the text. The detailed semantic, syntactic and pragmatic analysis is a must since there is no single language of which the form and function express a 1:1 relation. A similar phenomenon is the connection between the SL and the TL.

Venuti (2000) critiques the translation process of Reiss (2000) that functionally equivalent translation is constructed on a detailed semantic, syntactic and pragmatic analysis of the foreign text. The pragmatic translator does not only investigate the linguistic and cultural features of the foreign text, but reverbilizes them based on the values of a distinct language and culture

Translators with a pragmatic point of view see translation as a decision process or a series of a certain number of consecutive situations or moves. In other words, situations, as in a game, lead the pragmatic translator to decide among a particular number of possible choices. For example, when an English translator needs to render the name of the play

*Der gute Mensch von Sezuan* by Bertold Brecht, he must choose between the two alternatives “The Good Man of Sechuan” or “The Good Woman of Sechuan.” The decision problem is divided into two components: the situation and the paradigm. Translation as a decision process can be broken down into two instructions. The first instruction is to define the class of possible alternatives: it is crucial to seek for an English word to denote the class “homo sapiens.” The second instruction is to direct a choice among the alternatives. In this case, the instruction is obtained from the context of the whole play (macro-context). However, the two alternatives are not equivalent and the choice is selected by being context-bound. As with the structure of problem solving, the translator needs to select the choice from a class of possible meanings of the word or motifs and from various conceptions of a character, style, or the author’s philosophical views. Nevertheless the choice is easier if the number of possible alternatives is smaller or if it is restricted by context (Levy, 2000).

In brief, Levy (2000) points out that translation is a process of communication. The purpose of translating is to convey the information of the original to the target audience. Venuti (2000) believes that Levy’s translation as a decision process, or pragmatic translation, entails a “gradual semantic shifting” as interpreters select from a number of possible solutions.

However, Cronin (2000) argues that the elements of a paradigm, defined by Levy, are not totally equivalent but ordered according to various criteria (register, connotation, semantic extension), which decide the choices. If the elements were all completely equivalent, choice would be impossible.

Alternatively Wilss (2000) presents the following as a framework modified from Corbin (1980): problem identification, problem clarification (description), information collection, deliberation on how to proceed, moment of choice and post-choice behavior

(evaluation of translation results). Wilss (2000) also opines that a translator may have difficulty in making a decision when there are too many alternatives to choose from, and more information may not produce a better result. The theorist, therefore, recommends that further research on decision-making in translation should be done.

To sum up, Thep-ackarapong (2004) agrees with Hatim and Mason (1999) that the pragmatic model is concerned with the theory of speech acts and Gricean cooperative principles. House (1981, 1997 and 2000) points out that a translation can be based on the two main text functions: “ideational” and “interpersonal.” Reiss (2000) says that the function of the source language text should be clarified so that a functionally equivalent target language text can be found. The analysis should proceed from the largest to the smallest unit in three phases: the total function of communication in written forms, the establishment of the text variety and the particular textual surface or the style of writing.

Furthermore, Levy (2000) distinguishes the translation process into two instructions: defining or denoting the class of possible alternatives of the SL message, then selecting the choice and transferring it into the TL message.

However, Cronin (2000) points out that there is some weakness in Levy (2000)’s model – if the elements were all totally equivalent, choosing an alternative would be impossible. Wilss (2000) adds that more research on decision-making is required.

With regard to translation theory and practice, Fawcett (2000) says that much excellent translation is done by translators who have no knowledge of pragmatics or linguistics. As a result, pragmatics is seen as one way, not the only way to be considered in the translation process. Other models need to be investigated.

#### Interactive model

In interactive model, the translation process is divided into three parts: the writing process of the source text, the reading process of the source and target texts,

and the differences in structure, vocabulary and use of the source (SL) and target languages (TL). In the writing process of the source text, the writer needs to carefully think of and plan the writing process before starting writing. Then s/he has to read, revise, edit and rewrite the translated text. This process consists of three components: the subject, the purpose of writing and the audience (Thep-ackarapong, 2004: 1-50).

First, in terms of subject, the author must be keen on the subject that s/he is going to write about. Likewise, the translator also has to know the subject of the original text well; otherwise, there might be some mistakes in the translated message. For example, to translate a medical or legal text without certain knowledge in such a field would be difficult to translate from the SL into the TL text. The outcome might be a badly translated text because the translator did not have the necessary concepts of the discipline or did not know the technical terms (Thep-ackarapong, 2004: 12-16 and Engkootanon, 2003: 34-35).

In agreement with this idea, Laviosa-Braithwaite (2000) cites Toury (1995:275) who proposes that the universality of discourse transfer is expressed through the law of interference. The extent to which interference is realized is up to the professional experience of the translator and the sociocultural conditions in which a translation is produced. Another law which governs translation behavior is a law of growing standardization. The law is comprised of factors such as the knowledge and experience of the translator.

Second, besides the subject of writing, the purpose of writing determines the mode of the text. For example, the aim of writing an advertisement is to persuade, whereas the purpose of writing a poem could be to express opinions and feelings. In addition to the writing process of the source text, the reading process of the source and target text is



significant. The translator needs to keep in mind that there are differences in specialized knowledge, cultural knowledge, and sociolinguistics when s/he transfers the message from the TL to the SL. Apart from the writing process of the source text and the reading process of the source and target text, the differences in structure, vocabulary and usage of SL and TL is the last crucial factor to be considered in transferring the message. For example, Thai and English belong to different language families. The language group of Thai is Sino-Tibetan, whereas English is Germanic, which is a subgroup of the Indo-European family. Therefore, the differences in lexis and syntax of languages may complicate the translation. However, if the translator is aware of this factor and has an appropriate method to deal with it, the translated work could have quality (Thep-ackarapong 2004).

Third, the audience is another essential factor that the translator has to consider because the target audience of the TL would be a different group from that of the SL. For example, a Thai novelist would expect that the target Thai audience has good knowledge of the Thai culture or geography and therefore would not illustrate it in detail. For this reason, a foreign reader may find “Si Pandin” boring because s/he does not comprehend the Thai tradition and culture in the story (Thep-ackarapong 2004: 12-13).

In brief, in the interactive model, Thep-ackarapong (2004) says that the subject, the purpose of writing, and the audience are significant components, which interact in the translation process. In support, Toury (1995) cited in Laviosa-Braithwaite (2000:275) proposes that the law of interference is needed in transferring the universality of discourse.

#### Communicative or action model

The theory of translation action developed by Holz-Manttari (1984, cited in Schaffner, 2000: 3-5) is a process of intercultural communication with the final product as a text that can function appropriately in a particular situation and context of use. In other words, translation is placed within the broad social context of cooperative interaction

between professionals and clients. This model also considers the relationship between the translator and original writer, and the translator and reader. Schaffner says that translatorial text operations aim to make the content and form components of the source text function appropriately for the target text. The translator must research both the source and the target text, especially the cultural conception of the subject matter of text classes and of genres. To determine the function of the textual profile of the target text, systematic translatorial analysis is needed. In short, the translator is significant in the long chain of communication from the original initiator to the ultimate receiver of a message. In the process of translatorial action, a text acts as message-transmitter compounds of content.

Schaffner adds that cultures may have different conventions; therefore the culture of the target text or the purpose of the communicative action is considered when substituting elements in the source text. To put it in another way, culture specific circumstances play a crucial role in producing the TL text. Consequently, measures to deal with cultural barriers are important.

In brief, Schaffner (2000) defines the process of translatorial action as a message transmitter. Moreover, Schaffner (2000) cites that Holz-Manttari (1984)'s communicative model enables the translator to highlight the components involved in a process of communication across cultural barriers, while the action model provides a basis for describing particular characteristics of translatorial action. However, Mason (2000: 33) cites that Holz-Manttari (1984) defines translation as intercultural action in which the purposes of the action are both the recipient of the translation and the particular function of the translation is to fulfil.

## Adaptation model

Adaptation is a set of translative operations that results in a text representing a source text of about the same length. The notion of the term could be imitation or rewriting, etc. The translations aim at the need for foreign texts to be adapted to the tastes and habits of the target culture, no matter how many changes have to be done to the original (Bastin, 2000).

In sum, Bastin (2000) indicates that the knowledge and expectations of the target audience are significant when adaptation strategy is applied in translation.

In conclusion, all of the models are different in details. In the communicative or problem-solving model, three steps of the translation process - analysis, transferring and restructuring - are proposed. However, in the interactive model, the translation process is presented as the writing of the original text, the reading process of the original and translated text, and the differences between the SL and TL texts. Nevertheless, some ideas from different models are general similar. Such a similar idea is in the communicative or problem-solving model, pragmatic or social communication, and the interactive. The agreed opinion is that the translation process should be divided into three phases: studying and analyzing the source text, interpreting its meaning on the basis of the shared syntax and cultures of both SL and TL, and adjusting and revising to retain suitable equivalence between the source and target languages. Two ideas are shared in the interactive and action models: to overcome cultural differences and reach the aim of the produced text, the translatorial text operations require analytical, synthetic, evaluative and creative actions; and the original intentionality and adjusting the translated rendering to make the target language acceptable are accounted for in the translation process. One other shared idea, which is in the interactive and adaptation models, is that the knowledge and expectations

of the target reader should be considered when adaptation strategy is used in translation. The translator needs to judge how much the content of the original text would consist of either new or shared information for the potential audience. The right match in the target language for the discourse style of the original text and search for coherence of adapting modes has to be located. In addition, some models, such as the communicative or problem-solving and the pragmatic or social communication model, are problematic. Other models, such as the interactive, adaptation and communicative or action ones, can shed better light on the translating process.

## **II. Translation Problems**

Translation problems occur because there are linguistic, cultural and semantic differences between the source (SL) and target (TL) texts, so it is difficult to find the right equivalence when translating.

Theorists discuss translation problems as follows.

According to Thep-ackarapong (2004: 115), linguistic incompatibility between the source and target texts causes major problems to the translator. To solve the translation problems, the target genre, register, speech acts and the translation function need to be considered and adjusted accordingly. Coherence problems, such as a text-focused shift, might be solved by carefully selecting the right choice of word in the translated text.

As stated by Venuti (2000), most translators seem to agree that communication is the major purpose and function in translating a text, but currently we have come far from considering that translating is an easy communicative act. In contemporary translation theory, informed by continental philosophical traditions, such as existential phenomenology and post-structuralism, language is a constitutive thought, and its meaning is from various determinations; therefore, translation is regarded as investing a foreign-

language text with a domestic importance. Translation always communicates in a troubled fashion since the linguistic and cultural differences of the foreign text are agreed by converting them into another set of differences. This set is drawn from the receptor language and culture to ensure the foreign message to be received there. Therefore, a foreign text is not so much communicated as inscribed with domestic intelligibilities and interests.

Bastin (2000) adds that common problems that make translators apply adaptation strategy in translation are as follows: firstly, cross-code breakdown or lexical equivalents in the target language cannot be found. Secondly, situational inadequacy or the context referred to in the original text does not exist in the target language. Thirdly, genre switches or changes from one discourse type to another. Finally, there is disruption of the communication process or the need to modify the style or content because a new epoch emerges.

According to Nida (1969), there are no two identical languages in the meanings given to corresponding symbols and the ways they are put in phrases and sentences. There is no total correspondence in two languages, so it is difficult to provide a good translated text. In other words, from the discussion of translation problems, it can be concluded that the effect of a translation may be close to the original; however, identity in detail cannot be found. In addition, in the second phase of the translation process, Nida (1969) proposes that a connotative analysis is problematic. The judgments based on the contrast of a positive or negative character cannot be used because individual evaluations vary. However, this significant difference is not a serious matter since it is just the nature of stylistic analysis by different translators.

According to Kade (1968), the fundamental problem of translation within the communication-theoretical framework is how to preserve in the TL text the

communicative effect which the SL text produces on the translator and which s/he must produce on the TL text receiver. The communicative value of a text is not easy to determine since intentions are only in each individual's mind. What can be judged linguistically, i.e. without recourse to the text producer's intention, is the information value of a text. It is the linguistic realization of the text producer's intention corresponding to the communicative value of the text (cf. Kade 1968 b: 9f.).

According to Baker (1992), in order to communicate with the whole meaning of a language, translators need to decode the meaning of certain units and structures. Supported by Nida (1969)'s opinion about "no complete correspondence in two languages," Baker (1992) points out that there is no one-to-one relationship between word and meaning when it is translated into another language. For example, in English, the word *type*, which is one word, can be translated into Spanish as *pasar a maquina*, which are three words.

According to Baker (1992: 21-26), the common problems of non-equivalence are as follows:

(a) Culture-specific concepts

The source-language word may express a concrete concept which is completely strange to the target culture, such as a religious belief, a social custom, or a type of food. For example, the word *privacy* is a very English concept which is difficult to comprehend for people from other cultures. In another example, in Thai culture we usually greet each other with the sentence, ไปไหนมา /pay nay maa/ (*Where have you been?*), whereas in Western culture,สบายดีไหม /sabay di may/ (*Are you OK?*) is used to greet each other. This shows that *privacy* in Thai culture is not as highly regarded as in Western culture.

Differences in culture may arise from:

1. Geography. For example, it would be difficult for the Eskimo, for whom snow is the central feature of life, to understand how hot the weather can be as the African, who lives in a tropical climate. For this reason, the Eskimos have 8- 12 distinct words for snow, whereas the Africans have none (Chaika, 1994: 350).

2. Time (words and structures employed by people from different ages in a specific area, or humans from a different time in the language history). For example, the word *cool* now is often used as slang. People say “Cool!” or “That’s cool” to show that they approve of something or agree with a suggestion, whereas in the past the word *cool* would be replaced by the word *fresh*, which means *pleasantly clean, pure or cool*: Let’s go and get some *fresh air* = go outside where *the air is cooler* (Wehmeier, 2000: 276, 514).

3. Society (words and structures spoken by people from different social classes). For example, a lady from a high society might say *serviette*, whereas a girl from the middle or low class would probably use the word *napkin*.

In brief, people from different cultures have different expectations about the appropriate language used in a specific situation. Therefore, a translator needs to recognize these cultural differences or speech acts.

(b) The source-language concept is not lexicalized in the target language

The source-language word may express a concept which is known in the target culture but not lexicalized. For example, the word *savory* expresses a concept which is easy to comprehend in English, but it has no equivalent in some languages. The word *savory* means *having a taste that is salty not sweet, or having a pleasant taste or smell* (Wehmeier, 2000: 1136). When this word is translated into Thai, the word เค็ม /khem/ (*salty*) may be used for the first meaning; and รสดี /rot-di/ (*a pleasant taste*), or กลิ่นหอม

/klinhom/ (*fragrance*) might be applied for the second meaning. In other words, it is difficult to find an equivalent because of cultural and lexical differences.

(c) The source-language word is semantically complex

A single word which has a single morpheme can express a more complex set of meanings than a whole sentence. For example, the Brazilian word *arruacao* means *clearing the ground under coffee trees of rubbish and piling it in the middle of the row in order to aid in the recovery of beans dropped during harvesting*, Bolinger and Sear (1968 cited in Baker, 1992: 22).

(d) The source and target languages make different distinctions in meaning

The target language may make more or fewer distinctions in meaning than the source language. For example, Indonesian makes a distinction between going out in the rain without knowing that it is raining (*kehujan*), and going out in the rain knowing that it is raining *hujan*, whereas English doesn't. Therefore, the Indonesian translator may find it difficult to choose the right equivalent in another language.

(e) The target language lacks a super-ordinate

The target language may have some specific words but without a general word to head the semantic field. In a semantic field, words are arranged from the more general to the more specific. We refer to the more general word as *super-ordinate* and the more specific one as *hyponym*. In the field of GRAIN, *grain* is a super-ordinate and *rye*, *corn*, *wheat*, *oats*, *barley*, *rice*, *etc.* are hyponyms of *grain*. We can use *grain* for *rye*, but we cannot use *rye* for *grain*. When translators have a semantic gap in the target language, they often solve the problem by modifying a super-ordinate word or by using circumlocutions.

(f) The target language lacks a specific term (hyponym)

It is more common that languages have general words but lack specific ones.



In other words, to consider the vocabulary of a language as a set of words in a series of conceptual fields is beneficial. There is a division and sub-division in the field introduced by a given linguistic community on the continuum of experience. In linguistics, we refer to the divisions as semantic fields such as the field of GRAIN. The lexical sets are the actual words and expressions under each field. Each semantic field usually has several sub-divisions or lexical sets under it, and each sub-division usually has further sub-divisions.

For example, the field of GRAIN in English has a sub-division that consists of a general word like *rice* and a more specific one like *glutinous rice* and further more specific ones like *white glutinous rice* and *black glutinous rice*. Most languages seem to have equivalents for a more general word like *grain*, whereas it is often difficult to find equivalents for a more specific one (Dowell and Bailey 1990: 122-123).

(g) Differences in physical or interpersonal perspective

A physical perspective may be more important in one language than in another. Things or people that are in relation to one another or to a place vary in different languages, such as *come / go, take/ bring, arrive/ depart*, etc. Also, the relationship between participants in the discourse (tenor) is included in perspective. In other words, interpersonal relationships like boss/employee, teacher/student will affect the language use of the speaker. For example, in America today, it is normal for teachers to address students by their first names. However, it is more acceptable for students to call their teachers by titles and last names, such as Mr. Wilke. We address a person by his/her title and last name in order to show that there is some distance or authority. The person we can address by a first name is a peer or someone with whom we have a close and friendly relationship, such as Steve

(Chaika, 1994: 87). In Thai we address a teacher by his/her position and first name to show respect such as คุณครู สตีฟ *teacher Steve*, not คุณครูวิลก์ *Mr. Wilke*.

(h) Differences in expressive meaning

A target-language word may have the same propositional meaning as the source-language one; however, it may have a different expressive meaning. Since an expressive meaning is connected to the speaker's feeling or opinion rather than to the words or utterances described, it is difficult to decide whether an expressive meaning of a particular word is true or false, especially when we talk about a case with items related to sensitive issues, such as religion, politics, and sex. For example, *transvestite*, which means a person, especially a man, who enjoys dressing as a member of the opposite sex (Wehmeier, 2000: 1384), is not an inherently pejorative word in English, though it is often used in this way. In Thai, if this word is replaced as สาวประเภทสอง /saaw prapet snnŋ/, it infers that the translator does not have a negative attitude toward this issue. On the contrary, if the word is translated as ตัว /tuuw/ or ตุ๊ด /tud/, it sounds more expressive or more pejorative than สาวประเภทสอง /saaw prapet snnŋ/.

(i) Differences in form

A specific form in the source text, such as suffixes and prefixes that carry propositional and other types of meaning in English, may have no direct equivalent in other languages. For example, English has many couplets or dichotomies such as *employer/ employee, trainer/ trainee, and payer/payee*. It also makes frequent use of suffixes such as *-ish* (e.g. *boyish, hellish, greenish*) and *-able* (e.g. *conceivable, retrievable, drinkable*). On the contrary, Arabic has no ready mechanism for producing such forms, so they are often replaced by an appropriate paraphrase, depending on the meaning they convey (e.g. *retrievable* as “can be retrieved” and *drinkable* as “suitable for drinking”).

(j) Differences in frequency and purpose of using specific forms

When a specific form has an equivalent in the target language, there may be a difference in the frequency and purpose of its use. For example, English uses the continuous *-ing* form for binding clauses much more frequently than other languages which have equivalents for it, such as German and Scandinavian. To render every *-ing* form in an English source text with an equivalent *-ing* form in a German or Swedish target text would make it stilted and unnatural.

(k) The use of loan words in the source text

Another problem in translation occurs when a loan word with the same meaning in the target language cannot be found. Also some loan words have the same form but different meanings in different languages. For example, in English *fit* means to be the right shape and size for sb/sth (Wehmeier, 2000: 481); however, in Thai it means to be the smaller shape and size for sb/sth.

In brief, most scholars have a similar point of view that translation problems, which occur from differences of linguistic, cultural and semantic aspects between the source and target texts, make the work of translators difficult. However, the details are different. For example, Bastin(2000) emphasizes that translation problems happen because lexical equivalents in the target language cannot be located, whereas Thep-ackarapong (2004), adds that coherence problems, such as the text-focused shift, is another main factor which causes translation problems. Moreover, Kade, (1968), Nida (1969) and Baker (1992) agree that there is no one-to-one relationship between word and meaning when it is translated into another language. As a result, non-equivalence occurs.

### III. Translation Strategies

In this part, the translation strategies of Baker (1992: 20-43), Vinay and Darbelnet (2000: 84-93), Laviosa-Braithwaite (2000: 288-291), and Bastin (2000: 5-8) will be discussed.

Regarding translation strategies, how to select an equivalent in a given context depends on various factors (Baker, 1992). It is very difficult to give complete guidelines to handle different kinds of non-equivalence in languages. However, strategies to manage non-equivalence in some contexts can be recommended. In choosing a good equivalent, the linguistic system or the systems used in the source and target texts by the translator must be considered. Understanding differences in the structure of semantic fields in the source and target languages can help a translator to judge how valuable a given item in a lexical set is.

The following are strategies used by professional translators to deal with different kinds of non-equivalence.

#### (a) Translation by more general words (super-ordinates)

This is the use of a more general word when there is a lack of specificity in the target language. The translators find a more general word which covers the core propositional meaning of the missing hyponym in the target language. In other words, the use of super-ordinate terms is recommended when there are no equivalent hyponyms in the TL, (Baker, 1992: 26-28 and Laviosa-Braithwaite, 2000: 288-291).

The following two examples are presented to explain such a strategy.

The word *vermicelli* in Italian is translated into English by using the more general word *spaghetti* which means *little string* because it is the most popular type of pasta (Dowell and Bailey, 1990: 130-131). Moreover, the translator sometimes uses the further

super-ordinate *pasta* which means an Italian food made from flour, eggs and water, formed into different shapes and usually served with a sauce (Wehmeier, 2000: 926).

According to Mahapon (2004: 98) พะแนงเนื้อกระเทียมโทน /panuɔŋ nɯa kratiiam thon/ is translated as *red curry with beef and garlic*. Actually, กระเทียมโทน is a special kind of garlic that has only one big clove for each bulb. However, the word กระเทียมโทน is replaced by a more general word as *garlic* in order to keep the translation concise.

#### (b) Translation by more neutral/less expressive words

This strategy is used when translators cannot find a direct equivalent in the target language; therefore, they find a near-equivalent or a familiar synonym that is both less expressive and more formal instead. In other words, the strategy should be applied when there is a need for a more global replacement of the SL text with a text that preserves only the essential message or functions of the original, Baker (1992: 28-31), Laviosa-Braithwaite (2000: 288-291), and Bastin (2000: 7).

For example, ยำโบราณ /yam boraan/ = grandmother's salad (Sila-on, 1999: 38)

In this example, only the word ยำ /yam/ is analyzed. The concept ยำ /yam/ in Thai means *spicy salad*, but the translator replaces the word ยำ /yam/ *Thai spicy salad* with only *salad*. She uses the more neutral word *salad* instead of *spicy salad* in the target language, in order to avoid specifying that this dish is hot. The reason is only two red chilies mixed with two spoons of sugar do not make the dish taste spicy.

#### (c) Translation by cultural substitution

This is used when the translators want their readers to easily comprehend the source culture by choosing words in the target culture that the readers know, Baker (1992: 31-34). The situational equivalence strategy is suggested to replace the unfamiliar message in the SL text with a more familiar context in the TL text, Bastin (2000: 7).

The use of circumlocutions instead of conceptually matching high-level words or expressions, especially with culture-specific or technical terms (Laviosa-Braithwaite, 2000: 288-291) is recommended. The adaptation translation method (Vinay and Darbelnet, 2000: 90-92) is also similar since it is used when the situation in the SL message is unknown in the TL culture.

For example, the word ลิเก /like/ in Thai, which means Thai traditional drama or play with singing and dancing, can be translated by cultural substitution as *Thai opera*. Since Westerners are familiar with *opera*, using the word *Thai opera* allows them to relate to ลิเก /like/.

#### (d) Translation using loan words or loan words plus explanation

This is used when the translators have difficulty in translating some words. They use a loan word or add some explanations to make it easy for the readers to comprehend the translated text better, Baker (1992: 34-36). To translate a Thai dish into English, such as the word ขนมกง /khanom kon/, the best way to help the reader from a different culture to comprehend it is to use the loan word plus explanation. For example, ขนมกง = khanom kon, an essential wedding dessert or a kind of deep fried Thai dessert made of flour, beans, coconut milk and sugar in the shape of a wheel with the design of a cross in the middle.

The borrowing translation method of Vinay and Darbelnet (2000: 85) is similar to the translation by using a loan word or loan words plus explanation strategy of Baker (1992: 33). Both are used to overcome a gap or difficulty in translating certain words. However, the borrowing is also applied when the translator wants to retain the flavor of the SL culture in the translated text, or because some well-established borrowings are widely used in the TL culture; for example, *dollars* and *party* from American English, Mexican

Spanish food named *tequila* and *tortillas*, and even Thai food named *pad Thai* and *mee krob*.

Some well-established older borrowings are so widely used that they have become part of the respective TL lexicon. For example, such English words as *menu*, *carburetor*, *hangar*, *chic* and expressions like *déjà vu*, and *rendez-vous* are no longer considered borrowings.

Likewise, a calque (Vinay and Darbelnet, 2000: 85-86) is another special kind of borrowing in which the element is translated literally, such as the English-French calque “Compliments of the Season!” = “Compliments de la saison!” and “occupational therapy” = “therapie occupationnelle.”

(e) Translation by paraphrase using related words

This strategy is employed when the translators use a related word with similar or different forms of words or structures to interpret sentences in a TL text. We use paraphrasing in translation in order to make the meaning clearer, smoother or more concise, (Baker, 1992: 37). The transposition translation method of Vinay and Darbelnet (2000: 88) is similar because it is used to overcome the lack of equivalence by replacing the words in the TL text with others or use different forms of words or structures in the SL without changing the meaning of the message. For example:

However, the body was nowhere to be found. Although they didn't *realize* it at this point, the ID tag had fallen off.

แต่ทว่ายังหาศพผู้ตายไม่พบเลยเนื่องจากทีมงานยังไม่ทันสังเกตว่า ณ ตอนนี้อย่างไรที่ศพได้หล่นสูญหายไปแล้ว (Bhaigasuyee, 2005: L3).

The word *realize* could be literally translated as ตระหนัก *realize*, or it could be translated by paraphrase using a related word such as เข้าใจ *understand*, รู้ *know*, รับทราบ *acknowledge*, or สังเกต *notice*. In this text, สังเกต *notice* is chosen because it fits in the

translated text better as ไม่ทันสังเกตว่า or *did not notice*. If it is translated as ไม่ทันตระหนักว่า or *did not realize*, it would sound funny in Thai.

(f) Translation by paraphrase using unrelated words

Translators interpret a text by using unrelated words or adding some words that are not found in the source text. We use this strategy in translation in order to make the readers understand the text clearly (Baker, 1992: 35). . In other words, paraphrase is used where cultural gaps exist between the source and the target languages (Laviosa-Braithwaite, 2000: 288-291). In addition, an expansion strategy or making explicit information that is implicit in the original text, either in the main body or in the footnote is recommended (Bastin, 2000: 7).

For example:

Not having previously ventured into the *Red Zone* where the refrigerated containers were kept, Gina now overcame her fears and entered the morgue.

ทั้งที่ไม่กล้าเข้าไปใน “เขตห้ามเข้า” นี้มาก่อนเลย เขตนี้เป็นที่เก็บตู้เก็บศพแช่แข็งทั้งหลายถึงตอนนี้ คุณจิน่าหักห้ามความหวาดกลัวของตัวเอง ก้าวเข้าไปในสถานที่เก็บศพนี้ (Bhaigasuyee, 2005: L3).

The word *Red Zone* would not make sense if it is literally translated as *the zone that is red*. Therefore, paraphrase using unrelated words such as *no entry zone* เขตห้ามเข้า, *danger zone* เขตอันตราย or *restricted zone* เขตหวงห้าม would make the reader comprehend the target text clearly. In this text, *no entry zone* เขตห้ามเข้า is chosen to clarify *Red Zone*.

The modulation translation method of Vinay and Darbelnet (2000: 89) is similar to the translation by paraphrase using unrelated words strategy of Baker (1992: 35). Both are used to overcome the lack of equivalence by replacing the words in the TL texts with a variety of forms which corresponds to the situation indicated by the SL.



The method called modulation concerns a variation of the form of the message, which comes from the changing of the point of view. If translation that concerns syntax causes a particular utterance in the TL to be awkward or unsuitable, the change is justified. Modulation can transfer a negative SL expression into a positive TL expression. For example:

It is not difficult to show ... = Il est facile de démontrer ...

The original sentence is in the negative form, but the translation into the TL language in the positive form is justifiable.

The equivalence procedure proposed by Vinay and Darbelnet (2000: 90) can also be compared to the translation by paraphrase using unrelated words or cultural substitution of Baker (1992: 31-40). Both may be used when some SL expressions, such as cries of humans or animals and idioms, must be expressed by applying totally different styles and structural methods in order to provide equivalent texts.

The same situation can be expressed by two texts applying a totally different style and structural methods. Such particular types can be carried out with the method that creates equivalent texts. For example: A French man who hurts his finger with a hammer would cry “Aie!,” whereas an English equivalence for the cry of pain would be “Ouch!” Another case of equivalence is various onomatopoeic animal sounds, e.g.:

French, cocorico = English, cock-a-doodle-do = Thai, ek-ee-ek-ek

French, hi-han = English, hee-haw = Thai, hee-hee-hee

The method of equivalence is also often used with idioms. For example, “To talk through one’s hat” and “as like as two peas” cannot be translated by means of a calque or literal translation (Vinay and Darbelnet, 2000: 89).

(g) Translation by omission

Translators omit translating words or expressions if a particular item carries insignificant meaning and may distract the readers with lengthy explanations, Baker (1992: 40-42). A similar strategy of omission or the elimination or reduction of part of a text is recommended by Bastin (2000: 7). Likewise, Laviosa-Braithwaite (2000) critiques that Vanderauwera (1985), Blum-Kulka and Levenston (1986) in the aspect of stylistic simplification, Shlesinger (1991) in the context of courtroom interpreting, and Toury (1991a) in the area of literary translation, agree that repetitions presented in the SL text should be omitted in the TL text.

For example:

The Kwaie Noi Dam will become the country's second largest dam *when completed*. *After its completion*, it will have the capacity to store more than 800 million cubic metres of water.

เมื่อสร้างเสร็จเขื่อนแควน้อยจะเป็นเขื่อนใหญ่ที่สุดลำดับสองของประเทศไทย มีความสามารถเก็บกักน้ำได้มากกว่า 800 ล้านลูกบาศก์เมตร (Bhaigasuyee 2004: L3)

The phrase (*after its completion*) in the second sentence is omitted because it is redundant with the first sentence *when completed*.

(h) Translation by illustration

This strategy is used as a useful option when the translators need to keep the translated text short and concise, or if the space is restricted, or if a particular word lacks an equivalent in the target language. An illustration can make the physical entity clear.

For example:

A picture of a tagged teabag appeared on a Lipton Yellow Label tea packet for the Arab market: it would be difficult to translate *tagged*, as in *tagged teabags*, into Arabic

without explaining it in a long description. Since lengthy explanations would clutter the text, an illustration of a tagged teabag is applied instead of a paraphrase (Baker, 1992: 42).

In conclusion, Baker's (1992) and other translation strategies will be applied in this study. If Baker's translation strategies cannot cover all the translated texts, the literal translation of Vinay and Darbelnet (2000) or Bastin (2000) is recommended for analyzing translation texts. Literal translation is the direct transfer of the SL text into a TL text in which the adherence to the linguistic servitudes of the TL is observed.

#### **IV Previous Research**

Research on translation strategies from Thai into English, especially that which applies the translation strategies of Baker (1992), is quite rare. There was research by Jarumetheechon (2003) on strategies used in translating the short story *Dust Underfoot* and Vorajaroensri (2002) on the frequency of translation strategies used in 40 restaurant menus.

In the research of Vorajaroensri (2002), 40 restaurant menus were randomly selected from 100. According to the class of the restaurants, the restaurant menus were divided into four groups. Then the strategies used in each class were analyzed. Finally, the frequency of translation strategies used in all the restaurants was calculated. The research results indicated that there were 24 translation strategies used in 40 restaurant menus. Seventeen strategies were found in the first, second, and third class restaurants, and 18 were found in the fourth.

The most frequent strategies used in all the classes of restaurants were the same. The three most frequent strategies were cultural substitution, literal translation, and using loan words plus explanations, respectively. Surprisingly, translation by paraphrase using

related words and translation by paraphrase using unrelated words were not found in this research.

However, the research results also revealed that the eight translation strategies proposed by Baker (1992) did not cover all the strategies found in the study. Some new strategies, translation by cultural substitution plus more specific word plus omission plus illustration, and translation by literal plus back translation from loan word or loan word plus illustration had been added to cope with the translation problems.

In brief, in this chapter, the literature reviewed has been divided into four main parts: the translation process, translation problems, the translation strategies, and previous research. In the first part, the translation process was investigated. In the second part, a lack of equivalence, or replacement capacity, in the target language of those source language items caused by linguistic or language structures and cultural or semantic factors was identified as the main difficulty to be dealt with. The translation strategies discussed in the third part showed that equivalence between two languages is sometimes difficult to find; therefore, strategies have been proposed to solve the problem. The analysis in this research will be based on the translation strategies categorized by Baker and others. Finally, in the previous research section, translation strategies used in Thai restaurant menus has been discussed.

## CHAPTER III

### METHODOLOGY

This research study was undertaken following these procedures:

#### 1. Data Collection

The data of the study were collected from the dish titles and their English translated texts and illustrations, excluding fruit juices in the following five cookbooks

1. Sila-on, P. (1999). *Patara Fine Thai Cuisine*. Bangkok: S&P Syndicate.

This book was chosen because it contains two versions, Thai and English. The chief editor, Patara Sila-On, is an expert in Thai cuisine and the owner of the prestigious S&P frozen foods and restaurant chain, which are very popular both in Thailand and overseas. The translators are Thai and bi-lingual, Oranuj Wangsuekul and Anthony-kasem Chuen-kamlai. Moreover, the book consists of many fascinating translated English texts. For example: ไช่ลูกเขย /khay luk kheey/ is translated as *Thai devilled eggs* (p.106). It is interesting to learn that the word *devil* is not only a noun meaning a wicked evil spirit. The word *devilled* as an adjective does not mean something evil, but it means *cooked in a thick liquid containing hot spices*. Therefore, the cultural substitution that the translator uses to refer the dish to the Western cooking method helps foreign readers to capture the characteristics of the dish. In other words, the strategy applied can be used to analyze the quality of the translation.

2. Kongpan, S. (2003). *The Best of Thai Cuisine*. Bangkok: Sangdad.

This book has two versions. It has been reprinted nine times since its first appearance in 1987. The editor, Sisamon Kongpan, has been a well-known teacher and a

master of Thai culinary art for more than four decades. She is the author of more than 20 cookbooks, Thai-cuisine video tapes, and cooking pages in leading magazines and newspapers. The assistant editor, Obchery Imsabai, is a bi-lingual translator. Furthermore, the book comprises interesting dishes to be used as data for comparison with other books, such as ทับทิมกรอบ /tab tim krn nb/, translated as *crisp pomegranate seeds* (p.142) to be compared with ทับทิมกรอบ /tab tim krn nb/, translated as *water chestnut with syrup and coconut milk* of Mahapon (2004, p.106). Both dishes are translated differently, so it is interesting to find out which translation strategy is used for each dish and why it is used so.

3. Khu-armornpatana, N. (2003). *Authentic Thai Food*. Bangkok: Sangdad.

This book has two versions. It has been published six times since its first publication in 1995. Nalin Khu-armornpatana is the editor; Richard Goldrick is the English editor, and Obchery Imsabai is the assistant editor. In addition, Kongpan, a leading expert on Thai culinary art, is the consultant. Moreover, there are several interesting dishes such as สาเหตุไส้หมู /saa khuu say muu/ or *flour dumpling filling in minced pork* and shrimp (p. 18) to be compared with สาเหตุไส้หมู /saa khuu say muu/ or *tapioca balls with pork filling* of Kongpan (2003, p.93), to see what translation strategies are applied and what significance of such applications is.

4. Khu-armornpatana, N. (2004). *Delicious Thai Cuisine*. Bangkok: Sangdad.

The book has two versions. It has been published five times since 1994. Nalin Khu-armornpatana is the editor. Richard Goldrick is the English editor. Obchery Imsabai is the assistant editor. Kongpan is again the consultant. According to Khu-armornpatana (2004), *Delicious Thai Cuisine* not only consists of preferred dishes among foreign admirers of Thai food, but they are also easy to cook. It is one in the series of a collection over 5000 recipes for traditional and contemporary Thai cuisine in the easy cooking series of the publisher Sangdad. Although the editor, English editor and assistant editor of

*Authentic Thai Food* and *Delicious Thai Cuisine* are the same, the titles of Thai dishes and their descriptions vary. For example, กุ้งเต๋น /kun ten/ or *spicy broiled prawns*, belonged to Khu-armornpatana (2004: 20), but กุ้งเต๋น /kun ten/ or *prawn piquant* is in Sila-on (1999: 40).

5. Mahapon, S. (2004). *Scent of Thai Food*. Bangkok: Step 4.

There are four reasons for the book to be selected. First, it has two versions. Second, it has been recently published. Third, the editor is different from the other books. Finally, there are many distinct dishes, such as ต้มยำกุ้ง /tom yam kun/ or *spicy soup with prawn and lemon grass*, Mahapon (2004: 20). It is interesting to compare ต้มยำกุ้ง of Mahapon with a similar one ต้มยำกุ้ง /tom yam kun/ or *sour and spicy prawn soup* of Khu-armornpatana (2004: 66).

In brief, all the books were chosen for the following reasons. First, they contained two versions, Thai and English. Second, most of the books were recent and republished many times. Third, the editors and translators of the books were Thai and bi-lingual or English, and some of them are famous. Finally, they consisted of various Thai dishes preferred among foreigners and Thais.

## **2. Data Analysis**

The procedures for analyzing the data were as follows:

Firstly, there were overall 261 dish titles in the aforementioned cookbooks. Since one of the objectives was to study translation strategies used, similar dish items were singled out for data analysis. There were three main criteria for selecting the data, as follows:

1. The Thai food item in one cookbook was the same as another one in

another cookbook. All the Thai wording and their English translated texts were analyzed.

Example 1:

ไก่ห่อใบเตย /kay hnn bay teey/ = pandan chicken appeared in one book (*Patara Fine Thai Cuisine*), andไก่ห่อใบเตย /kay hnn bay teey/ = fried chicken wrapped with pandan leaf appeared in another book (*Authentic Thai Food*).

Example 2:

กุ้งเต้น /kun ten/ = prawn piquant appeared in one book (*Patara Fine Thai Cuisine*), and กุ้งเต้น / kun ten/ = spicy broiled prawns appeared in another book (*Delicious Thai Cuisine*).

There were 44 items in this category, which are included in appendix A.

2. The Thai food item in one cookbook was partially similar to another in others. In the case of three cookbooks sharing exactly the same food item, but the fourth having some deviation, the food item was included in this category. All the Thai wording and the English translated texts were analyzed.

Example 1:

เปาะเปี๊ยะทอด /pn pia thnnt/ appeared in three books (*The Best of Thai Cuisine*, *Authentic Thai Food and Scent of Thai Food*), but in the fourth one (*Patara Fine Thai Cuisine*), it was เปาะเปี๊ยะปากอ้า /pn pia paak ?aa/.

Example 2:

กุ้งสะเต๊ะ /kun sa tay/ = prawn satay appeared in one book (*Patara Fine Thai Cuisine*), and หมูสะเต๊ะ /muu sa tay/ = marinated and grilled pork served on skewers with peanut sauce appeared in another book (*Scent of Thai Food*).



There were 100 items in this category, which are included in Appendix B.

3. This category was similar to category 2, but only the similar part of the Thai food item shared by either the same book or different books was analyzed.

Example 1:

กะหล่ำปลีพันเต้าหู้ /kra lam pli pan taaw huu / = bean curd wrapped in cabbage appeared in one book (*The Best of Thai Cuisine*), and เต้าหู้ทรงเครื่อง /taaw huu song kriian/ = rich tofu appeared in another book (*Scent of Thai Food*).

Only the Thai wording เต้าหู้ and their translated English texts *bean curd* and *tofu* were investigated.

Example 2:

กระดุกหมูเปรี้ยวหวาน /kra duk muu priiaw waan/ = sweet & sour spareribs appeared in the book *The Best of Thai Cuisine* (p.5), ซี่โครงหมูสามรส /si khroon muu sam rot/ = sweet, sour and salty spareribs appeared in the same book *The Best of Thai Cuisine* (p.12), and ซี่โครงหมูทอด /si khroon muu tond/ = fried spareribs marinated in pineapple juice appeared in another book *Delicious Thai Cuisine* (p.12).

The three dish titles were selected because part of the Thai title ซี่โครงหมู or *spareribs* from (Kongpan, 2003: 12) and Khu-armornpatana (2004: 12) was similar, followed with the back-translated wording from English *spareribs* as กระดุกหมู from Kongpan (2003: 5). In other words, the English translated text of the three dishes was the same. Only the words ซี่โครงหมู, กระดุกหมู and *spareribs* were analyzed.

There were 53 items in this category, which are included in Appendix C.

In short, 197 items were selected and three criteria were used to select the data. First, the food items that were completely the same in as many as two cookbooks were gathered. Second, the food items that were completely or partially the same in at least two cookbooks were selected. Finally, the food items that appeared in the same book or at least two books were collected, but the analysis was done only on the similar word(s) of the food item.

Regarding the description that comes along with each dish title, all the analyzed dish titles and their descriptions, except in the appendices, were based on the phonetic-alphabet system of Warotsikkhadit (1994). For example: ส้มตำไทย /som tam Thai/ (Mahapon, 2004: 42) was replaced by /som tam thay/, and ปลาหมึกทอดใส่กระเทียมพริกไทย /pla meuk sod sai gra tiam prik Thai / (Sila-on, 1999: 92) was substituted by /plaa mɪk sɔnd say kra tiam prik thay/. The phonetic-alphabet chart of Warotsikkhadit (1994) is included in Appendix D.

Secondly, the translation strategies used in the texts in each cookbook were analyzed.

Thirdly, the types and the frequency of the translation strategies used in each cookbook were identified and presented in tables. The data were expressed in percentages using the following formula:

$$\frac{\text{Frequency of each type of translation strategy}}{\text{Total number of frequency of translation strategies}} \times 100$$

Then translation strategies found were discussed and exemplified from the first three most frequently used strategies to show the favored ones used by Thai and English editors and staff among the five cookbooks.

And finally, conclusions were drawn from the findings, and suggestions were made for further studies.

## CHAPTER IV

### FINDINGS

In this chapter, the research findings are presented in tables, followed by examples and explanations.

There are six tables. Tables 1-5 present the translation strategies and frequency found in the following five cookbooks: Table 1 *Patara Fine Thai Cuisine*, Table 2 *The Best of Thai Cuisine*, Table 3 *Authentic Thai Food*, Table 4 *Delicious Thai Cuisine*, and Table 5 *Scent of Thai Food*. Then the first three most frequently used strategies in each cookbook are presented with examples and explanations. Finally, the total number of the translation strategies and frequency found in the five aforementioned cookbooks is presented in Table 6, followed by examples and explanations of the first three most frequently used strategies.

Table 1 The Frequency of Translation Strategies Found in the Dish Titles and Translated English Texts in *Patara Fine Thai Cuisine* (Sila-on, 1999)

Type of Translation Strategy	Frequency	Percentage
1. Cultural substitution + illustration	8	16.66
2. Literal translation + illustration	8	16.66
3. Cultural substitution + literal translation + illustration	5	10.41
4. Cultural substitution + added information + illustration	4	8.33
5. More general words (super-ordinates) + illustration	3	6.25
6. Literal translation + omission + illustration	3	6.25
7. Literal translation + added information + illustration	2	4.16
8. Literal translation + more specific words + illustration	2	4.16
9. Literal translation + more specific words + omission + illustration	1	2.08
10. Literal translation + more neutral/less expressive words + added information + illustration	1	2.08
11. Literal translation + more neutral/less expressive words + loan words + illustration	1	2.08
12. Literal translation + more neutral/less expressive words + omission + illustration	1	2.08
13. Literal translation + more general words + added information + omission + illustration	1	2.08
14. More neutral words/less expressive words + illustration	1	2.08
15. More specific words + illustration	1	2.08
16. More specific words + added information + illustration	1	2.08
17. Cultural substitution + omission + illustration	1	2.08
18. Cultural substitution + metaphor + illustration	1	2.08
19. Cultural substitution + added information + more specific words + more general words + illustration	1	2.08
20. Loan words + more neutral/less expressive words + illustration	1	2.08

(Continued)

Type of Translation Strategy	Frequency	Percentage
21. Back translation from loan words + illustration	1	2.08
Total	48	100.00

According to Table 1, 21 mixed-translation strategies are used in *Patara Fine Thai Cuisine*. The 21 mixed-translation strategies can be divided into 11 pure translation strategies. Six of the 11 strategies found are in accordance with Baker's (1992) categories: cultural substitution, illustration, more general words (super-ordinates), omission, more neutral/less expressive words and loan words. The other five strategies are literal translation, added information, more specific words, metaphor and back translation from loan words. The most frequent mixed-translation strategies applied are cultural substitution plus illustration, and literal translation plus illustration (16.66%), followed by cultural substitution, and literal translation plus illustration (10.41%). The third most frequent mixed-translation strategy applied is cultural substitution and added information plus illustration (8.33%). The first three most frequent mixed-translation strategies applied are analyzed with examples below.

### 1. Translation by cultural substitution + illustration

Example 1:

แกงจืดลูกรอก /kuuŋ ci+d luuk rnnk/ = *egg sausage clear soup* (Sila-on, 1999: 56)

The word ลูกรอก means a pulley, a tackle, or a block, (Sethaputra, 1997: 365), but in this cookbook it is translated as *egg sausage*. The Thai name *pulley* is obtained from the look of the food item. The way to make the dish is to fill chicken or pig intestines with beaten egg. Then boil the stuffed intestine. After that, cut it into small pieces. When the

stuffed intestine is boiled, the intestine will be reduced into a ring, and the egg will pop out from both sides. Thus, it looks like a pulley. In this cookbook, the *pulley* is translated as *egg sausage* because its cooking method is the same as that of a sausage. The only difference is the ingredient; in this case, egg is used instead of meat. This cultural substitution strategy should be appropriate because most foreigners know the word *sausage*. The strategy should enable them to recognize the kind of food presented in the book. If the word was literally translated as *egg pulley*, the diner would be puzzled by what a pulley has to do with food, and consequently it may need a lot more explanations to clarify the food name.

#### Example 2:

ต้มยำโป๊ะแตก /tom yam po tak/ = *spicy seafood hotpot* (Sila-on, 1999: 58)

The word ต้มยำ means spicy soup or *spicy hotpot*. The word โปะแตก literally means the pier is broken. When a pier is broken, fish, crabs, shrimps and squids of the fisherman fall back into the sea. Literal translation does not make sense because the dish โปะแตก is a kind of Thai spicy seafood with Thai herbs such as galangal slices, lemon grass slices, kaffir lime leaves and holy basil leaves in a hotpot. Hotpot is a hot dish of meat, potato, onion, etc. cooked slowly in liquid in the oven (Wehmeier, 2002: 630). The cultural substitution plus illustration strategy explains what is cooked and how it is cooked. It gives a clear picture of what the dish is in the target language.

Table 1 shows that the cultural substitution plus illustration strategy is used eight times out of 48 (16.66 %); the most frequent.

## 2. Literal Translation + illustration

For example:

พะแนงมะระสอดไส้ /pha nuuŋ ma ra snnd say/ = *stuffed bitter gourd dry curry* (Sila-on, 1999: 74)

Only the words มะระสอดไส้ and มะระยัดไส้ are analyzed. Both words สอดไส้ and ยัดไส้ were translated as *stuffed* bitter gourd because สอดไส้ and ยัดไส้ means *stuffed*. However, in Thai สอดไส้ is more formal than ยัดไส้. Another reason that the word สอดไส้ is literally translated as *stuffed* is because this method of cooking is common. The word มะระ is literally translated as *bitter gourd*.

In brief, the mixed-translation strategy applied is clear. It is used eight times out of 48 (16.66 %). It is equally the most frequently used strategy.

## 3. Translation by cultural substitution + literal translation + illustration

For example:

ไก่ย่าง - ส้มตำ /kay yaan - som tam/ = *grilled chicken with papaya salad* (Sila-on, 1999: 22)

The literal translation of the words ไก่ as *chicken* and ย่าง as *grilled* is used because both words are universal. In addition, the cultural substitution is used *with papaya salad* to explain that ส้มตำ is a kind of salad which is made of papaya. Although, most Thais usually prefer their ส้มตำ to taste hot, the word *spicy* is not added to *papaya salad*.

Translation by the cultural substitution plus literal plus illustration strategy is used five times out of 48 (10.41 %). It is the second most frequently used strategy.



#### 4. Translation by cultural substitution + added information + illustration

For example:

ไข่ลวกเขย /khay luk kheey/ = Thai devilled eggs (Sila-on, 1999: 106)

Since the word ไข่ลวกเขย has no equivalent in the target language, Sila-on replaces it with *Thai devilled eggs* by using cultural substitute. The word ลวกเขย literally means *son-in-law*; however, she translates ไข่ลวกเขย as *devilled eggs*, in order to refer it to the kind of cooking method that is familiar to westerners. According to Yerkes (1994:395), the word *devilled* is a way to prepare food with hot or savory seasoning, usually after being finely chopped: devilled eggs; devilled crab and devilled ham. Though the translator adds the word *Thai* to the dish, it is still not clear. For the western readers, the word *devilled* is supposed to give an idea that the dish is savory. Nevertheless, these eggs are neither hot nor spicy, they are sweet with sugar syrup in tamarind sauce.

Translation by cultural substitution, added information plus illustration is used four times out of 48 (8.33%). It is the third most frequently used strategy.

In conclusion, there are 21 mixed-translation strategies used in *Patara Fine Thai Cuisine*. The most frequent mixed-translation strategies used are cultural substitution plus illustration, and literal translation plus illustration (16.66%), followed by cultural substitution and literal translation plus illustration (10.41%). The third most frequent mixed-translation strategy used is cultural substitution and added information plus illustration (8.33%). The other strategies are very rarely used, so they are not considered significant.

Table 2 The Frequency of Translation Strategies Found in the Dish Titles and Translated English Texts in *The Best of Thai Cuisine* (Kongpan, 2003)

Type of Translation Strategy	Frequency	Percentage
1. Cultural substitution + illustration	13	29.54
2. Literal translation + illustration	11	25.00
3. Cultural substitution + more specific words + illustration	4	9.09
4. Cultural substitution + added information + illustration	2	4.54
5. Literal translation + omission + illustration	2	4.54
6. Literal translation + added information + omission + illustration	2	4.54
7. More neutral words/less expressive words + illustration	2	4.54
8. Cultural substitution + literal translation+ illustration	2	4.54
9. More specific words + illustration	1	2.27
10. Loan words + illustration	1	2.27
11. Literal translation + more general words (super-ordinates) + illustration	1	2.27
12. Literal translation + loan words + illustration	1	2.27
13. Literal translation + loan words plus explanations + illustration	1	2.27
14. Literal translation + loan words + added information + illustration	1	2.27
15. Literal translation + loan words + more neutral/less expressive words + illustration	1	2.27
Total	44	100.00

According Table 2, 15 mixed-translation strategies are used in *The Best of Thai Cuisine*. The 15 mixed-translation strategies can be divided into nine individual translation strategies. Six of the nine are in accordance with Baker's (1992) categories: cultural

substitution, illustration, omission, more neutral/less expressive words, more general words (super-ordinates) and loan words or loan words plus explanations. The other three are literal translation, added information and more specific words. The most frequent mixed-translation strategy used is cultural substitution and illustration (29.54%), followed by literal translation and illustration (25.00%), and cultural substitution and more specific words plus illustration (9.09%). The first three most frequent mixed-translation strategies used are analyzed and examples are presented as follows.

### **1. Translation by cultural substitution + illustration**

For example:

กะหล่ำปลีพันเต้าหู้ /kra lam pli pan taaw huu / = bean curd wrapped in cabbage (Kongpan, 2003: 22)

Only the the word เต้าหู้ is analyzed. Though the word เต้าหู้ is well known among westerners as *tofu*, Kongpan translates it as *bean curd*. However, if we look up the meaning of the word *bean curd* in Wehmeier (2002: 93), we would find only TOFU without description. It can be assumed that the words are used interchangeably. The mixed-translation strategy, cultural substitution and illustration, is the most frequently used strategy, 13 times out of 44 (29.54%).

### **2. Translation by literal translation + illustration**

For example:

ข้าวผัดหมูใส่ไข่ /khaaw phad muu say khay/ = fried rice with pork and egg (Kongpan, 2003: 73)

The words ข้าวผัดหมูใส่ไข่ are translated as *fried rice with pork and egg*. The use of literal translation is appropriate because these words are widespread and well-known. The illustration is added. As seen in Table 2, the mixed-translation strategy, literal translation

and illustration, is used 11 times out of 44 (25.00 %). It is the second most frequently used strategy.

### **3. Translation by cultural substitution + more specific words + illustration**

For example:

เนื้อตุ๋น /nɯ̌a tun/ = stew beef (Kongpan, 2003: 4).

A direct equivalent for the word เนื้อ would be *meat*. However, it is specifically translated as *beef* to indicate the kind of meat used in the dish. The word ตุ๋น is translated as *stew* by cultural substitution to refer it to a western cooking method. The illustration makes the dish look more interesting. The mixed-translation strategy is used four times out of 44 (9.09%). It is the third most frequently used strategy.

To sum up, there are 15 mixed-translation strategies applied in *The Best of Thai Cuisine*. The most frequent mixed-translation strategy used is cultural substitution and illustration (29.54%), followed by literal translation and illustration (25.00%), and cultural substitution and more specific words plus illustration (9.09%). The rest are not very frequently used. Therefore, they are not considered important.

Table 3 The Frequency of Translation Strategies Found in the Dish Titles and Translated English Texts in *Authentic Thai Food* (Khu- armornpatana, 2003)

Type of Translation Strategy	Frequency	Percentage
1. Cultural substitution + illustration	8	19.51
2. Literal translation + illustration	7	17.07
3. Cultural substitution + added information + illustration	6	14.63
4. Cultural substitution + more specific words + illustration	5	12.19
5. Literal translation + added information + illustration	4	9.75
6. Literal translation + more neutral/less expressive words + illustration	2	4.87
7. Cultural substitution + literal translation + illustration	1	2.43
8. More general words (super-ordinates) + illustration	1	2.43
9. More general words (super-ordinates) + cultural substitution + added information + illustration	1	2.43
10. Paraphrase using unrelated words+ illustration	1	2.43
11. Literal translation + omission + illustration	1	2.43
12. Literal translation + more general words (super-ordinates) + illustration	1	2.43
13. Literal translation + omission + added information + illustration	1	2.43
14. Literal translation + metaphor + added information + illustration	1	2.43
15. Literal translation + loan words + more neutral/less expressive words + illustration	1	2.43
Total	41	100.00

According to Table 3, 15 mixed-translation strategies are used in *Authentic Thai Food*. The 15 mixed-translation strategies can be divided into 11 translation strategies. Seven of the 11 strategies found are in accordance with Baker's (1992) categories: cultural substitution, illustration, more neutral/less expressive words, more general words(super-

ordinates), paraphrase using unrelated words, omission, and loan words. The other four strategies are literal translation, added information, more specific words and metaphor. The most frequent mixed-translation strategy used is cultural substitution and illustration (19.51%), followed by literal translation and illustration (17.07%), and cultural substitution with added information plus illustration (14.63%). In Table 3, the first three most frequent mixed-translation strategies used are analyzed and presented with examples.

### 1. Translation by cultural substitution + illustration

For example:

ยำเนื้อย่าง /yam ni+a yaan/ = barbecued beef salad Thai style (Khu- armornpatana, 2003:

74)

Only the word ย่าง is investigated. The word ย่าง is translated as *barbecued* by cultural substitution to refer it to a western cooking method. According to Wehmeier (2002: 85), *barbecue* means to cook food outdoors over an open fire on a metal frame or to cook meat over direct heat on metal bars. The mixed-translation strategy is used eight times out of 41 (19.51%). From the table, it is the most frequently used strategy.

### 2. Translation by literal translation + illustration

For example:

แกงเผ็ดเป็ดย่าง /kan pet pet yaan/ = roasted duck red curry (Khu- armornpatana, 2003:

64)

Only the word เป็ดย่าง is investigated. According to Wehmeier (2002: 85), *to roast* means to cook food, especially meat, without liquid in an oven or over a fire, whereas *roasted* means cooked in an oven or over a fire such as roasted chicken / beef / chestnuts.

From the information, the word เป็ดย่าง is literally translated as *roasted duck* because it is an equivalent. The mixed-translation strategy is used seven times out of 41 (17.07%). It is the second most frequently used strategy.

### **3. Translation by cultural substitution + added information + illustration**

For example:

ต้มโคล้ง /tom khloong / = sour fish soup (Khu- armornpatana, 2003: 22)

The word ต้มโคล้ง has no equivalence in the target language, so the translator uses cultural substitution to refer it to a kind of *soup*. To cook the dish, wash the fish and roast it until it is fragrant, then slice it. Next, add crushed shallots and fish to the boiling water. After the fish is tender, skim off broth. Then add tamarind flowers and season it with tamarind juice and fish sauce. Finally, add chilli, coriander leaves and serve hot. With the added information *sour fish*, it is further explained that the soup tastes *sour* and the main ingredient is *fish*. The mixed-translation strategy: cultural substitution plus added information and illustration is used six times out of 41. It is the third most frequently used strategy (14.63%).

In summary, 15 mixed-translation strategies are identified in *Authentic Thai Food*. The most frequent mixed-translation strategy used is cultural substitution and illustration (19.51%), followed by literal translation and illustration (17.07%), and cultural substitution with added information plus illustration (14.63%). The percentages of the rest are so low that they are negligible.

Table 4 The Frequency of Translation Strategies Found in the Dish Titles and Translated English Texts in *Delicious Thai Cuisine* (Khu- armornpatana, 2004)

Type of Translation Strategy	Frequency	Percentage
1. Literal translation + illustration	6	22.22
2. Cultural substitution + added information + illustration	5	18.51
3. Cultural substitution + illustration	2	7.40
4. More general words (super-ordinates) + illustration	2	7.40
5. More neutral/less expressive words + illustration	2	7.40
6. More specific words + illustration	1	3.70
7. Literal translation + added information + illustration	1	3.70
8. Literal translation + cultural substitution + added information + illustration	1	3.70
9. Cultural substitution + literal translation + illustration	1	3.70
10. Literal translation + omission + illustration	1	3.70
11. More general words (super-ordinates) + added information + illustration	1	3.70
12. Literal translation + added information + omission + illustration	1	3.70
13. Literal translation + more specific words + omission + illustration	1	3.70
14. Cultural substitution + more general words (super-ordinates) + added information + illustration	1	3.70
15. Metaphor + illustration	1	3.70
Total	27	100.00

According to Table 4, 15 mixed-translation strategies are used in *Delicious Thai Cuisine*. The 15 mixed-translation strategies can be divided into nine individual translation strategies. Five of the nine strategies found are in accordance with Baker's (1992)



categories: illustration, cultural substitution, more general words (super-ordinates), more neutral/less expressive words and omission. The other three strategies are literal translation, added information and more specific words. The most frequent mixed-translation strategies used are literal translation plus illustration (22.22%), followed by cultural substitution plus added information plus illustration (18.51%). The following mixed-translation strategies are ranked as the third most frequently used strategies: cultural substitution plus illustration, more general words (super-ordinates) plus illustration, and more neutral/less expressive words plus illustration (7.40%). The first three most frequently used mixed-translation strategies are investigated and presented with examples.

### **1. Translation by literal translation + illustration**

For example:

ต้มมะระยัดไส้ / tun ma ra yat say/ = boiled *stuffed bitter gourd* (Khu-armornpatana 2004:

74)

Only the item มะระยัดไส้ *stuffed bitter gourd* is analyzed. The word ยัดไส้ is literally translated as *stuffed* because this method of cooking is common. According to the introduction of the book *Delicious Thai Cuisine* (p. 9), there are several kinds of gourd, but the kind of gourd used in this dish is *Momordica charantia*. It is an oblong fruit, pointed at one end, which has a handsome pale green surface covered with an irregular pattern of ridges and tastes a bit bitter.

Translation by literal translation and illustration is the most frequent mixed-translation strategy used. It is applied six times (22.22%).

## 2. Translation by cultural substitution + added information + illustration

For example:

ผักบุ้งหน้าหมู /phak bun naa muu/ = stir-fried *swamp cabbage* with ground pork (Khu-armornpatana, 2004: 98)

Only the word ผักบุ้ง is analyzed. According to Khu-armornpatana (2004: 9), in the preface, the word ผักบุ้ง means:

*Swamp cabbage or Ipomoea aquatica, also called water convolvulus, water spinach, or morning glory, which has hollow stems and roughly triangular leaves.*

Khu-armornpatana chooses *swamp cabbage* to refer to ผักบุ้ง as the first choice but *morning glory* as the last choice. Since foreigners are more familiar with *cabbage* and ผักบุ้ง is grown in *swamp*, Khu-armornpatana translates ผักบุ้ง as *swamp cabbage*.

In other words, the mix-translation strategy, cultural substitution and added information plus illustration, is used to refer to the word ผักบุ้ง as *cabbage* because Khu-armornpatana wants to refer it to a kind of vegetable that westerners know. The word *swamp* is added to indicate the habitat of this kind of plant. However, ผักบุ้ง does not look like *cabbage* at all.

However, in *Patara Fine Thai Cuisine* (p. 42), the translator replaces the word ผักบุ้ง with *morning glory* by using the more general word strategy because she cannot find a hyponym in the target language. Since *morning glory* is a member of the climbing plant family which has blue flowers, it has similar characteristics to ผักบุ้ง.

From all of the information, it can be concluded that ผักบุ้ง could be translated as either *swamp cabbage* or *morning glory*. Nevertheless, Thais are more familiar with ผักบุ้ง as *morning glory*. Translating ผักบุ้ง as *swamp cabbage* is a new approach.

Translation by cultural substitution plus added information plus illustration is the second most frequent mixed-translation strategy used. It is applied five times (18.51%).

The following mixed-translation strategies are ranked as the third most frequently used (7.40%). They are cultural substitution plus illustration, more general words (super-ordinates) plus illustration, and more neutral/less expressive words plus illustration.

### **3. Translation by cultural substitution + illustration**

For example:

ปลาก้อน /plaa knnn/ = fried fish cake (Khu-armornpatana, 2004: 36)

The word ปลาก้อน is literally translated as a chunk of fish. However, Khu-armornpatana chooses the cultural substitution strategy to translate it as *fried fish cake*. In order to give the target reader the characteristic of the dish, she refers it to the similar dish *fish cake*. Though *cake* is a kind of dessert, its shape is compared to ปลาก้อน as a chunk of something you can eat.

### **4. Translation by more general words (super-ordinates) + illustration**

For example:

ปลาหมึกทอด /plaa m+k thot/ = fried squid (Khu-armornpatana, 2004: 40)

Only the word ปลาหมึก is analyzed.

Khu-armornpatana translates the word ปลาหมึก as *squid* by using a more general word (super-ordinate). According to Dowell and Bailey (1990:162), *squid* or *calamari* is found worldwide in temperate waters. Since the word *calamari* can only be found in a special

dictionary of ingredients, it is a more specific word. On the contrary, the word *squid* is more general because it can be found in any dictionary.

## 5. Translation by more neutral/less expressive words + illustration

For example:

ต้มยำปลากระพงขาว /tom yam plaa kra phon khaaw/ = sour and spicy *sea perch* soup (Khu-armornpatana, 2004: 78)

Only the word ปลากระพง /plaa kra phon/ is investigated.

The following information attempts to explain why Khu-armornpatana mistranslates ปลากระพง and its description /plaa kra-phon khaaw/ as *sea perch* instead of *sea bass*.

Dowell and Bailey (1990: 147) explain the word *sea bass* thus:

One of a large group of seawater fish which includes groupers, the *sea bass* is found in Europe off the southern Atlantic and Mediterranean coast.

According to Morris (1981: 111), the word *bass* means:

1. Any of several North American freshwater fishes of the family Centrarchidae, related to but larger than the sunfishes. 2. Any of various marine fishes of the family Serranidae, such as the *sea bass* and the *striped bass*

According to Summers (1998: 90), Wehmeier (2000: 89), and Sinclair (2001: 116) *bass* is a freshwater or saltwater fish that can be eaten.

According to Morris (1981: 973), the word *perch* means:

Any of various freshwater fishes of the genus *Perca*, especially either of two edible species, *P. flavescens*, of North America and *P. fluviatilis*, of Europe

Sethaputra (1997: 250) translates the word *perch* as ปลากระพง, but the word *bass* as ปลากระพงแดง *red bass*.

According to Summers (1998: 999), Sinclair (2001: 1142), and Wehmeier (2000: 938), *perch* is a popular food fish with prickly fins that lives in lakes and rivers but not in the sea or salt water.

According to Sila-on (1999: 94), ปลากระพง is translated as *sea bass*.

From the above information, it can be concluded that the word ปลากระพง could be translated as *bass/sea bass* or *perch*. *Bass* can be found either in the sea or in freshwater, whereas *perch* is only found in freshwater.

There is also some contradictory information; for example, Dowell and Bailey say that the *sea bass* is white, but Sethaputra argues that *bass* is red. Khu-armornpatana obviously agrees with Sethaputra, so she translates ปลากระพง and its description /plaa kra-phon khaaw/ as *sea perch* instead of *sea bass*. It would have been more accurate if Khu-armornpatana had translated ปลากระพง as *sea bass*.

These mixed-translation strategies are applied twice (7.40%) as the third most frequently used strategies.

In brief, 15 mixed-translation strategies are found in *Delicious Thai Cuisine*. The most frequent mixed-translation strategy used is literal translation plus illustration (22.22%), followed by cultural substitution plus added information plus illustration (18.51%). The third most frequently used mixed-translation strategies are cultural substitution plus illustration, more general words (super-ordinates) plus illustration, and more neutral/less expressive words plus illustration (7.40%).

Table 5 The Frequency of Translation Strategies Found in the Dish Titles and Translated English Texts in *Scent of Thai Food* (Mahapon, 2004)

Type of Translation Strategy	Frequency	Percentage
1. Cultural substitution + illustration	12	32.43
2. Literal translation + added information + illustration	3	8.10
3. Literal translation + illustration	3	8.10
4. Cultural substitution + literal translation + added information + illustration	3	8.10
5. Cultural substitution + added information + illustration	2	5.40
6. Literal translation + omission + illustration	1	2.70
7. Literal translation + added information + omission + illustration	1	2.70
8. Loan words + illustration	1	2.70
9. Loan words plus explanations + illustration	1	2.70
10. Cultural substitution + omission + illustration	1	2.70
11. Cultural substitution + literal translation + illustration	1	2.70
12. Cultural substitution + more specific words + illustration	1	2.70
13. Cultural substitution + literal translation + omission + illustration	1	2.70
14. More general words (super-ordinates) + added information + illustration	1	2.70
15. Literal translation + more neutral/less expressive words + illustration	1	2.70
16. Literal translation + more specific words + illustration	1	2.70
17. Literal translation + omission + more neutral/less expressive words + illustration	1	2.70
18. Literal translation + more neutral words + added information + more general words + illustration	1	2.70
19. Literal translation + paraphrase using unrelated words + illustration	1	2.70
Total	37	100.00

According to Table 5, 19 mixed-translation strategies are used in *Scent of Thai Food*. The 18 mixed-translation strategies can be divided into nine translation strategies. Seven of the nine strategies found are in accordance with Baker's (1992) categories: cultural substitution, illustration, omission, loan words or loan words plus explanations, more general words (super-ordinates), more neutral/less expressive words and paraphrase using unrelated words. The other three strategies are literal translation, added information and more specific words. The most frequent mixed-translation strategy used is cultural substitution and illustration (32.43%). The second most frequently used mixed-translation strategies are literal translation plus added information plus illustration, literal translation plus illustration, and cultural substitution plus literal translation plus added information plus illustration (8.10%). The third most frequently used mixed-translation strategy is cultural substitution plus added information plus illustration (5.40%). The first three most frequently used mixed-translation strategies are analyzed and presented with examples.

### **1. Translation by cultural substitution + illustration**

For example:

หมูสะเต๊ะ /muu sa tay/ = marinated and grilled pork served on skewers with peanut sauce

(Mahapon, 2004: 92)

Mahapon uses cultural substitution to refer the dish to a western cooking method -- being grilled or barbecued by explaining that the pork is marinated or spiced and grilled. Then it is skewered and served with peanut sauce.

It is applied 12 times (32.43%) as the most frequent mixed-translation strategy used.

## 2. Translation by literal translation + added information + illustration

For example:

ข้าวเหนียวมะม่วง /khaaw niiaw ma muuan/ = sticky rice with yellow mango (Mahapon, 2004: 102)

The translator literally translates the word ข้าวเหนียว as *sticky rice* and มะม่วง as *mango*. Moreover, she adds some information to tell us that the dish is served *with a ripe* or *yellow mango*. It is applied three times (8.10%) as the second most frequent mixed-translation strategy used.

## 3. Translation by literal translation + illustration

For example:

เปาะเปี๊ยะทอด /pn pia thnnd/ = spring rolls (Mahapon, 2004: 16)

According to Morris (1981: 417), *egg roll* is a Chinese-American dish consisting of an egg pastry rolled around minced vegetables, sometimes with seafood, and fried. But, according to Wehmeier (2000: 1254), *spring roll* (especially BrE) is a type of Chinese food consisting of a tube of thin pastry, filled with vegetables and/or meat and fried until it is crisp. The dish เปาะเปี๊ยะทอด is well-known, so it is literally translated as *spring rolls*, and the word ทอด or *fried* is omitted. This mixed-translation strategy is applied three times (8.10%) as the second most frequently used.



#### **4. Translation by cultural substitution + literal translation + added information + illustration**

For example:

ต้มโคล้งปลากรอบ /tom khloong plaa krnng/ = herb soup with grilled smoked fish (Mahapon, 2004: 58)

Since there is no equivalence for ต้มโคล้ง in the target language, it is translated by cultural substitution and added information as *herb soup*. The word ปลากรอบ is literally translated as *grilled smoked fish*. The mixed-translation strategy used can give the characteristics of the dish. It is applied three times (8.10%) as the second most frequent mixed-translation strategy used.

#### **5. Translation by cultural substitution + added information + illustration**

For example:

ต้มยำกุ้ง /tom yam kun / = spicy soup with prawn and lemon grass (Mahapon, 2004: 20)

The word ต้มยำกุ้ง is translated as *spicy soup with prawn and lemon grass*. Some information is added because there is no equivalent in the target language. The translator uses the strategy to give clear characteristics of the dish to those who might not know it. However, this dish is quite popular among foreigners who enjoy Thai food, so the dish ต้มยำกุ้ง could be translated by using a loan word *tom yam kun*. Moreover, the word *tom yam kun* is so well-known that it was used to refer to the crisis in the economic downfall of 2001 in Thailand.

It is applied twice (5.40%) as the third most frequent mixed-translation strategy used.

In brief, there are 19 mixed-translation strategies used in *Scent of Thai Food*. The most frequent mixed-translation strategy applied is cultural substitution and illustration (32.43%). The second most frequent mixed-translation strategies applied are literal translation plus added information plus illustration, literal translation plus illustration, and cultural substitution plus literal translation plus added information plus illustration (8.10%). The third most frequent mixed-translation strategy applied is cultural substitution plus added information plus illustration (5.40%).

Table 6 The Frequency of Individual Translation Strategies Found in the Dish Titles and Translated English Texts in the Five Cookbooks

Type of Translation Strategy	Frequency	Percentage
1. Illustration	197	37.66
2. Literal translation	96	18.35
3. Cultural substitution	94	17.97
4. Added information	49	9.36
5. Omission	21	4.01
6. More specific words	19	3.63
7. More neutral/less expressive words	16	3.05
8. More general words ( super-ordinates)	15	2.86
9. Loan words or loan words plus explanations	10	1.91
10. Metaphor	3	0.57
11. Paraphrase using unrelated words	2	0.38
12. Back traslation from loan words	1	0.19
Total	523	100.00

According to Table 6, 12 translation strategies are used in the five aforementioned cookbooks. The most frequently used strategy is illustration. It is used 197 times (37.66%). The second most frequently used strategy is literal translation. It is used 96 times (18.35%). The third most frequently used strategy is cultural substitution. It is used 94 times (17.97%). The first three most frequently used strategies are discussed.

Illustration is the most frequently used strategy. In every cookbook, it is common to illustrate each dish with a photograph to make the dish more interesting. Besides, an illustration could help the target reader to comprehend more of what the dish is like.

Literal translation is the second most frequently used strategy. Since most menus are comprised of short phrases and sentences, they can be literally translated into English. In addition, many types of Thai food share common ingredients with western food. For example, in the word ไก่ย่าง /kay yaan / = grilled chicken (Sila-on, 1999: 22), the word ย่าง is literally translated as *grilled*, and ไก่ as *chicken*. Apparently, both words are universal. It can be concluded that there should not be any problems concerning non-equivalence when literal translation is applied.

Cultural substitution is the third most frequently used strategy. In contrast to literal translation, cultural substitution is often applied when there are non-equivalence problems or semantic gaps. For example, in translating เปาะเปี๊ยะปากอ้า /pn pia pak ?aa/ = Thai-style tacos (Sila-on, 1999: 28), the word *tacos* is from Spanish. It is a type of Mexican food consisting of a crisp fried pancake that is folded over and filled with meat and beans (Wehmeier, 2002: 1322). The translator refers เปาะเปี๊ยะปากอ้า, which is a Thai dish, to the Mexican dish *tacos*, which the target reader is more familiar with.

In summary, there are six sections in this chapter. The first section reveals the frequency of translation strategies found in the first book *Patara Fine Thai Cuisine*. The result of the analysis shows 21 mixed-translation strategies found in 48 dish titles. The second section reveals 15 mixed-translation strategies found in 44 dish titles in the second book *The Best of Thai Cuisine*. The third section also reveals 15 mixed-translation strategies found in the third book *Authentic Thai Food*, but from 41 dish titles. The fourth section reveals 15 mixed-translation strategies found in only 27 dish titles in the fourth

book *Delicious Thai Cuisine*. The fifth section reveals 19 mixed-translation strategies found in 37 dish titles in the fifth book *Scent of Thai Food*. The final section reveals 12 individual translation strategies found in 197 dish titles in the five aforementioned cookbooks.

According to the findings shown in Tables 1 - 5, the most frequent mixed-translation strategies applied are cultural substitution plus illustration, and literal translation plus illustration in the first book. In books two, three and five, the most frequent mixed-translation strategy applied is cultural substitution and illustration. In the fourth book, the most frequent strategy applied is literal translation and illustration.

The second most frequent mixed-translation strategy found in *Patara Fine Thai Cuisine* is cultural substitution plus literal translation together with illustration. In *The Best of Thai Cuisine* and *Authentic Thai Food*, it is literal translation and illustration. However, in *Delicious Thai Cuisine*, it is cultural substitution plus added information and illustration. Finally, in *Scent of Thai Food*, several strategies are ranked as the second most frequently used mixed-translation strategy. They are literal translation plus added information plus illustration, literal translation plus illustration, and cultural substitution plus literal translation plus added information plus illustration.

The third most frequent mixed-translation strategy found in *Patara Fine Thai Cuisine* is cultural substitution plus literal translation plus illustration. In *The Best of Thai Cuisine*, it is cultural substitution plus more specific words plus illustration. Nevertheless, it is cultural substitution plus added information plus illustration in *Authentic Thai Food* and *Scent of Thai Food*. Finally, in *Delicious Thai Cuisine*, the third most frequent mixed-translation strategies found are cultural substitution plus illustration, more general words plus illustration, and more neutral words plus illustration.

According to the findings shown in Table 6 in which all the mixed-translation strategies are divided and counted as an individual strategy, the first three most frequently applied strategies among the five cookbooks are as follows: illustration, literal translation, and cultural substitution respectively. It can be assumed that, in any English-Thai cookbooks, no matter who the translator is, the most frequent strategies applied are the same.

## CHAPTER V

### CONCLUSION AND DISCUSSION

In this chapter, a summary of the study and findings are presented. Then the discussion, the limitations of the study, implications and suggestions for further studies are presented.

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

This study attempted to analyze translation strategies found in 197 Thai dish titles and their translated English texts in the five bilingual cookbooks: *Patara Fine Thai Cuisine*, *The Best of Thai Cuisine*, *Authentic Thai Food*, *Delicious Thai Cuisine* and *Scent of Thai Food*.

The research first aimed to find what strategies were used in translating the selected dishes in the five books and then the frequency of translation strategies was investigated.

The study attempted to answer the following research questions:

1. What strategies were used in translating the Thai dish titles and their translated English texts in the five cookbooks?

In response to the research question, the analysis revealed the following:

Twenty-one mixed-translation strategies were used in *Patara Fine Thai Cuisine*, 15 in *The Best of Thai Cuisine*, 15 in *Authentic Thai Food*, 15 in *Delicious Thai Cuisine* and 19 in *Scent of Thai Food*. Altogether the 85 mixed-translation strategies in the five cookbooks can be divided into 12 individual translation strategies. Seven strategies were used in accordance with Baker's (1992) categories: illustration, cultural substitution, more

general words (super-ordinates), more neutral/less expressive words, omission, loan words or loan words plus explanations and paraphrase using unrelated words. The other five strategies were literal translation, added information, more specific words, metaphor and back translation from loan words

## 2. What is the frequency of each translation strategy used?

The results of the study in each separate cookbook and in all of the five cookbooks were as follows:

The most frequent mixed-translation strategies used were cultural substitution plus illustration, and literal translation plus illustration in *Patara Fine Thai Cuisine* (16.66%). It was only cultural substitution plus illustration in *The Best of Thai Cuisine* (29.54%), in *Authentic Thai Food* (19.51%), and in *Scent of Thai Food* (32.43%). However, it was literal translation plus illustration in *Delicious Thai Cuisine* (22.22%).

The second most frequent mixed-translation strategy found was cultural substitution plus literal translation plus illustration (10.41%) in *Patara Fine Thai Cuisine*. It was literal translation plus illustration (25.00%) in *The Best of Thai Cuisine* and (17.07%) in *Authentic Thai Food*. However, it was cultural substitution plus added information and illustration (18.51%) in *Delicious Thai Cuisine*. Finally, these were literal translation plus added information plus illustration, literal translation plus illustration; and cultural substitution plus literal translation plus added information plus illustration (8.10%) in *Scent of Thai Food*.

The third most frequent mixed-translation strategy found was cultural substitution plus literal translation plus illustration (10.41%) in *Patara Fine Thai Cuisine*. It was cultural substitution plus more specific words plus illustration (9.09%) in *The Best of Thai Cuisine*. Nevertheless, it was cultural substitution plus added information plus illustration (14.63%) in *Authentic Thai Food*; and (5.40%) in *Scent of Thai Food*. Finally, these were



cultural substitution plus illustration; more general words (super-ordinates) plus illustration, and more neutral/less expressive words plus illustration (7.40%) in *Delicious Thai Cuisine*.

Furthermore, to find the frequency of each translation strategy used in the five aforementioned cookbooks and to make it easier and clearer, all the 85 mixed-translation strategies used were divided into 12 individual translation strategies as follows:

First, the individual strategy of illustration was used 197 times (37.66%). Second, the literal translation strategy was used 96 times (18.35%). Third, the cultural substitution was used 94 times (17.97%). Fourth, the added information strategy was used 49 times (9.36%). Fifth, the omission strategy was used 21 times (4.01%). Sixth, the use of the more specific word strategy was used 19 times (3.63%). Seven, the strategy of more neutral/less expressive word strategy was used 16 times (3.05%). Eight, the use of the more general word (super-ordinate) strategy was used 15 times (2.86%). Ninth, the application of the loan word or loan word plus explanations strategy was used 10 times (1.91%). Tenth, the metaphor strategy was used three times (0.57%). Eleventh, the paraphrase using unrelated word strategy was used twice (0.38%). Finally, the back translation from loan word strategy was used once (0.19%).

In brief, the 12 individual translation strategies were found 523 times in the five cookbooks

## **Discussion**

The results of this research are similar in general, but different in details, to those of Vorajaroensri (2002). The eight strategies proposed by Baker (1992) are not enough for the analysis; therefore, some strategies are mixed together and some new ones are added to solve the translation problems, such as translation by cultural substitution plus illustration,

literal translation plus added information plus illustration, more specific words plus illustration, back translation from loan words plus illustration, and metaphor plus illustration.

The results of Vorajaroensri's study revealed that the most three frequently used strategies were cultural substitution, literal translation and loan words plus explanations. The results of the present study are similar since literal translation and cultural substitution were frequently used. It can be explained that literal translation is often used in translating some cooking terms because most dish titles are comprised of short phrases, which can be rendered word by word. Besides, many kinds of Thai food are commonly known. For instance, the word เป็ดย่าง /ped yaan/ is translated as *roasted duck* because the word is virtually universal. In addition, Thai and English cultures are distinctly different, so semantic gaps occur in the translating. Translation by cultural substitution is needed when an equivalent in the target language cannot be found. The translator applies this strategy so that the target readers can conceptualize the characteristics of particular Thai dishes by referring them to familiar ones of their own. For example, the concept ยำ /yam/ in Thai means *a kind of salad*. Therefore, the strategy of cultural substitution is used. The word ยำ is replaced with *salad*.

Another frequently used strategy of this study is illustration. In all cookbooks, an illustration is included with every dish to give the reader a picture of what the dish is and how delicious each dish looks to make the cookbooks more interesting. In this study only one strategy -- translation by paraphrase using related words -- has not been found, but in Vorajaroensri's study two strategies -- translation by paraphrase using related words and translation by paraphrase using unrelated words -- were not found.

In translating some similar dishes, different translation strategies have been used.

For instance, Kongpan (2003: 22) translates the word เต้าหู้ / taaw huu / as *bean curd*

by using cultural substitution, whereas Mahaphon (2004:64) translates it as *tofu* by using literal translation.

In brief, the findings of this research are different in details, but similar in general, to those of Vorajaroensri (2002). The eight individual translation strategies proposed by Baker (1992) are not adequate for the analysis. As a result, some strategies are mixed together, and some new ones are added to deal with the translation problems.

### **Limitations of the Study**

This research aimed to analyze the translation strategies used in the dish titles with their descriptions and their illustrations among the five English-Thai cookbooks, so the other sections, such as the introduction, recipes and drinks were not included.

According to the significance of the study, the research aimed to enhance the standardization of translated cooking terms. However with the data from only five bi-lingual cookbooks, this goal could be accomplished only to a certain degree.

### **Implications**

The study of translation strategies used in English language cookbooks referring to Thai dishes could be useful as follows:

1. People who are interested in translating cooking terms, cookbooks or other texts could save time in translation by using the research results as guidelines. For example, แกงจืดลูกรอก /kuuj cɰd luuk rnnk/ is translated as *egg sausage clear soup* by Sila-on (1999: 56). She uses the word *egg sausage* to substitute the word ลูกรอก (pulley) because its cooking method is the same as that of a sausage. The only difference is the ingredient; in this case, egg is used instead of meat. This cultural substitution strategy should be appropriate

because *sausage* is a well-known word. The strategy would help readers to recognize the kind of food presented in the book. If the word were literally translated as *egg pulley*, the diner could be confused and might wonder what a pulley had to do with food, and consequently it may need further explanations to explain the dish.

2. Translators and related professionals could study the research to develop their translation skills. For example, people who work in the hotel or tourism business could use the research as a guideline for translating cooking terms from Thai into English for their menus in restaurants, or translators who are going to translate a new bilingual cookbook could use the research as a reference.

3. Students in translation or English classrooms could handle the translation problems relating to culinary aspects by applying appropriate translation strategies. For example, Srinakharinwirot University's students who study Translation I or II could study the research to learn more about translation problems and strategies.

4. Further related researchers could study the research for extra information. For example, any graduate students who are interested in doing research in related fields could study it to gain more information or refer to it for their related literature review.

5. The research may provide Thai kitchens with a standardization of translated Thai-English cooking terms. Although the 197 dish titles and their descriptions in the five English-Thai cookbooks might be too few for an analysis to provide Thai kitchens with a standardization of translated Thai-English cooking terms, the analysis may at least enhance the Thai kitchen with some standardization in translating Thai-English dish titles.

### **Suggestions for Further Study**

More current English-Thai cookbooks with different editors and translators should be studied. Bi-lingual cookbooks editors and translators should be interviewed. Also, to lessen the complication in comparison, only two or three cookbooks are recommended. The translation of Thai seasonings, herbs, ingredients, cooking methods and drinks should be analyzed to add data for further analysis in order to shed light on translating cooking terms. In addition, bilingual food titles and their descriptions including the illustrations on labels of food packages in both local and international markets could be an interesting alternative to be investigated since the amount of Thai frozen food products exported is increasing worldwide every year.

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## **APPENDICES**

## APPENDIX A

### The Comparison of Exact Thai Dish Titles and Their English Translated Texts in the Five Cookbooks

	<i>Patara Fine Thai Cuisine</i>	<i>The Best of Thai Cuisine</i>	<i>Authentic Thai Food</i>	<i>Delicious Thai Cuisine</i>	<i>Scent of Thai Food</i>
1.	ไก่ห่อใบเตย /gai ho bai teui/ = pandan chicken, p. 24		ไก่ห่อใบเตย /kai ho bai teui/ = fried chicken wrapped with pandan leaf, p. 66		/
2.		สาหร่ายหมู /sa- khu sai mu/ = tapioca balls with pork filling, p. 93	สาหร่ายหมู /sa- khu sai mu/ = flour dumpling filling in minced pork and shrimp, p. 18		
3.	กุ้งเต้น /kung ten/ = prawn piquant, p. 40			กุ้งเต้น /kung ten/ = spicy broiled prawns, p. 20	
4.	แกงจืดลูกรอก /gaeng jeud luk rok/ = egg sausage clear soup, p. 56				แกงจืดลูกรอก /gaeng- jeud- luk- rok/ = luk rok clear soup, p. 72
5.				ต้มยำกุ้ง /tom yam kung/ = sour and spicy prawn soup, p. 66	ต้มยำกุ้ง /tom- yam- kung/ = spicy soup with prawn and lemon grass, p. 20



- |     |                                                                                                                          |                                                                                                                      |                                                                                                   |  |                                                                                           |
|-----|--------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|--|-------------------------------------------------------------------------------------------|
| 12. | ไข่ลูกเขย/ khai<br>look khoei/ =<br>Thai devilled<br>eggs, p.106                                                         |                                                                                                                      | ไข่ลูกเขย /khai<br>luk khoei/ =<br>fried hard-<br>boiled eggs<br>with<br>tamarind<br>sauce, p. 32 |  | ไข่ลูกเขย /kai-<br>luk- khey/ =<br>fried egg<br>topped with<br>sweet-sour<br>sauce, p. 94 |
| 13. |                                                                                                                          | ยำวุ้นเส้น yam<br>/wun sen/ =<br>spicy<br>mungbean<br>noodle salad,<br>p.70                                          |                                                                                                   |  | ยำวุ้นเส้น /yum-<br>wun-saen/ =<br>noodle jelly<br>salad, p.90                            |
| 14. |                                                                                                                          | ยำเห็ดฟาง /yam<br>hed fang/ =<br>sour and spicy<br>mushroom<br>salad Thai<br>style, p.72                             |                                                                                                   |  | ยำเห็ดฟาง /yum-<br>hed-fang/ =<br>Thai white<br>mushroom<br>salad, p.12                   |
| 15. | ยำเนื้อย่าง /yam<br>neua yang/ =<br>barbecued<br>beef salad,<br>p.96                                                     | ยำเนื้อย่าง /yam<br>neua yang/ =<br>barbecued<br>beef salad<br>Thai style,<br>p.74                                   |                                                                                                   |  |                                                                                           |
| 16. | น้ำพริกกะปิ /nam<br>phrik kapi/ =<br>shrimp paste<br>chilli sauce,<br>p.105                                              | น้ำพริกกะปิ /nam<br>phrik kapi/ =<br>shrimp paste<br>chilli sauce<br>with<br>vegetable,<br>p.82                      |                                                                                                   |  |                                                                                           |
| 17. | น้ำพริกปลาร้าและหมู<br>หวาน /nam<br>phrik long rua<br>lae moo wan/<br>= sweet pork<br>with hot<br>pepper sauce,<br>p.108 | น้ำพริกปลาร้าและหมู<br>หวาน /nam<br>phrik long rua<br>lae moo wan/<br>= sweet pork<br>with hot chilli<br>sauce, p.78 |                                                                                                   |  |                                                                                           |



## APPENDIX B

The Comparison of Similar Thai Dish Titles and Their English Translated Texts in the Five Cookbooks (The Thai Wording is Similar or Partly Similar, All the Thai Wording Together with Their English Translated Texts Are Counted)

	<i>Patara Fine Thai Cuisine</i>	<i>The Best of Thai Cuisine</i>	<i>Authentic Thai Food</i>	<i>Delicious Thai Cuisine</i>	<i>Scent of Thai Food</i>
1.	กุ้งสะเต๊ะ /koong-sa-tay/ = prawn satay, p. 20				หมูสะเต๊ะ /moo-sa-tay/ = marinated and grilled pork served on skewers with peanut sauce, p. 92
2.	ไก่ย่าง-ส้มตำ /gai yang som tam/ = grilled chicken with papaya salad, p. 22	ส้มตำมะละกอ /som tam malakor/ = papaya salad, p. 56			ส้มตำไทย /som-tam Thai/ = papaya salad, p. 42
3.	เปาะเปี๊ยะปากอ้า /poh piah pag-ar/ = Thai-style tacos, p. 28	เปาะเปี๊ยะทอด /poh piah thod/ = egg rolls, p. 92	เปาะเปี๊ยะทอด /poh piah thod/ = egg rolls / spring rolls, p. 14		เปาะเปี๊ยะทอด /poh piah thod/ = spring rolls, p. 16
4.	ห่อหมกในกระดองปู /hor mok nai gradong poo/ = curried mousse in crab shells, p. 30	ห่อหมกหมู หรือ ไก่ หรือ ปลา /hor mok mu, rue kai, rue pla/ = pork, chicken, or fish hor mok steamed curry, p. 36	ห่อหมกหมู, ไก่ หรือ ปลา /hor mok mu, kai, or pla/ = steam pork, fish, chicken curry, p. 46		
5.	ถุงเงินถุงทอง /thung ngeun-thung thong/ = gold & silver filo pouches, p. 32		ถุงทอง Thung /thong/ = golden bags, p.12		

6. ข้าขาวเรือ /yam  
chao ruer/  
=*spicy*  
fisherman's  
salad, p. 36
7. ข้าห้าสหาย /yam  
ha sahai/ =  
five-of-a-kind  
salad, p. 44
8. ลาบปลาช่อนทอด  
/lab pla chon  
tod grob/ =  
crispy fish  
salad-country  
style, p. 46
9. คัมเค็มปลาทุสด  
/tom kem pla  
tu sod/ =  
sweet and  
salty fresh  
mackerel  
stew, p. 52,
10. คัมข่าไก่ /tom  
kha kai/ =  
chicken  
coconut  
cream soup, p.  
54
11. คัมยำโป๊ะแตก  
/tom yam  
poke tag/ =  
spicy seafood  
hot pot, p. 58
12. แกงเลียง /kaeng  
liang/ = prawn  
and assorted  
vegetable  
soup, p. 60
- ข้าทะเล /yam  
tha-le/ = sour  
and spicy  
seafood salad,  
p. 68
- ข้าแควบหมู /yam  
khaep mu/ =  
crisp pork  
skin salad, p.  
14
- ลาบไก่ /lap kai/  
= savory  
chopped  
chicken salad,  
p. 24
- ปลาคัมเค็ม /pla  
tom khem/ =  
boiled  
mackerel  
steak, p. 82
- ลาบหมู /lahb-  
moo/ =  
spicy  
minced  
meat with  
herb, p. 48
- คัมข่าน่องไก่กะทิสด  
/tom kha nong  
kai gati sod/ =  
chicken with  
galangal  
shoots in  
coconut milk,  
p. 45
- คัมข่าไก่ /tom  
kha kai/ =  
chicken  
boiled with  
galangal in  
coconut milk,  
p. 68
- คัมข่าไก่ /tom  
kha-kai/ =  
coconut  
milk soup  
with  
chicken, p.  
52
- โป๊ะแตก /poh-  
tag/ =  
seafood  
spicy soup,  
p. 36
- แกงเลียงผักรวม  
/keang leang  
puk-ruom/ =  
Thai herb  
clear soup  
with mix  
vegetables,  
p. 66
- แกงเลียง /kaeng  
liang/ =  
vegetable  
soup Thai  
style, p. 41
- แกงเลียง /kaeng  
liang kung  
sod/ =  
vegetable  
soup Thai  
style, p. 28



13. แกงส้มชาววัง /kaeng som chao wang/ = hot & sour vegetable soup, p. 62  
 แกงส้มผักบุ้งพริกสด กับปลา /kaeng som phak bunk phirk sod kab pla/ = sour fish soup with swamp cabbage and fresh chillis,  
 แกงส้มผักบุ้งพริกสด กับกุ้ง /kaeng som phak bunk phirk sod kab kung/ = sour fish spicy soup with swamp cabbage and prawn, p. 30
14. แกงคั่วสับปะรดกุ้งสด /kaeng khua sappharod kung sod/ = prawn and pineapple red curry, p. 64  
 แกงคั่วฟักกับไก่ /kaeng khua fuk kap kai/ = chicken and wax gourd curry, p. 31  
 แกงคั่วกุ้งกับสับปะรด /kaeng khua kung kab sappharod/ = pineapple curry with prawns, p.32
15. แกงเขียวหวานเนื้อ พริกขี้หนู /kaeng khiao wan neua prik khi nu/ = beef sirlon green curry, p. 66  
 แกงเขียวหวานเนื้อ /kaeng kiew waan-neua/ = green curry with beef, p. 78
16.   
 ต้มโคล้ง /tom khlong/ = sour soup, p.27  
 ต้มโคล้ง /tom khlong/ = sour fish soup, p.22  
 ต้มโคล้งปลากรอบ /tom-khlong-pla krob/ = herb soup with grilled smoked fish, p.58
17. แกงมัสมั่นไก่ /kaeng massaman gai/ = chicken massaman curry, p. 68  
 แกงมัสมั่นเนื้อวัว หรือไก่ หรือหมู /kaeng masaman neua wua rue kai rue mu/ = beef, chicken or pork masaman curry, p. 34  
 แกงมัสมั่นเนื้อ /kaeng matsaman neua/ = beef matsaman curry, p. 36

18. พะแนงปลาซัลมอน /panang pla salmon/ = salmon panang curry, p. 70 and พะแนงมะระสอดไส้ pha-naeng mara sod sai = stuffed bitter gourd dry curry, p. 74
19. ผัดพริกขิงหมูกรอบ /pad prik khing mu grob/ = spicy crispy pork, p. 80 ผัดพริกขิงหมูกับถั้วฝักยาว /phad phrik khing mu kab thua fak yao/ = pork fried with, chilli, ginger and string beans, p. 9 ผัดพริกขิงหมูกับถั้วฝักยาว /phad phrik khing mu kab thua fak yao/ = pork fried with, chilli paste and string beans, p. 52
20. เนื้อย่างจิ้มแจ่ว /neua yang jim jaew/ = grilled beef with spicy dip, p. 82 เลือกร้องไห้ /seua rong hai/ = spicy broiled beef, p. 48 น้ำตกเนื้อ /num-tuk-nuea/ = grilled beef with spicy salad, p.88
21. หมูเปรี้ยวหวาน /mu priao wan/ = classic sweet & sour pork, p. 84 ปลาเปรี้ยวหวาน /pla priao wan/ = sweet & sour fish, p. 30 ปลาทุเปรี้ยวหวาน /pla thu priao wan/ = fried mackerel in sweet and sour sauce, p. 64 ผัดเปรี้ยวหวานกุ้งนาง /pad-priow-wan-kung-nang/ = sweet and sour sauce fried with prawn, p. 28
22. กุ้งทอดซอสมะขาม /kung tod sauce ma-kham/ = fried prawns in tamarind sauce, p. 86 กุ้งทอดเค็ม /kung tod khem/ = salty fried prawns, p. 46

23. ปลาเก๋ราดพริก  
/pla kao rad prik/ = crispy garoupa with chilli sauce, p. 88  
(The spelling of *garoupa* is wrong, it should be *grouper*.)
- ปลาเก๋ราดพริก /pla kao rat phrik/ = fried grouper with chilli sauce, p. 26
- ปลาเก๋สามรส /pla-gow-sam-rote/ = garoupa with sweet and sour sauce, p. 68  
(The spelling of *garoupa* is wrong, it should be *grouper*.)
24. ปูจ๋าในฝาหอย /poo ja nai fa hoy/= crab cake in shells, p.96
- ปูจ๋า /poo ja/ = fried deep crab meat, p.34
25. ก้นเชียงปูผัดพริกเผา  
/gan-chiang pu pad prik pao/ = crab tulips sautéed in roasted chilli paste, p.100
- ปูผัดน้ำพริกเผา /pu phat nam phrik phao/ = stir-fried crab with roasted chilli paste, p. 92
26. ข้าวคลุกกะปิ  
/khao klook kapi/ = shrimp paste rice sauce with condiments, p. 112
- ข้าวผัดสีม่วง /khao phad see muang/ = khao phad see muang, p. 68
- ข้าวผัดสีม่วง /khao phad see muang/ = stir-fried rice with shrimp paste, p. 100

27. ทอดมันปลา /thod mun pla/ = fried fish cake, p. 64
- ปลาก้อน /pla kon/ = fried fish cakes, p. 36, and ทอดมันเนื้อสับ /thod mun neua sap/ = fried spiced meatballs, p. 50
- ทอดมันปลากราย /thod-mun-pla-gry/ = fish ball deep fried, p. 64, (C+I) and ทอดมันข้าวโพด /tod-mun-kow-pord/ = sweet corn flatter fried deep, p. 70, and ทอดมันกุ้ง /tod-mun-goong/ = fried shrimp dipped in batter, p. 76
28. ข้าวผัดทะเลไทย /khao pad tale tai/ = seafood fried rice, p. 114
- ข้าวผัดหมูใส่ไข่ /khao pad mu sai khai/ = fried rice with pork and egg, p. 73
- ข้าวผัดหมูหรือกุ้ง /khao pad mu reu kung sai khai/ = fried rice with pork or shrimp and egg, p. 102
29. ข้าวผัดเนื้อเค็ม-ส้มตำ /khao pad nua kem -som tam/ = salted beef fried rice with papaya salad, p. 116
- ข้าวมันส้มตำ /khao mun som tam/ = rice cooked in coconut milk and eaten with papaya salad, p. 57
30. หลนแฮม /lon ham/ = coconut ham sauce, p. 101 and หลนเต้าเจี้ยว /lon tao chial/ = coconut milk and fermented soy bean sauce, p. 104
- หลนแฮม /lon ham/ = rice picble ham in coconut cream, p. 84

31. ผัดไทยใส่ไข่ /phad Thai sai khai/ = fried noodles Thai style, p.80      ผัดไทยกุ้งสด /phad Thai kung sod/ = fried noodles Thai style, p.90      ผัดไทยกุ้งสด /pad-Thai goong-sod/ = fried rice noodle with shrimp, p. 40
32. ผัดหมี่กรอบ /phad mee krob/ = crispy fried noodles, p.77      ผัดหมี่กรอบ /phad mee krob/ = crispy sweet and sour rice noodles, p.94      หมี่กรอบ /mee-krob/ = crispy noodle, p. 46
33. หอยแมลงภู่วทอด /hoy malangpoo tod/ = fried sea mussels, p.81      หอยทอด /hoy-tod/ = fried sea mussel, p.30
34. สังขยา ฟักทอง/sangkay a faktong/-= custard steamed in pumpkin, p.128      ฟักทองสังขยา /fuk-tong-sung-ka-ya/ =pumpkin custard, p.108
35. ข้าวเหนียวมูล /kao neuw moon/ =glutinous rice steeped in coconut milk, p. 132      ข้าวเหนียวมะม่วง /kao-neuw-ma-muang/ = sticky rice with yellow mango, p.102

## APPENDIX C

The Comparison of Similar or Different Thai Dish Titles and Their English Translated Texts in the Five Cookbooks (Part of the Wording in Thai or the Back Translated Text from English is Similar. Only the Similar Part Is Analyzed.)

<i>Patara Fine Thai Cuisine</i>	<i>The Best of Thai Cuisine</i>	<i>Authentic Thai Food</i>	<i>Delicious Thai Cuisine</i>	<i>Scent of Thai Food</i>
1.	กะหล่ำปลีพันเต้าหู้ /gralumplee pan tao hu/ = bean curd wrapped in cabbage, p. 22			เต้าหู้ทรงเครื่อง /tow-hou- tsong-kreung/ = rich tofu, p. 64
2.	น้ำพริกปู /num prik pu/ = crabmeat chilli dip, p.34			น้ำพริกกุ้งสด /num-prik- kung-sod/ = shrimp and chilli dipping, p.56
3.	เนื้อเค็มผัดหวาน /neua khem phad wan/ = sweet fried dried beef, p. 57		กุ้งผัดหวาน /kung phat wan/ = sweet prawns, p. 86	
4.	กุ้งผัดพริกขี้หนู /kung pad prik khi nu/ = stir- fry prawns with fresh chillis, p. 90	กุ้งผัดกับซอส /kung pad kab sauce/ = shrimp in sauce, p. 8	ผัดเผ็ดกุ้ง /phad phed kung/ = stir-fried prawn with red curry paste, p.64	
5.	ยำผักนึ่งทอดกรอบ /yam pak boong tod grob/ = crispy morning glory salad, p. 42			ผักนึ่งหน้าหมู /phak bung na mu/ = stir-fried swamp cabbage with ground pork, p. 98

6. ลาบปลาช่อนทอด  
/lab pla chon  
tod grob/ =  
crispy fish  
salad-country  
style, p. 46
- ปลาช่อนนอนแปล  
/pla chon  
non ple/ =  
steamed  
serpent-  
head in sour  
and spicy  
soup, p. 80
7. ต้มยำโป๊ะแตก /tom  
yam poke tag/  
= spicy  
seafood hot  
pot, p. 58
- ต้มยำกุ้ง /tom  
yam kung/ =  
sour and  
spicy prawn  
soup, p. 66
- ต้มยำไก่หัวปลี  
/tom-yam-kai-  
with-hua-phe-  
flowers/ =  
spicy soup  
with chicken  
meat and  
banana  
blossom, p. 54
- 8.
- ต้มโคล้งปลากรอบ  
/tom-khlong-  
pla krob/ =  
herb soup  
with grill  
smoked fish,  
p.58,  
and  
ยำปลากรอบ  
/yam-pla-  
krob/ =  
Cambodian  
dried fish  
salad, p.74
9. ผัดเผ็ดเบ็ดกะทิ  
/pad phed ped  
ga ti sod/ =  
roast duck in  
dry curry, p.  
72
- แกงเผ็ดเบ็ดย่าง  
/kaeng phed  
ped yang/ =  
rorsted duck  
red curry, p.  
64  
(‘rorsted’  
should be  
‘roasted’)
10. พะแนงมะระสอดไส้  
/pha-naeng  
mara sod sai/  
= stuffed  
bitter gourd  
dry curry, p.  
74
- ตุ๋นมะระยัดไส้  
/tun ma-ra  
yat sai/ =  
boiled  
stuffed  
bitter gourd,  
p. 74

11. เนื้อตุ๋น /neua  
tun/ = *stew*  
beef, p. 4, and  
เปิดตุ๋นน้ำใส ped  
tun nam sai =  
clear duck  
stew,  
p. 26
- เนื้อตุ๋น /neua  
tun/ = *stew*  
beef, p. 26
12. เนื้อย่างจิ้มแจ่ว  
/neua yang  
jim jaew/ =  
*grilled beef*  
with spicy  
dip, p. 82
- ชำเนื้อย่าง /yam  
neua yang/ =  
*barbecued*  
*beef* salad,  
p.96; and
- ชำเนื้อย่าง /yam  
neua yang/  
= *barbecued*  
*beef* salad  
Thai style,  
p.74
13. กระดูกหมู  
เปรี้ยวหวาน  
/gradook mu  
priao wan/ =  
sweet & sour  
*spareribs*,  
p. 5, and  
ซี่โครงหมูสามรส  
/see khrong  
mu sam rot/ =  
sweet, sour  
and salty  
*spareribs*,  
p.12
- ซี่โครงหมูทอด  
see /khrong  
mu tod/ =  
fried  
*spareribs*  
marinated in  
pineapple  
juice s, p.12
14. ข้าวขาหมู /khao  
kha moo/ =  
*fresh ham* on  
rice, p. 61
- ต้มยำขาหมู  
/tom yam  
kha mu/ =  
sour and  
spicy *fresh*  
*pork hock*  
soup, p. 72
15. ปลาหมึกทอด  
กระเทียมพริกไทย  
/pla mueng  
sod sai gra-  
tium prik  
Thai/ =stuffed  
*calamari* with  
*crispy* garlic,  
p. 92
- ข้าวหมูทอด  
กระเทียมพริกไทย/  
khao mu tod  
krathiam  
phrik Thai/  
= *pork*  
*marinated*  
*in* garlic  
*fried* and  
*pepper* on  
rice, p. 96



16. ปลาหมึกทอด  
กระเทียมพริกไทย  
*/pla mueng  
sod sai gra-  
tium prik  
Thai/* =stuffed  
*calamari* with  
crispy garlic,  
p. 92
17. ปลากระพงนึ่งมะนาว  
*/pla gra-pong  
nueng ma-  
nao/* =  
steamed  
*seabass* with  
spicy lime  
dressing, p. 94
18. ปลาจาระเม็ด  
ทรงเครื่อง */pla  
jalamet song  
krueng/* =  
*pomfret* with  
tamarind  
sauce, p. 98
19. ไช้เจียวหอยนางรม  
*/khai jiao hoi  
nang rom/* =  
oyster  
*omelette*,  
p.102, and  
ไข่สอดไส้ไก่กระ  
เพรา */khai sod  
sai gai ga-  
prao/* =  
stuffed  
*omelette* with  
chicken &  
basil, p. 104
- ปลาหมึกทอด/  
*pla mueng  
thot/* = fried  
*squid*, p.40
- ต้มยำปลากระพง  
*/tom yam  
pla ka-  
phong khao/*  
= sour and  
spicy *sea  
perch* soup,  
p. 78
- ปลาจาระเม็ดคาว  
ทอด */pla  
jalamet  
khao thot/* =  
fried  
*pomfret*, p.  
58
- ไข่เจียวหมูสับ  
*/khai jiao  
mu sab/* =  
ground pork  
*omelette*, p.  
62
- แกงจืดไข่เจียว  
*/kaeng jeut  
khai jiao/* =  
*omelette* in  
broth, p. 76

20. ไช้สอดไส้ไก่กระ  
 เพรา /khai sod  
 sai gai *ga-  
 prao*/ =  
 stuffed  
 omelette with  
 chicken &  
*basil*, p. 104
21. ผัดมะเขือยาว /pad  
 ma-khuesa yao  
 hoi lai/ = fried  
 eggplant with  
 baby clams, p.  
 110
22. ข้าวคลุกกะปิ  
 /khao klook  
 kapi/ = *shrimp  
 paste* rice  
 sauce with  
 condiments,  
 p. 112
- ข้าวผัดกระเพราหมู  
 /khao phad  
 ka-phrao  
 mu/ = spicy  
 pork fried  
 rice *on  
 crispy basil  
 leaves*, p.98
- ผัดกระเพราไก่  
 /pad-grapau-  
 gai/ = fried  
 chicken with  
*basil leaves*,  
 p.24
- ยำมะเขือยาว  
 /yam ma-  
 khuesa yao/  
 = savory  
*long  
 eggplant*, p.  
 76
- น้ำพริกกะปิ  
 /nam phrik  
 kapi/ =  
*shrimp  
 paste* chilli  
 sauce with  
 vegetable,  
 p.82

## APPENDIX D

Phonetic Alphabet System of Warotsikkhadit (1994)

A Comparison between English and Thai Phonetic Symbols

### Consonants

/p/	ปาน, ปั้น	/ป/
/ph/	พาน	/ฟ/
/b/	บาน, บั้น	/บ/
/t/	ดาล	/ต/
/th/	ทาน, ท่าน	/ท/
/d/	ดาล, ดั้น	/ด/
/k/	กานท์, กั้น	/ก/
/kh/	คาน, คั้น	/ค/
/ʔ/	อาน, อั้น	/อ/
/c/	จาน	/จ/
/ch/	ชาญ	/ช/
/f/	ฟาน, ฟั้น	/ฟ/
/s/	ซาน, สั้น	/ซ/
/h/	ฮั้น	/ฮ/
/m/	มาน, มั้น	/ม/
/n/	นาน, นั้น	/น/
/ɲ/	งาน	/ง/
/r/	ราน	/ร/
/l/	ลาน, ลั้น	/ล/
/w/	วาน	/ว/
/y/	ยาน, ยั้น	/ย/

## Vowels

i	ปิด	จิบ	ดิน	จิ้ม	จริง
ii	ดี	ป็น	กลีบ	ปลีก	คิม
e	เกะ	เล็ก	เม็ด	เป็น	เบญจ
ee	เท	เณร	เอก	เลศ	เกรง
æ	แพะ	แตะ	แย็บ	แก๊ก	แว็บ
ææ	แม่	แล	แรด	แลบ	แรม
ɪ	จิง	กลึง	ขึ้น	ขริ้ม	ดึก
ɪɪ	คีน	มือ	ขีด	คืบ	คิม
ə	เจออะ	เกรอะ	เงิน	เยิน	เปิ่น
əə	เธอ	เกลอ	เดิม	เทอม	เปิด
a	ปะ	มัด	ท่าน	ธรรม	ชำ
aa	มา	ย่าน	น้ำ	เข้า	มาก
u	คุ	คุย	ชุก	มุกด์	สุข
uu	ชู	รูด	ฝูง	ฟูก	ยุ่ง
o	โป๊ะ	โต๊ะ	มด	รบ	จน
oo	โต	โบสถ์	โอบ	โถม	โคก
ɔ	เกาะ	เปราะ	ตอก	ต่อม	น็อค
ɔɔ	บ่อ	ปอด	สอบ	ผอม	ดอง

## Diphthongs

ia	เดี่ยะ	เพี้ยะ	เกี้ยะ	เผี้ยะ
iaa	เพลี่ย	เพียร	เขี่ยน	เรี่ยก
iaa	เกือก	เดียด		
iaa	เกลื่อ	เมือ	เหลื่อม	เชือก
ua	ยัวะ	จัวะ		
uaa	กลัว	บวบ	รวม	ควร

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