

AN ANALYSIS OF STRATEGIES USED IN TRANSLATING THE SHORT STORY
"DUST UNDERFOOT" FROM THAI INTO ENGLISH

A MASTER'S PROJECT
BY
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presented in partial fulfilment of the requirements for the
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การวิเคราะห์กลยุทธ์ในการแปลเรื่องสั้น “ไฟรฟ้า” จากภาษาไทยเป็นภาษาอังกฤษ

บทคัดย่อ

ของ

นางสาวจรรรัตน์ จารุเมธีชน

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

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งานวิจัยนี้มีจุดประสงค์เพื่อวิเคราะห์กลยุทธในการแปลเรื่องสั้น "ไฟร์ฟ้า" จากภาษาไทย เป็นภาษาอังกฤษ และวิเคราะห์หาค่าความถี่เป็นร้อยละเพื่อดูแนวโน้มของการใช้กลยุทธดังกล่าว นอกจากนี้ กลยุทธการแปลที่จัดประเภทโดยโมนา เบเกอร์ (2535) ได้นำมาใช้ในงานวิจัยครั้งนี้ จากการศึกษาพบว่า ผู้แปลใช้กลยุทธการแปล 7 แบบ อันได้แก่ การละเว้นไม่แปล (28.7%) การใช้คำแทนในวัฒนธรรมของกลุ่มเป้าหมาย (23%) การใช้คำทับศัพท์ประกอบกับคำอธิบายเพิ่มเติม (16.1%) การเพิ่มความ (13.8%) การใช้คำที่มีความหมายทั่วไปมากกว่าเดิม (10.3%) การถอดความโดยใช้คำที่ไม่เกี่ยวข้องสัมพันธ์กับคำเดิม (4.6%) และการใช้คำที่เฉพาะเจาะจงกว่า (3.5%) ผลการวิจัยยังระบุอีกว่า พบกลยุทธการแปล 2 แบบ ซึ่งนอกเหนือจากกลยุทธการแปลระบุโดย โมนา เบเกอร์ คือ การเพิ่มความ และการใช้คำที่เฉพาะเจาะจงกว่า

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AN ANALYSIS OF STRATEGIES USED IN TRANSLATING THE SHORT STORY
"DUST UNDERFOOT" FROM THAI INTO ENGLISH

AN ABSTRACT

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The purpose of this research was to analyze the strategies used in translating the short story "Dust Underfoot" from Thai into English. The frequency of all the strategies was calculated in percentage in order to see trends in respect of the types and the frequencies of the strategies used. The translation strategies categorized by Baker (1992) were adopted as an aid to analysis in the research. The research results revealed that seven strategies were found in the text: omission (28.7%), using cultural substitution (23%), using loan words plus explanations (16.1%), addition (13.8%), using more general words (10.3%), paraphrase using unrelated words (4.6%), using more specific words (3.5%). The research also indicated that two strategies, addition and using more specific words, which were not mentioned in Baker's categories, were found in the text.

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

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Jarurat Jarumetheechon

TABLE OF CONTENTS

Chapter	Page
1 INTRODUCTION.....	1
Statement of the problem.....	1
Objectives of the study.....	3
Significance of the study.....	3
Scope of the study.....	3
2 REVIEW OF THE RELATED LITERATURE.....	4
Types of translation.....	4
The translation process.....	7
Translation problems.....	10
Translation strategies.....	13
The previous research.....	21
3 METHODOLOGY.....	23
4 FINDINGS	25
5 CONCLUSION AND DISCUSSION.....	46
Summary of the study.....	46
Discussion.....	49
Applications.....	51
Suggestions for further studies.....	51
REFERENCES.....	53

TABLE OF CONTENTS (Continued)

Chapter	Page
APPENDIX.....	57
VITA.....	76

LIST OF TABLES

Table	Page
1 The Frequency of Each Type of Translation Strategy Found in the Text.....	26

CHAPTER 1

INTRODUCTION

Statement of the Problem

In the age of globalization, people have ever expanding opportunities to communicate with one another throughout the world. Translation, therefore, becomes an important cross-cultural communication vehicle among people who have different languages and cultures. However, problems in translating may occur when there is non-equivalence between two languages, and this is especially so if they belong to different language families such as Thai and English.

Many translation theorists therefore try to propose translation strategies to use in dealing with non-equivalence. Baker (1992) is one of the translation theorists who investigates problems of non-equivalence and identifies translation strategies to cope with them. She has found that translation problems are mainly caused by linguistic, cultural, and semantic non-equivalence. She indicates that professional translators usually use eight translation strategies: translation by a more general word (superordinate), a more neutral/less expressive word, cultural substitution, a loan word or a loan word plus an explanation, paraphrase using a related word, paraphrase using unrelated words, omission, and illustration.

Many Thai texts such as articles, short stories, and novels are translated into English. "Dust Underfoot" written by Khamsing Srinawk (otherwise known as

Lao Khamhawm) and translated into English by Domnern Garnden is one of the most famous Thai short stories. This story is also included in a collection of short stories *Fah Baw Kan* (The Sky is No Barrier), which is regarded as one of the masterpieces of Thai short story literature written in the 20th century. This short story is very popular because it highlights to foreigners, and even to the Thai people themselves, new and confronting perspectives on this society and on being Thai. It not only explores ways of life, cultures, traditions, attitudes, and beliefs of Thai people living in rural areas of Thailand, but it also reflects on inequality in society and highlights how badly authorities sometimes treat rural or so called 'lower class' people. The translation by Domnern Garnden is both sensitive and subtle (Anderson 1985:11). However, since Thai and English reflect different cultures and concepts, there may be semantic gaps in the translation. Therefore, it is of compelling interest for academics to analyse what translation strategies the translator uses.

This study aims to analyse strategies used in translating the short story "Dust Underfoot" from Thai into English. The translation strategies categorised by Baker are adopted as an aid to analysis in the study.

Objectives of the Study

The study attempts to answer the following questions:

1. What strategies are used in translating the short story "Dust Underfoot"?
2. What is the frequency of each strategy used?
3. What are plausible explanations for the strategies used?

Significance of the Study

The results of the study are beneficial in that

1. They can be used as guidelines in translating Thai literature and other texts.
2. They can be used as guidelines for translators and related professionals to develop their translation skills.
3. They can be applied in the translation classroom to help students find appropriate translation strategies to cope with translation problems.
4. They stimulate for further research studies.

Scope of the Study

The study is based on the data drawn from the short story "Dust Underfoot" in a collection of short stories *Fah Baw Kan* written by Khamsing Srinawak and translated into English by Domnern Garnden. Furthermore, the translation strategies categorised by Baker (1992) are adopted as an aid to analysis in the study.

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

The review of related literature is divided into five main parts: types of translation, the translation process, translation problems, translation strategies, and the previous research. The first part highlights the types of translation and the differences between them. The second part takes readers through the translation process step by step. The third part explains readers why translation problems occur. The fourth part guides readers to find solutions and translation strategies to cope with translation problems. The final part discusses the previous research.

I Types of Translation

Many theorists propose that translation can be divided into two main types. The first type emphasizes as much of the original form as possible. The second type, on the other hand, focuses on the understanding and response of the target language readers. In this latter type, the translator can flexibly adjust the original form in order to make the target text more understandable. Although the word or sentence orders of the target language text differ from those of the source language text, the meanings and feelings are still retained.

According to Larson (1984), translation can be categorized into two types according to either form or meaning: literal, or form-based translation, and idiomatic, or meaning-based translation. In form-based translation, the translator attempts to follow

the form of the source language and to reproduce the linguistic features of the source text. However, this type of translation rarely achieves the purpose of communication because the word choice makes the translation sound strange. Consequently, most translators tend to use modified literal translation in order to cope with this problem. They modify the order and grammar to make sentence structures in the target language acceptable. This modification helps to avoid complete nonsense or, at a minimum, to improve communication. However, the result still may not sound natural. In idiomatic or meaning-based translation, the translator tries to reproduce in the target language a text which communicates the same message as the source language but uses the natural grammatical and lexical choices of the target language.

Newmark (1982) divides translation into two types depending on whether the bias of translation is in favor of the author or the reader, the source or the target languages of the text. In semantic translation, an attempt is made to translate as closely as the semantic and syntactic structures of the target language allow, and thus faithfully following the contextual meaning of the original. This type of translation focuses on the writer of the original text. On the other hand, in communicative translation, the translator attempts to convey the contextual meaning of the original in such a way that both content and language are acceptable and comprehensible to the target language readers. In other words, this type of translation attempts to produce the same effect on the target language readers as the source language text does on readers of the source language. In short, semantic translation is accurate but may not communicate well, whereas communicative translation may communicate well but may not be very precisely the same as the original.

Nida and Taber (1982) posit two broad types of translation: formal correspondence and dynamic equivalence. Formal correspondence focuses on a target language item which represents the closest equivalent of a source language word or phrase. However, they state that there are not always formal equivalents between two languages as in a one word to one word matching process. Formal equivalents should be used whenever possible if the translation aims to achieve formal rather than dynamic equivalence. They also point out that formal correspondence typically distorts the grammatical and stylistic patterns of the target language. It therefore distorts the message and causes the target readers to misunderstand the text. However, in dynamic equivalence, the translator attempts to translate the meaning of the original in such a way that the target language wording will have the same impact on the readers as the original wording does upon the source language readers. Nida and Taber also say that, in dynamic equivalence, the form of the original text is changed when translating, but the meaning of the message is still preserved.

According to Catford (1965), translation can be divided into formal correspondence and textual equivalence. The goal of formal correspondence is to find any target language category such as a unit, a class, a structure, and an element of structure which most closely resembles to the given source language category. Textual equivalence, on the other hand, occurs when the translator attempts to find any target language form which is the equivalent of a given source language form.

In summary, translation can be divided into two main types. Whereas the first type concentrates on the form of the source text, the second type emphasizes the comprehension of the target language readers. In the second type, the translator tries

to produce the same effect on the target language readers as the source language text does upon the readers of the source language. Although the original form may be adjusted, the meanings and feelings of the original text are still kept.

II The Translation Process

The process of translation can be divided into different steps depending on different views of each translation theorist. Many theorists analyse the translation process as follows.

According to Barnwell (1980), the translator's goal is to translate accurately the exact meaning of the source message. However, each language has its own unique form, lexical system, and grammatical structures. Therefore, to communicate the exact equivalent meaning, the form of the translation in the target language will sometimes be different from that of the source language, but the meaning is still retained. Barnwell also points out that a good translation should consist of three characteristics: accuracy, clarity, and naturalness. Moreover, he proposes that the process of translation can be divided into two steps. Firstly, the message of the source language has to be analysed. Secondly, the meaning of the message is transferred as naturally as possible to the target language. His view on the translation process is similar to Houbert's (1998). However, Houbert gives more explanation for each step. In the first step, that of analysing, the translator has to search for potential discrepancies and defects in the original text to understand the meaning they intend to convey. In doing this, the translator needs to contact the writer of the text or any other person who is familiar with

the contents in order to clarify the ambiguities she/he has faced. In the second step, transferring, the translator has to undo the syntactic structure of the original text and then transfer the corresponding message into the target language.

Nida (1975), Delisle (1988), and Bell (1998), on the other hand, point out that the translation process can be divided into three stages. In the analysis stage, the translator reads or listens to the source text in order to draw on background knowledge as well as specialist domain knowledge and knowledge of text conventions. In other words, the translator attempts to determine what the author wants to say and decodes signs of the source language to discover what the signs mean as parts of a message. In the next stage, synthesis or reformulation, the translator has to restructure the stylistically and semantically equivalent expression in the target language in a way which is most appropriate for the audience she/he intends to reach. In this stage, what she/he has to take into consideration is the meaning and intention of the original text, the intention of the translator in translating the text, and the target reader's needs. In the final stage, revision or verification, the draft translation is revised in order to confirm that a proposed equivalent perfectly translates the full meaning of the original text.

In addition, in translating a text, Mason (1998) proposes that the translator may take the following steps. The first step is to select the lexical and grammatical items in the target language which are close enough to convey the message and to make changes that are required in the target language. The second step is to take into consideration the genre of the text and to use the appropriate grammatical sequence in the translation. The next step is to apply the conventions of the genre in the target language into the translated version. The final step is to repair any miscommunication

that may occur in order to ensure that the communication from the source text to the target text is explicit.

After having studied the translation process proposed by many professional translators, Pinitpovadol (2002) concludes that the translation process normally consists of three steps. The three steps consist of analyzing the source language text, keeping away from the source language text, and transferring the text to the target language. In analyzing the source language text, the translator needs to know the type of the text, the content, the purpose, and the target reader because they are main factors to determine a suitable language. In the second step, the translator should read the source text repeatedly until she/he precisely understands the text and then discards it away. In the final step, the translator transfers the meaning of the original text into the target language. In doing so, the translator should not translate the text word-by-word because words and cultures in different languages cannot always be simply matched. The translator should try to convey the meaning of the source text as naturally as possible to the target language.

Saibua (1999), on the other hand, proposes four steps in the translation process: studying the original text, analyzing the original meaning, transferring the meaning of the original text into the target language, and assessing the translation quality. Firstly, the translator has to study the original text in order to find out its message, connotative meaning, author's purpose, and tone. Next, the original meaning should be carefully analyzed in order that the translator transfer the meaning to the target language as accurately as possible. Thirdly, the translator reproduces the text to be as naturally close to the target language as possible and tries to keep the meaning, tone, and style

of the original text. The final step, assessing the translation quality, is to examine whether the readers respond to the translation as they do to the original text. This step includes assessing the original meaning, style, register, and tone.

In short, translation theorists propose similar theoretical and methodological frameworks for the translation process. It can be concluded that the translation process includes four steps: analyzing the source text, transferring the meaning of the source text using equivalent expressions in the target language, revising the draft translation, and assessing the translation quality.

III Translation Problems

Many theorists present a variety of perspectives on translation problems, which can be described as follows.

Abdellah (2002) states that translation problems can be divided into linguistic and cultural problems. The linguistic problems comprise grammatical differences, lexical difficulties, and meaning ambiguity. The cultural problems concern different situational features.

Likewise, Salas (2000) and Bassnett (2000), in reference to Catford's (1965) theory, point out that the most frequent translation difficulties are linguistic and cultural 'untranslatability'. Linguistic 'untranslatability' occurs when there is no lexical or syntactical replacement in the target language for the source language item whereas cultural 'untranslatability' is based on the absence in the target language culture of a relevant situational feature for the source language text.

Al-Zoubi and Al-Hassnawi (2001) say that one critical translation problem concerns semantic gaps between the source language and the target language. Such gaps are mainly caused by cultural and conceptual differences between the two languages.

Similarly, Larson (1984) indicates that cultural differences are one of the most difficult problems in translating because people of different cultures look at things from their own cultural standpoint. For instance, it may be very difficult to find equivalent words for items in translating texts about Eskimos and snow to Arabs, who live in the desert. When cultures are similar, there is less difficulty in translating. This is because both languages will probably have terms that are more or less equivalent for the various aspects of the culture. When the cultures are very different, it is frequently very difficult to find equivalent lexical items.

Since translation problems are mainly caused by different linguistic and cultural aspects between the two languages, Barnwell (1980) and Karamanian (2002) also point out that the translator has to consider not only two different languages, but also different cultural aspects between the two languages. There may be some overlap between the culture of the speakers of the source language and that of the speakers of the target language. Some concepts may be common to both. However, there may also be many concepts mentioned in the source message which are unknown in the target culture. The conceptual discrepancies occur because of geography, customs, beliefs, and worldviews represented in the two languages. Therefore, the translator's success depends on the understanding of the culture she/he is working with.

According to Supol (1988), translation problems can be divided into cultural, linguistic, and semantic. In respect of cultural problems, difficulties arise because each linguistic grouping operates within its own cultural setting. One difficulty the translator has to face is that she/he does not know, or may be inadequately familiar with, the culture of the target language. Another difficulty that can occur is when the translator may be familiar with the culture but cannot convey its complexities in the target language. Secondly, translation problems are caused by linguistic differences between the source and the target language. That is because each language has its own, and to a degree unique, linguistic features. Thirdly, translation problems operate in the semantic domain. One problem is that the translator does not know which particular word is most suitable for each context since each word has different shades of meaning and tone in different languages. Supol then emphasizes that an important aspect of translation is the diction of the target language which should be appropriate to the meaning of the source language. By 'diction' she means the 'meaning-palate' from which the translator chooses the 'colour' of his linguistic composition.

Baker (1992), in a similar vein to Supol, also confirms that translation problems are mainly caused by linguistic, cultural, and semantic factors. However, she focuses on the translation difficulties that arise through 'non-equivalence' at word level.

According to Baker (1992), non-equivalence at word level can be classified into eleven types: culture-specific concepts, lexical gaps, semantic complexity, different distinctions in word continuum, lack of general words/ superordinates (hypernym), lack of specific terms (hyponym), differences in physical or interpersonal perspective, differences in

expressive meaning, differences in form, differences in frequency and style, and loan words in the source text.

In addition, other translation problems arise when the translator is not aware of the standards of 'textuality' in the target language context. DeBeaugrande and Dressler (1981) propose that a text has seven standards which create its textuality: cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality. If any of these standards are lacking when translating is undertaken, the text will be less communicative than it otherwise might be. Thep-Ackrapong (2000) also suggests that the translator should be aware not only of the textual characteristics but also of the target language registers, genres, and speech acts.

In short, problems of translation arise when there is a lack of equivalence or replacement in the target language for the source language items, be they individual words or more generalized meanings operating in linguistic, semantic, and cultural domains.

IV Translation Strategies

Since it is difficult for translators to find equivalence between two languages, translation theorists attempt to identify strategies to cope with non-equivalent problems.

Saibua (1999) indicates that the translator must constantly make complex semantic adjustments when the target language has no words or expressions which refer to the same meanings in the source language. She indicates that there are five translation strategies for coping with non- equivalence at word level: adding

descriptions, replacing words with phrases or sentences, using words with the more general meanings instead of specific meanings, adding connectors between groups of ideas, and deleting words or expressions.

Larson (1984) and Barnwell (1980) add to our knowledge by suggesting that the transfer of lexical meaning from one language to another can be divided into two situations: transfer when the concept is known in the target language and transfer when the concept is unknown in the target language. In respect of the former, Barnwell suggests seven possible changes of form which can be used in translating when there is no form exactly corresponding to the form in the target language.

(1) A single word in the source language can be transferred to the target language as a phrase in which the meaning components are separated out. For example, the word parents can be translated as father and mother, or the word village can be translated as small town (Barnwell. 1980: 74).

(2) A phrase in the source language can be transferred to the target language in the form of a single word. For example, the phrase dung of (either) sheep, goats or deer, can be translated simply as asaa, a Mundani (Cameroun) word (Barnwell. 1980: 74).

(3) Two or more synonyms which have the same referent in the source language can be transferred to the target language in the one form available. For example, English has a number of similar terms such as goodness, holiness, righteousness, and virtue, but Aguaruna has only one word, pegkeg, which would be the best equivalent for any one of the synonyms (Larson. 1984: 156).

(4) Two antonyms available in the source language can be transferred in the target language in the one form available-plus, of course, its negative form. For instance, good and bad can be translated as good and not good, or slave and free can be translated as slave and not slave (Barnwell. 1980: 75).

(5) Sometimes a form can be translated using a reciprocal form in the target language. For example, the sentence A vision appeared to Paul in the night can be translated as Paul saw a vision in the night if there is no expression for appeared in the target language (Barnwell. 1980: 75).

(6) A single word can be translated into idiomatic forms or figures of speech. For instance, the expression stiff-necked can be translated as stubborn, or the phrase fruit of the womb can be translated as children (idiomatic or figurative form to direct or non-figurative form). The word hypocrite is translated as a man with two hearts or a man with two tongues (direct form to idiomatic or figurative form). The phrase hardness of heart can be translated as hardness of head (idiomatic or figurative form to idiomatic or figurative form but with a different figure) (Barnwell. 1980: 75-76).

(7) Words can be translated using generic/specific mismatches. Words in different languages have different areas of references. It may happen, for example, that there is no word in the target language at the same level of generality as a certain source language word. Consequently, it is sometimes necessary to use a word in the target language which is either more generic or more specific in the source language. However, the word used in the target language should be based on the correct sense of the original word, or should at least be an equivalent of the original word in each particular context. For example, silver and gold have I none may be translated as

I have no money (specific to generic form). In Tzeltal (the indigenous language of Mexico) there is no general word for carry in English, but there are more specific terms. For example, the word no! means to carry in the palm of the hand, or the word chup refers to to carry in a pocket or pouch (Barnwell. 1980: 76-77).

A whole host of additional difficulties are encountered, however, when a concept is unknown in the target language. In such situations, finding lexical equivalents for objects and events is one of the most difficult problems in translation because there is no word or phrase in the target language which is readily available. Larson (1984) and Barnwell (1980) propose similar strategies in such cases where an equivalent expression in the target language must be found: translation by a generic word with a descriptive phrase, a loan word, and cultural substitution.

According to Barnwell, a descriptive phrase usually concerns a generic term accompanied by a description focusing on that aspect of the surface form, or of the function, of the concept which is most relevant in the context. However, Larson goes on to explain that when a generic word is used as an equivalent lexical item and is then modified in order to carry the original meaning, such modifications take four forms: modifying with a feature of form, with a statement of function, with both form and function, and modification by comparison. For example, the word treasure can be translated as lots of valuable things (modified with a feature of form), the word centurion can be translated as man who commands 100 soldiers (modified with a statement of function), the word mainsail can be translated as cloth on the pole that is in the front of the boat in order that the wind may push the boat (modified with both form and

function), and the word wolf can be translated as animal like a fierce dog (modified by a comparison) (Larson. 1984: 167-168).

Barnwell and Larson state that a loan word is a word which has been borrowed from another language and adopted into the new language. Generally speaking, such terms are unknown to most of the speakers of the receptor language. Loan words are usually used for the names of people, places, and geographical areas. In translation these words will often need to have a classifier added so that it is clear whether the word is the name of a person, town, country, river, etc. Larson also identifies two ways in which loan words can be used in translation: modification using a classifier and modification with a description of form, function, or both. For instance, the word Amazon can be translated as river called Amazon (modified by a classifier), and the word myrrh can be translated as expensive, sweet-smelling oil called myrrh (modified with a description) (Larson. 1984: 169-170).

Finally, Barnwell and Larson suggest that when translating things or events which do not occur in the culture of the target language, the translator can use target language words representing the things or events which are not exactly the same as the original words. For example, the word lamp can be translated as bamboo torch in Papuan (Larson. 1984: 172).

In addition, Baker (1992) identifies eight translation strategies used by professional translators for coping with various types of non-equivalence at word level with respect to the linguistic, semantic, and cultural aspects.

1. Translation by a more general word (superordinate)

The use of a general word (superordinate) is one of the most common strategies to cope with many types of non-equivalence, especially in the area of propositional meaning. In this the translator has to go up a level in a given semantic field in order to find a more general word that covers the core propositional meaning of the missing hyponym in the target language. For example, the word pencil can be translated as stationery.

2. Translation using a more neutral/less expressive word

When there is no word in the target language that expresses the exact meaning as the source language, the translator instead may use a near equivalent which is both less expressive and more formal. For example, there is no direct equivalent for the word home in Chinese. It is therefore replaced by the word habitant, which is less expressive (Baker. 1992: 30).

3. Translation by cultural substitution

The problem of a culture-specific concept may be solved by replacing a culture-specific item or an expression with a target language item which does not have the same propositional meaning but nevertheless has a similar impact on the target reader. This strategy gives the reader a concept with which he/she can identify. For example, the word วันวิสาขบูชา (Visakha day) can be translated as the most important and the most sacred day of Buddhists the world over, as it is the day of the Lord Buddha's birth, enlightenment, and death (Thewakul. 1970: 251).

4. Translation using a loan word/a loan word plus explanation

Normally, this strategy concerns culture-specific items, modern concepts, and so called 'buzz words'. Here, a loan word is accompanied by an explanation based on modifying a superordinate/general word. For example, the word กัณฐก (Garuda) in Thai can be translated as Garuda, a mythical man-bird in Hinduism, or the word นาค (Naga) can be translated as Naga, a mythical serpent in Hinduism.

5. Translation by paraphrase using a related word

This strategy is used when a concept expressed by the source item is lexicalized in the target language, but in a different form. For example, the sentence There is strong evidence, however, that giant pandas are related to the bears can be translated as But there is rather strong evidence that shows that big pandas have a kinship relation with the bears. (Baker. 1992: 37).

6. Translation by paraphrase using unrelated words

The paraphrase strategy can be used in a specific context if the meaning expressed by the source item cannot be lexicalized in the target language. A paraphrase can be made using unrelated words by modifying a superordinate/general word. For instance, the word affidavit can be translated as a written communication supported by an oath (Baker. 1992: 38).

However, although the paraphrase strategy achieves a high level of precision in specifying propositional meaning, it has disadvantages. The first disadvantage is that a paraphrase does not have the status of a lexical item. Therefore, it is less evocative in conveying expressive, evoked, or any kind of associative meaning. The second one is

that it can be somewhat clumsy because it concerns replacing one item with an explanation consisting of several items.

7. Translation by omission

If the meaning conveyed by a specific item or expression is not necessary for the reader in his/her understanding of the text, the translator can omit that particular word or expression from the translation. For example, the sentence This is your chance to remember the way things were, and for younger visitors to see in real-life detail the way their parents, and their parents before them lived and travelled can be translated as Here is the chance to rediscover your youth and for the younger ones to see how their parents and grandparents used to live and travel. (Baker 1992: 40-41). The phrase in real-life detail is omitted when translating into the target text and yet the whole original expression is still retained.

8. Translation by illustration

If the word in the source language lacks an equivalent in the target language, and the requirement is that the text remains to the point, short, and concise, an illustration may prove to be a useful alternative. For example, in translating the word tagged, as in tagged teabags, into Arabic, the translator has to give lengthy explanations which would make the text rather cluttered. An illustration of a tagged teabag is therefore used instead of a paraphrase (Baker. 1992: 42).

V The Previous Research

Research regarding translation strategies from Thai into English is quite rare, especially the research applying Baker's (1992) translation strategies as an aid to analysis.

Vorajaroensri (2002) analysed the frequency of translation strategies used in 40 Thai restaurant menus. The translation strategies categorised by Baker (1992) were adopted as an aid to analysis in the study. Forty restaurant menus were randomly selected from 100 restaurant menus. They were then categorised into four classes according to the class of the restaurants. After that the strategies used in each class of the restaurants were analysed. Next, the frequency of strategies in all restaurant menus was calculated. The research results revealed that there were 24 translation strategies used in 40 restaurant menus. Seventeen strategies were found in the first class restaurant, 17, 17, and 18 strategies were found in the second, third, and fourth class of restaurant respectively. It was concluded that no matter what class the restaurant was, the most frequent strategies found were the same. The three most frequent strategies were cultural substitution, literal translation, and using loan words plus explanations respectively.

In summary, in this chapter, the literature reviewed has been divided into five main parts: types of translation, the translation process, translation problems, translation strategies, and the previous research. According to the first part, translation generally falls into two main types: literal and free translation. With respect to the translation process, there are four steps: analyzing the source text, transferring the meaning of the

source text using an equivalent expression in the target language, revising the draft translation, and assessing the translation quality. When we address translation problems, we see that the main difficulty is a lack of equivalence or replacement capacity in the target language of those source language items which are caused by linguistic (or language structure), cultural, or semantic factors. In regard to translation strategies, it is sometimes difficult for translators to find equivalence between two languages, and many theorists and translators therefore propose strategies to deal with it. However, Baker's (1992) strategies are clearer and more concise than others. Consequently, the translation strategies categorized by Baker are adopted as an aid to analysis in this research. Regarding the previous research, translation strategies used in Thai restaurant menus have been analysed.

CHAPTER 3

METHODOLOGY

This research study was undertaken in the following steps:

1. Data Collection

The data of the study were obtained from an exacting examination of the short story "Dust Underfoot" which is to be found in a collection of short stories *Fah Baw Kan* (The Sky is No Barrier), written by Khamsing Srinawk. (This author is otherwise known as Lao Khamhawm.) The translation into English is done by the Thai translator Domnern Garnden.

2. Data Analysis

The procedures to analyze the data were as follows:

First, the Thai text and its English counterpart were compared in order to find discrepancies of words, phrases, and sentences between the Thai and English texts.

Second, translation strategies used in the texts were identified and categorized according to Baker's (1992) analysis.

The next task was to identify trends in respect of the types and the frequencies of the translation strategies used. Data were expressed in percentage using the following formula:

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

This was followed by an analysis that attempted to explain why the translator at critical junctures in the text chose one particular translation strategy over another. By 'critical junctures,' they mean those parts of the text where the 'true to the original,' effective unfolding of the story in the target language hinges upon skillful and precise translation from the source language.

Finally, a conclusion was drawn from the findings, and suggestions were made for further studies.

CHAPTER 4

FINDINGS

In this chapter, the research findings are presented. First, the frequency of each type of translation strategy found in the text is reported in percentage terms. Then the analysis of each translation strategy is presented and discussed, followed by examples. Some explanations are then given following the examples.

Table 1 The Frequency of Each Type of Translation Strategy Found in the Text

Type of Translation Strategy	Frequency	Percentage
1. Omission	25	28.7 %
2. Using cultural substitution	20	23 %
3. Using loan words plus explanations	14	16.1 %
4. Addition	12	13.8 %
5. Using more general words (superordinates)	9	10.3 %
6. Paraphrase using unrelated words	4	4.6 %
7. Using more specific words	3	3.5 %
Total	87	100 %

According to the table, seven strategies are used in translating the text. Five from the seven strategies found are in accordance with Baker's (1992) categories: omission, cultural substitution, loan words plus explanations, use of more general words (superordinates), and paraphrase using unrelated words. The other two strategies are addition and use of more specific words. The most frequently used strategy is omission (28.7%), followed by using cultural substitution (23%) and using loan words plus explanations (16.1%). Other strategies are addition (13.8%), using more general words (10.3%), paraphrase using unrelated words (4.6%), and using more specific words (3.5%) respectively.

The analysis of each strategy found is discussed and examples are provided, and this is followed by an explanation. For each example, both the source and the target English translation text are underlined. The discussion arranges in order of the most to the least frequently used strategies.

1. Omission

It has been found that some information is omitted from the translation. It can be assumed that the translator may consider that the information is superfluous, and the omission does not affect the target audience in his/her understanding of the whole context. The following three examples illustrate this strategy.

Example 1:

ตลอดทางที่เราผ่าน สายตาของเขาจะสอดส่ายไปตามแนวไม้
 all the way that we pass eyesight his will roam along line tree
 และเพื่อไปตามประสา
 and talk nonsensically after his manner
 โอ นั่น นายช่วยผมจำไม้เป่าต้นนั้นด้วยนะครับ
 oh boss help me remember tree *pao* tree that together [polite particle]
เขาชี้มือไปที่ไม้กลมเปลาดต้นหนึ่ง
 he point hand at tree limbless tree one
 ผมจะมาฟันไปทำเรือนของผม
 I will cut it to build house my

(ศรีนอก. 2545: 137)

The translated version:

During our trips, his eyes would roam among the trees and pursue his dreams, "Boss, help me remember that *pao* tree over there. Ø I'll cut it down for my house."

(Garnden. 2001: 45)

Example 1 shows that a message considered unnecessary is deleted from the translation. Since the previous sentence has mentioned the *pao* tree, the last sentence เขาชี้มือไปที่ไม้กลมเปลาดันหนึ่ง (He pointed at a limbless tree) is omitted to avoid redundancy.

Example 2:

เมื่อถึงป่าแม่ก่อ ข้าพเจ้าได้ย้ายจากตำแหน่งตรวจป่าไปเป็นหัวหน้าคนงาน
 when arrive forest Mae Ko I move from position check forest to be foreman
 และที่นั่นเองข้าพเจ้าได้ทราบว่า บริษัทป่าไม้พนาราชเป็นของเจ้านายตระกูลหนึ่ง
 and there I learn that company timber Phanarat belong to princely family one
 ที่กรุงเทพฯ
 at Bangkok
นี่เป็นเรื่องราวส่วนตัวของข้าพเจ้า
 this is story personal my

(ศรีนอก. 2545: 137)

The translated version:

By the time we got to the Mae Ko Forest, I had been promoted from checking clerk to labor foreman. It was then that I learned that the Phanarat Timber Company belonged to a princely family in Bangkok. Ø

(Garnden. 2001: 35)

Example 2 is similar to example 1 in that the superfluous sentence is omitted from the translation. The translator deletes the sentence นี่เป็นเรื่องราวส่วนตัวของข้าพเจ้า (This is my personal story) because previously the life of the storyteller has been told. Therefore, it is unnecessary to include the sentence in the English version.

Example 3:

เขาชื่ออะไรบ้างนะ ?

she name how [question particle]

ชื่ออีบัวคำ

name Ee Bua Kham

(ศรีนอก. 2545: 124)

The translated version:

What did you say her name was?

It's Ø Bua Kham.

(Garnden. 2001: 36)

The word อี (Ee) is a Thai title placed in front of a woman's name. It generally signifies that the person being addressed is of a lower class, or an object of contempt. However, according to people living in rural areas of Thailand, the title อี (Ee) is not considered a derogatory term. It is used to differentiate a female from a male. In this example, since the setting of the short story is in rural areas, it is acceptable for the main male character to call his girlfriend with the title อี (Ee). However, there is no English title with an equivalent meaning; therefore, the translator omits it from the translation. Its absence does not affect the target audience. (Notwithstanding, a cultural notion of some significance may be lost.)

To sum up, omission is found to be the most frequently used strategy, occurring 25 times or 28.7%. Three examples have been discussed to represent such a strategy. The results indicate that some words, phrases, or sentences considered unnecessary to the target audience in his/her understanding of the text can be omitted in the English version.

2. Using cultural substitution

Since Thai and English reflect different cultures and concepts, there may be semantic gaps in the translation. Generally, Thai cultural terms are well understood by the Thai audience, but they may be unfamiliar to the English audience. Therefore, the translator may confront difficulty in making those words understandable to him/her.

To solve this problem, the translator changes those cultural terms or expressions into other terms in the target language that have a similar impact on the English audience.

This strategy helps him/her understand the concept of the translation. The examples 4, 5, and 6 representing the strategy are presented below.

Example 4:

เรารับประทานอาหารกลางวันที่กลางป่า แล้วกลับถึงปางพักเวลาบ่ายเล็กน้อย
 we have lunch at middle forest then turn back camp afternoon little
 พบเพื่อนผู้มีความสุขของข้าพเจ้านั่งโยกตัวดีดซิ่งเพียง อยู่คนเดียว
 find friend who have happiness my sit sway body plunk mandolin alone
 (ศรีนอก. 2545: 128)

The translated version:

Soon after lunch in the forest I returned to camp to
 find my friend alone, cheerfully plunking his mandolin.
 (Garnden. 2001: 38)

The word ซิ่ง (suing), a northern Thai musical instrument called suing, is a local Thai musical instrument of the lute family with three strings, a pear-shaped body, a fretted neck, and a round back that is held in the hands or on the knee and played by moving the fingers across the strings. Since the word ซิ่ง (suing) in Thai does not exist in the target language culture, the translator may not be able to find a target word with

an equivalent meaning of the original. Therefore, he replaces it with a similar stringed musical instrument in the target language, mandolin.

Example 5:

ถัดออกไปห่างจากกระท่อมประมาณสิบบวา บนท่อนไม้ที่มองเห็นตะคุ่ม
 next far away from hut about ten wah on log that see looming
 อินถายังคงนั่งดีดซิ่ง ดังแผ่วๆ บางครั้งก็เงียบไปนาน
 Intha still sit plunk mandolin loud softly sometimes quiet go long
 แล้วจึงแว่วขึ้นอีกอย่างกระท่อนกระแท่น
 then louder again falteringly

(ศรีนอก. 2545: 137-138)

The translated version:

About twenty yards away Intha was sitting on a log
 plunking glumly at his mandolin, the melody faltering.

(Garnden. 2001: 45)

The terms for conducting measurement in Thai and English are different. To make the English audience understand the text, the translator has to change Thai units of measurement into English. As shown in example 5, ๑๐ (a wah) is a Thai unit of length roughly equivalent to two yards. Therefore, to make the word สิบบวา (ten wah) comprehensible to the English audience, the translator changes it to twenty yards.

Example 6:

ข้าพเจ้าเดินเลยไปล้างหน้าที่ปลายนอกชาน

I walk beyond go wash face at end porch

(ศรีนอก. 2545: 147)

The translated version:

I went to rinse my face at the end of the porch.

(Garnden. 2001: 51)

Since the word นอกชาน (a part of an old-fashioned Thai house not covered by a roof) does not exist in the target language culture, it is impossible to find a target word which is exactly the same as the original word. To solve this problem, the translator considers the most prominent feature of the word in Thai and finds a similar word representing the feature in the target language. As a result, the word porch is used. The two words share the most prominent features in that they represent an open area with a floor next to the front door of a house. However, the difference between them is that นอกชาน (Thai porch) is not covered by a roof and the floor is not on the ground because a traditional Thai house is built on stilts. The Thai porch is also on stilts with a ladder to the ground. On the other hand, a porch in the English context is under the roof fixed to a side of a house, and it is on the ground floor. Although they are different in details, the most prominent feature shared by the two words can make the target audience readily understand the Thai house style.

In brief, the second most frequent strategy is using cultural substitution, with frequencies of 20 (23%). Three examples have been discussed to show how the translator solves the problem of semantic gaps in the translation. The strategy of using

cultural substitution assists the target audience to conceptualise Thai cultural terms by referring them in the more familiar terminologies of their own culture.

3. Using loan words plus explanations

The translator uses the strategy of loan words plus explanations when he wants to transfer cultural words or expressions of the original text, but cannot find words, phrases, or sentences with equivalent meanings in the target language. With this strategy, the translator can preserve the original cultural words, and at the same time he can make the translation comprehensible to the English audience by adding explanations, or attaching footnotes. The following three examples present such a strategy.

Example 7:

ไม้เป่าเปลือกนอกจะแตกสะเก็ดเป็นร่องลึกยาวไปตามลำต้น
 tree pao bark will break scale cleavage deep long along trunk
 โดยเฉพาะอย่างยิ่งสีของใบและลำต้นขาวนวลกว่าไม้แงะ
 especially colour of leaf and trunk white lighter tree ngae
 (ศรีนอก. 2545: 134)

The translated version:

The bark of the pao tree is scaly with deep vertical cleavages and the leaves and trunk are lighter in colour than the ngae tree.

(Garnden. 2001: 42)

As illustrated in example 7, the Thai words ไม้เป่า and ไม้แงะ are translated using loan words as the pao tree and the ngae tree respectively. The translator transfers the loan words เป่า (pao) and แงะ (ngae) into the target language and then

makes them comprehensible to the English audience by adding the common noun tree so that the audience would know that they are names of trees.

Example 8:

ในชั่ววินาทีแรกที่ได้รู้ว่าหลานของท่านมีศักดิ์เป็นถึงหม่อมราชวงศ์
 in second first that know that nephew his have rank be Mom Ratchawong
 ก็ดูเหมือนยิ่งเพิ่มความหนักอึ้งให้แก่ความเป็นคนสามัญของข้าพเจ้ามากยิ่งขึ้น
 seem more multiply burden to being person common my much more
 (ศรีนอก. 2545: 133)

The translated version:

As I was a simple commoner, my misgivings were multiplied when I learned that the nephew had the title of a minor royalty, a Mom Ratchawong.

(Garnden. 2001: 42)

From example 8, the word หม่อมราชวงศ์ (a title of a minor royalty) is translated as a loan word Mom Ratchawong. However, the use of the loan word alone cannot make the English audience who is completely unfamiliar to Thai culture understand the concept of the word. Therefore, the translator adds an explanation the title of a minor royalty to the word Mom Ratchawong. By using this technique, the translator can maintain the original cultural words, and at the same time he can make the translation comprehensible to the target audience.

Example 9:

เปลี่ยนกางเกงขายาวสีกรมท่า เป็นกางเกงผ้าสีดำ.....

change pants dark blue be shorts cotton black...

ผ้าขาวม้าผูกเอว ฉวยขอเหล็ก เดินดุ่มลงปางไป

phakhaoma tie waist grab elephant pike walk down camp go

(ศรีนอก. 2545: 128-129)

The translated version:

he changed from his dark blue trousers into black
cotton shorts..., tied a phakhaoma around his waist,
grabbed his elephant pike and left the camp house.

(Garnden. 2001: 39)

From example 9, the word ผ้าขาวม้า (phakaoma) may not be understood by the English audience lacking Thai cultural background. As a result, the translator transliterates the word ผ้าขาวม้า as a loan word phakhaoma and then further explains it by giving a footnote as a long, wide strip of cloth worn by men and used for a variety of purposes in order to give more detail about this kind of cloth. By employing this strategy, the audience will be able to understand the meaning of the word phakhaoma.

In short, using loan words plus explanations is found to be the third most frequently used strategy, occurring 14 times (16.1%). Three examples have been discussed in order to illustrate such a strategy. The results show that Thai loan words are the ones most commonly transliterated into English, accompanied by explanations or footnotes in order that they are understandable to the target audience.

4. Addition

The translator sometimes uses the addition strategy in the translation. It can be assumed that the translator may consider that some information will assist the English audience to better understand the text. The examples 10, 11, and 12 illustrate how the translator adds some information to the translated version.

Example 10:

บริษัทได้ซื้อช้างงานเพิ่มอีกเชือกหนึ่ง
 company buy elephant work more [classifier for elephant] one
 เป็นช้างพลายขนาดใหญ่
 be elephant bull size big
 วันที่เจ้าของเก่านำมันมาส่ง
 date owner old deliver it
 เขาบอกกับเราว่า ช้างนั้นเขานำมาจากเชียงตุง Ø
 he tell us that elephant that he bring from Kengtung Ø
 งานดี แข็งแรง แต่เสียหน่อยตรงที่ดุร้ายและเลือกความ
 work good strong but bad that ferocious and choose mahout
 (ศรีนอก. 2545: 122)

The translated version:

The company had bought a big bull elephant in Kengtung,
in Burma, whose owner, on delivering him to us,
 declared he was a good strong worker but was inclined
 to be nasty and only responded to his mahout.
 (Garnden. 2001: 35)

From example 10, the main discrepancy between the original and the translated version is that the expression in Burma is added in the English version. In the Thai version, the writer only mentions that the elephant has been bought in Kengtung because he assumes that most Thais know the fact that Kengtung is a city in a

neighbouring country Burma. On the other hand, the English audience may not know such information. Therefore, the translator adds in Burma in the English version.

Example 11:

ข้าพเจ้าอยู่กับอินทามานาน และทราบดีว่าเขาชื่นชมและศรัทธา
 I live with Intha long and know well that he appreciate and faith
 ต่อ 'เจ้า' สุดหัวใจ แต่ที่เขารู้จักนั้นเป็นเจ้าป่า เจ้าเขา ผีนางไม้ ∅
 in 'lord' absolute but that he know that be lord forest
 lord mountain supernatural being ∅
 แต่ขณะนี้ข้าพเจ้ากำลังจะพูดกับเขา ด้วยเรื่อง 'เจ้า' ที่เป็นคน
 but now I am telling him with story 'lord' that is people
 เขาจะเข้าใจหรือ
 he will understand [question particle]
 (ศรีนอก. 2545: 139)

The translated version:

I lived with him long enough to know that he had absolute faith and trust in the lords he was familiar with: the lord of the forest, of the mountains, spirits in the trees, all the divine beings that regulated life and nature, but I was telling him about lords who were people and I doubted whether he would understand.
 (Garnden. 2001: 46)

The homonym เจ้า (lord) in Thai has two meanings. The first one refers to people, and the second one refers to divine beings. On the other hand, in English the word lord may only refers to human beings. Therefore, as shown in example 11, when the translator translates the word เจ้า (lord) into the English version, he adds the phrase all the divine beings that regulated life and nature so that the translated text is clear to the original.

Example 12:

เมื่อใดคิงจะปึกหา? เมื่อใดคิงจะปึกหา? บ่าจ้าดวอกนี้?
 when [question particle] you will leave [question particle] bastard monkey this
 พร้อมกับตะโกนก้อง ๐
 and shout resounding ๐
 สันขอเหล็กกระหน่ำลงบนหลังคาปางพักอย่างไม่ต้องนับตั้งสนั่นหวั่นไหว
 back pike iron pound down on roof camp countless noisily
 (ศรีนอก. 2545: 146)

The translated version:

When are you leaving here, you bastard monkey?
 Intha shouted in Northern dialect while pounding
 the roof of the camp shelter with the back of his
 elephant pike and setting up a terrific racket.

(Garnden. 2001: 50)

In example 12, the Thai expressions เมื่อใดคิงจะปึกหา? เมื่อใดคิงจะปึกหา?
บ่าจ้าดวอกนี้? (When are you leaving, you bastard monkey?) are expressed in the Thai
 northern dialect. However, when it is translated into English, it is compelling to be
 expressed in the standard English. Therefore, to make the English audience
 understand the dialect of the original message, the translator adds the phrase
in Northern dialect into the English version.

To conclude, the strategy of addition is used in the translated text, with
 frequencies of 12, or 13.8%. Three examples have been discussed to illustrate the use
 of the strategy. With the strategy of addition, the target audience can understand the
 text clearer.

5. Using more general words (superordinates)

Cultural differences between the source language and the target language cause difficulty for the translator in finding items in the target language that are equivalent to those of the source language. Sometimes, there is no precise word at all in the target language to express the meaning of a particular word in the source language. Therefore, it is sometimes necessary to use more general words in the target language. The examples 13, 14, and 15 representing the strategy are illustrated below.

Example 13:

ภาพของอินทານั่งดีดซิ่ง
 picture of Intha that sit plunk mandolin
 ทำนอง 'ผาสาทไหว' หรือไม่กี่ 'เส้เหลเมา'
 melody songs title 'Phasatwai' or 'Seremao'
 โยกเยกมาบนคอของพลายทองทุกค่ำคืน เป็นภาพประทับใจชาวบ้าน
 sway come on neck of Phlai Thong every night be picture impress villager
 อย่างยากจะลืมได้ ถ้าคืนใดเขาเงิบหายไป
 difficult to forget if night question particle he disappear
 ไม่เฉพาะแต่บัวคำเท่านั้นที่เฝ้าคอยจนมอยหลับ
 not particularly but Bua Kham only that wait until nap
 แต่ชาวก่อทุกคนต่างเงี่ยหูฟังอย่างเป็นห่วง.....
 but villager Ko everybody individually give ear listen concernedly..
 (ศรีนอก. 2545: 129)

The translated version:

If, any evening, Intha did not appear in the village
 astride Phlai Thong's neck swaying from side to side,
 plucking out the strains of well-known love songs,
 not only Bua Kham but many of villagers would wait...

(Garnden, 2001: 44)

From example 13, there is no exact equivalent in the target language for the song titles ผาสาทไหว (song title Phasatwai) and เส้เหลเมา (song title Seremao). As a result, it is necessary to use a more general expression. The translator, therefore, translates them into English as well-known love songs.

Example 14:

มะขามป้อมจิ้มเกลือช่วยให้เหล้าวันนั้นมีรสหวาน

Phyllanthus embica Linn dip salt help give alcohol day that have taste sweet

เหมือนกับว่าคอกอหอยฉาบไว้ด้วยน้ำตาล

as if throat coat with sugar

(ศรีนอก. 2545: 142)

The translated version:

The sour fruit dipped in salt made the alcohol taste like sugar.

(Garnden. 2001: 48)

The word มะขามป้อม (a tropical sour fruit) is actually called by its scientific name as Phyllanthus embica Linn (Thiengburanathum, 1994: 701). However, if the translator translates it into its scientific name, it may not be understandable to lay people because the scientific name of the fruit is not frequently used in daily life. To solve this problem, the translator transfers the meaning of the word มะขามป้อม into English as the sour fruit. Although it is a more general word, it helps the English audience formulate a general idea of this kind of tropical fruit.

Example 15:

เสียงโห่ร้องเอ็ดอึงด้วยความสำราญและเมามาย
 shout with cheer and drunken
 ที่ตั้งขึ้นเป็นครั้งคราวจากหมู่บ้านนั้น
 that go on occasionally from village that
 มันไม่ผิดกันเลยกับเสียงสัตว์ และอึงอ่าง
 it not unlike and voice animal and Kaloula pulchra
 ที่ตะเบ็งเสียงแข็งแะยามน้ำแรกหลาก
 that bellow clamorously when flood first gush
 (ศรีนอก. 2545: 150)

The translated version:

Shouts and cheers from drunken festivities going on
 in the village erupted from time to time, not unlike
 the delighted croaking frogs and things when the first floods come.
 (Garnden. 2001:53)

The word อึงอ่าง (a species of frog) is normally found in rural areas of Thailand .
 It is similar to a large frog that can swell itself up and usually croaks with a deep and
 resonant voice when it rains. Although it can be referred to by its scientific name as
Kaloula pulchra (Thiengburanathum, 1994: 1090), the translator translates the word into
 English as frogs which is a more general word. With this strategy, it would be more
 understandable to the audience.

In summary, using more general words (superordinates) is used in the text,
 occurring 9 times or 10.3%. Three examples have been discussed and analysed to
 show how the translator uses more specific words in the translation. The results reveal
 that some Thai words which are called in English in scientific names such as the names
 of fruits or animals may not be comprehensible to lay people; therefore, the translator

translates them into English using more general words. Using such a strategy, the target audience is led as they read to broadly picture, albeit with varying degrees of literal accuracy, those words in their minds.

6. Paraphrase using unrelated words

It has been found that the translator sometimes uses the paraphrase strategy. This occurs when a context expressed by the source word cannot be lexicalised in English, and as a result a series of unrelated words comprising a phrase or the like may be used. The following two examples present such a strategy.

Example 16:

หม่อมราชวงศ์ไผ่ปั้น ราชพฤกษ์ ไม่พูดอะไร
Mom Ratchawong Paipin Ratchaphruk not say what
 นอกจากจ้องมองอย่างสนใจ
 except look interestedly
 (ศรีนอก. 2545: 135-136)

The translated version:

The honorable Paipin Ratchaphruk did nothing except
 to regard him interestedly.
 (Garnden. 2001: 43)

Example 17:

หม่อมราชวงศ์ไผ่ปั้น ราชพฤกษ์ คุยฟุ้งถึงความบันเทิงเรีงรมย์
Mom Ratchawong Paipin Ratchaphruk boast diversion
 ของมหานครใหญ่ๆ เกือบทั่วโลก
 of great city big all over world
 (ศรีนอก. 2545: 142)

The translated version:

His lordship advertised the diversions of big cities
all over the world.

(Garnden. 2001: 48)

As mentioned earlier, the word หม่อมราชวงศ์ has been translated as Mom Ratchawong, a title of a minor royalty by using a loan word accompanied by an explanation. However, it can be assumed that the translator may not want to unnecessarily use the same strategy for fear of redundancy. Therefore, in examples 16 and 17, he paraphrases the phrase หม่อมราชวงศ์ไผ่ปิ่น ราชพฤกษ์ into English as the honorable Paipin Ratchaphruk and his lordship respectively. The two examples show us that the original is paraphrased using unrelated words.

To summarize, the strategy of paraphrase using unrelated words is rarely found in the text, with a mere four frequencies or 4.6%. Two examples have been discussed to show the use of this strategy. With paraphrase using unrelated words, the target audience can grasp the concept of the Thai title.

7. Using more specific words

The translator sometimes uses more specific words considered necessary for the English audience in his/her understanding of the text. It is noteworthy to note that the specific words should embody the correct sense of the original words or should be equivalents of the original words in each particular context. The use of this translation strategy is illustrated in the examples 18 and 19.

Example 18:

ผมจะทำกระท่อมให้คุณ เจ้านาย

I will build cabin for you boss

(ศรีนอก. 2545: 151)

The translated version:

I'll help you with the cabin, Your Highness,

(Garnden. 2001: 53)

From example 18, the word เจ้านาย (boss) has been translated as Your Highness. This reveals that the translated word is more specific than the original word. It can be assumed that the translator wants to emphasize that the character is not only a boss, but also of minor royalty. With the use of a more specific word, the English audience will clearly see the different status of the characters in the story.

Example 19:

ข้าพเจ้าหัวเราะหึ ๆ เดินเลยขึ้นไปพัก....

I laugh politely and go on to camp

โยนกางเกงผ้าบลูยีนยาวไว้บนราว และนุ่งกางเกงแพรสีเขียว

hang blue jeans on rail and put on pants silk green

แล้วกลับลงไปข้างล่าง

then go back down

(ศรีนอก. 2545: 142)

The translated version:

I laughed politely and went on to my room...

hung my blue jeans over a rail and put on green

Chinese silk pajamas and went back down.

(Garnden. 2001: 47)

In example 19, the word กระโปรงผ้าไหม (silk pants resembling pyjamas bottoms) has been translated as Chinese silk pajamas. These pants are widely understood by the Thai audience as Chinese-style pants, but they may be unfamiliar to the English audience. Therefore, the translator uses a more specific word in the English version in order to help him/her understand this item.

To sum up, using more specific words is the least frequently used strategy, occurring very infrequently three times or 3.5%. Two examples have been discussed to illustrate how the translator uses more specific words in the translation. Using this strategy, he can present clearer concepts of the original Thai words to the target audience.

In summary, this chapter consists of two parts. The first section reveals the frequency of each type of strategy found in translating the short story "Dust Underfoot". The second part presents a sequential analysis of each strategy. In the first part, the results show that seven strategies have been found in the text. The most frequently found strategy is omission, followed by the use of cultural substitution and the use of loan words plus explanations. Other lesser used strategies are addition and the use of more general words (superordinates). The last two strategies, albeit rarely found ones, are paraphrase using unrelated words and the use of more specific words. Finally, in the second part, all strategies found have been discussed and examples have been provided.

CHAPTER 5

CONCLUSION AND DISCUSSION

In this chapter, a summary of the study and discussion are presented. Finally applications and suggestions for further studies are provided.

Summary of the study

This study was an attempt to analyse strategies used in translating the short story "Dust Underfoot" from Thai into English. In addition, the translation strategies categorised by Baker (1992) were adopted as an aid to analysis in the study.

In analysing the strategies used in translating the short story, the Thai and the English versions were compared in order to find discrepancies of words, phrases, and sentences between the Thai and English texts. Then, the strategies used in the texts were identified and categorised according to Baker's (1992) analysis. Next, the frequency of all strategies was calculated in percentage in order to elucidate trends in respect of the types of strategies used.

The study endeavoured to answer the following research questions:

1. What strategies were used in translating the short story "Dust Underfoot"?

In response to the research question, the analysis revealed that seven strategies were used in the text: omission, using cultural substitution, using loan words plus explanations, addition, using more general words (superordinates), paraphrase using unrelated words, using more specific words.

2. What was the frequency of each strategy used?

The results of the study showed that omission was found to be the most frequent strategy (28.7%). Closely following this was the second most frequent strategy of cultural substitution (23%). The third most frequent strategy was using loan words plus explanations (16.1%). Other strategies were addition (13.8%) and using more general words (10.3%). The last two rarely used strategies were paraphrase using unrelated words (4.6%) and using more specific words (3.5%) respectively.

3. What were explanations for the strategies used?

With regard to the strategy of omission, the translator sometimes omitted some original words or sentences from the translation. It can be assumed that the translator considered that they were unnecessary to the target audience in his/her understanding of the text. In addition, the omission in the translation was used to avoid redundancy occurring in the English context.

With respect to cultural substitution, the translator used this strategy when he wanted to transfer Thai cultural concepts into English, but could not find appropriate target words with equivalent meanings. Thus, familiar terms embodying similar concepts in the culture of the English audience were used in the translation. Enlightened by the use of this strategy, the English audience could understand the concepts of the original.

In terms of using loan words plus explanations, this strategy was used in the text because the translator attempted to preserve original cultural words. At the same time, to make them comprehensible to the English audience, he added explanations or attached footnotes.

Regarding the strategy of addition, here the translator added some information in the English version because he considered that it could be beneficial in promoting the understanding of the target audience. By this strategy, the text would be more explicit to the target audience.

With respect to using more general words (superordinates), it was sometimes necessary, albeit only infrequently, to use this strategy when there was no exact word in the target language as that in the source language. The results also indicated that some Thai words were only called in English in their scientific names such as the names of fruits or animals. Therefore, to make these words understandable to the target audience, the translator chose to use more general words in the translation.

Dealing with the strategy of paraphrase using unrelated words, the translator sometimes used this strategy when a context expressed by the source word could not be lexicalised in English. Moreover, it can be assumed that the translator did not want to unnecessarily use the same word throughout the English version. Thus, he paraphrased the original Thai word into various words in English.

Finally, with regard to using more specific words, the translated text seemed to be more explicit than the original. By this strategy, the translator could present clearer pictures and gave more understanding of the text to the target audience.

In all, it can be concluded that the translator used the seven strategies in order to cope with non-equivalent problems between the source and target languages. By applying the strategies, the translator could produce an effective translation for his target audience.

Discussion

The results of the study elucidate that differences between the source and target languages cause non-equivalence in translating, and translators have to find adequate strategies to cope with the myriad translation problems in their professional work.

My study results both support, and do not support, the findings of the previous study conducted by Vorajaroensri (2002), who analysed translation strategies used in Thai restaurant menus. She used the translation strategies categorised by Baker (1992) as an aid to analysis. The results of her study revealed that the most three frequently used strategies in a descending order of frequency were cultural substitution, literal translation, and the use of loan words plus explanations. The results of the present study support Vorajaroensri's (2002) study in that cultural substitution and the use of loan words plus explanations were frequently used in the act of translating. One plausible explanation for this is that Thai and English reflect markedly different cultures and concepts. Therefore, there may be semantic gaps in any translation. As a result, the two strategies are frequently used to assist the target audience to bridge what are considerable cultural chasms. For instance, the word วา (a wah), a Thai unit of measurement roughly equivalent to two yards, can be translated into English by using cultural substitution as two yards. Another example is the word หม่อมราชวงศ์ (Mom Ratchawong), which can be translated as Mom Ratchawong, a title of minor royalty by using a loan word plus explanation.

However, this study produces different results to the aforementioned study in that omission was found to be the most frequently used strategy. Vorajaroensri (2002) found it to be rarely used. This may be the case because in translating fiction, the degree of informativity of the original can be adjusted to make it more appropriate for the target audience (Thep-Ackrapong. 2000: 51). As a result, some information which may be considered superfluous by the translator is omitted from the translation. However, some information considered beneficial to the target audience may be added. Vorajaroensri's restaurant menus would be, in the final analysis, highly factual texts with considerable nominalisation, which contain short phrases or sentences. If some parts are omitted, they may affect the total meaning. For example, the listing of Thai Tom Yum Kung (with supporting explanation for 'falang' diners in a Thai restaurant) would be most unsatisfactory if incomplete or inaccurate.

Finally, one major difference between the two studies is that literal translation was not used in translating the short story, but was found to be the second most frequent strategy in translating restaurant menus. This can be explained by the fact that literal translation is not widely used in translating a literary piece because it may distort the stylistic and semantic expressions of the target language. However in translating menus, some types of Thai food can be literally translated into English because most menus contain short phrases or sentences, and can be rendered word by word. Moreover, the ingredients of many types of Thai food are common place such as หมูทอดกระเทียมพริกไทย (Fried Pork with Garlic and Pepper). These words are virtually universal. In this case, there are no problems involving non-equivalents at the word level.

On the whole, it can be concluded that a task of translators is not only finding strategies to cope with non-equivalent problems between two languages, but also applying appropriate strategies in respect of a particular genre because such genres require different translation strategies.

Applications

The findings of the study can be applied as follows:

1. They can be used as guidelines in translating other Thai literary works such as articles and novels.
2. They can be applied in the translation classroom to help students find appropriate translation strategies to cope with varying translation problems.

Suggestions for further studies

1. In this study, only one short story "Dust Underfoot" was analysed. Therefore, other short stories in a collection of short stories *Fah Baw Kan* (The Sky is No Barrier) (written by the same author and translated into English by the same translator) might well be analysed in order to determine whether the strategies used in translating these short stories are different from the results presented above.

2. The data used in the study were obtained from an exacting examination of the short story translated into English by a Thai translator. However, other short stories or novels translated from Thai into English by foreign translators could also be studied to determine what differences or similarities in strategies these particular translators

employ. It would be fascinating to see if a different cultural perspective leads a translator to employ different strategies to those used by a Thai.

3. Additional studies might well focus on the strategies used in translating other genres such as speeches, articles, and poems in order to see whether strategies used in translating these other genres are different from the results of the present study.

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APPENDIX

An illustration of omission found in the text

1. The original version:

ร่างระหงในชุดสีครามอ่อนยังคงยืนนิ่งเหมือนรูปปั้น เหม่อมองตามสายน้ำ
ที่โค้งไปตามขอบเขา

The translated version:

The willowy figure Ø remained immobile Ø, gazing along the curve
of the river edging the hills.

2. The original version:

เมื่อถึงป่าแม่ก้อ ข้าพเจ้าได้ย้ายจากตำแหน่งเสมียนตรวจป่าไปเป็นหัวหน้า
คนงาน และที่นั่นเองข้าพเจ้าได้ทราบว่า บริษัทป่าไม้พานาราชเป็นของเจ้า
นายตระกูลหนึ่งที่กรุงเทพฯ นี่เป็นเรื่องราวส่วนตัวของข้าพเจ้า

The translated version:

By the time we got to the Mae Ko Forest, I had been promoted from
checking clerk to labor foreman. It was then that I learned that the
Panarat Timber Company belonged to a princely family in Bangkok. Ø

3. The original version:

เขาชื่ออย่างไรนะ?
ชื่ออีบัวคำ

The translated version:

What did you say her name was?
It's Ø Bua Kham.

4. The original version:

เมื่อแล้วงานป่านี้ ผมจะไม่ไปกับนายอีก ผมจะอยู่บ้านก้อ ผมรักอีบัวคำ

The translated version:

When we've worked out the forest, I won't go with you anymore.
I'm going to stay in Ko. I love Ø Bua Kham.

5. The original version:

ข้าพเจ้าไม่ตอบไปทันที ใจประหวัดถึงสาวน้อยที่เพิ่งพบบนชายหาด
เมื่อตอนบ่ายๆ

The translated version:

∅ I thought back to the young girl I had just met on the riverbank. ∅

6. The original version:

เขาหยุดชะงักหันมามี้มฟันขาว และจับแขนข้าพเจ้าเขย่า หน้าขรุขระแดงเรื่อ
ด้วยเลือด แต่ครู่เดียวกลับสลดลงอีก พูดทั้งที่ยังกอดแขนข้าพเจ้าแน่น “แต่ผม
ไม่อยากจะนำตัวเข้าไปอยู่ป่าง ผมชังพวกนั้น” ประโยคสุดท้ายเขาพูดไม่เต็มเสียง

The translated version:

His pocked face flushed, he stopped still and grabbed my arm, smiling
brilliantly. A second later he was crest fallen again. ∅ “ I don't want to
take Bua Kham into the camp. I hate those people.” ∅

7. The original version:

ไซ่ นั้นเสียงซิ่งอ้ายอินถา

The translated version:

That's ∅ Intha's mandolin.

8. The original version:

ลมเย็นกระโชกมาเป็นครั้งคราว หมอกหลังฝนขาวบริสุทธิ์เหมือนปุยฝ้าย
ลอยเอื่อยอยู่ตามสุขุมพุ่มไม้ ไกลออกไปทั้งสี่ทิศ

The translated version:

The refreshing breezes were chasing away the fluffy white mists still
drifting among the trees and bushes ∅.

9. The original version:

ขุนเขาเสียดดอยเขียวชอุ่ม ทาบแผ่นฟ้าสีคราม บรรยากาศของเมืองลี่
ในกลางฤดูฝน สวยสงบชวนให้ฝัน แต่ทว่าขณะนั้นข้าพเจ้าฝันไม่ออก

The translated version:

The green mountaintops overlay the azure horizon creating a
dreamy atmosphere ∅ in Li but not for me.

10. The original version:

ข้าพเจ้าลุกขึ้นของตัว เดินออกมาข้างนอก ทอดน่องไปตามถนนสาย
เถิน-ลี่-ป่าซาง ผ่านร้านแจกริว สถานีตำรวจและสถานีอนามัยที่หมกตัว
อยู่กลางป่า สองฟากถนนมีบ้านเรือนราษฎรตั้งอยู่ห่างๆกัน

The translated version:

Once outside, I walked unsteadily past Riu the Chinaman's shop,
the police station, and the government's outpatient clinic down the
Li-Toen Ø road. Ø

11. The original version:

ความจริงข้าพเจ้ารู้สึกอึดอัดใจตั้งแต่วันแรกที่ได้รับจดหมายจากผู้จัดการ
ฝ่ายป่า ที่แจ้งกำหนดวันมาถึงของหลานชายท่านเจ้าของบริษัทแล้ว แม้
จดหมายนั้นจะมีข้อความสั้นๆ ไม่ถึงสามบรรทัด บอกเพียงว่า หลานชาย
ท่านผู้จัดการใหญ่ ซึ่งเป็นเจ้าของบริษัทด้วยจะแวะมาดูการทำงานในป่า
บางทีจะพักอยู่ด้วยจนตลอดฤดูฝน แต่เมื่อเทียบความอึดอัดใจตอนนั้นกับ
ในขณะนี้ มันแตกต่างกันห่างไกลกันจนเทียบไม่ได้ ในชั่ววินาทีแรกที่ได้รู้
ว่าหลานของท่านมีศักดิ์เป็นถึงหม่อมราชวงศ์ ก็ดูเหมือนยิ่งเพิ่มความหนัก
อึ้งให้แก่ความเป็นคนสามัญของข้าพเจ้ามากยิ่งขึ้น แต่เมื่อเลื้อยไปเห็น
นามบัตรที่ติดบนกระเป๋าเดินทางก็หายใจโล่งขึ้น เพราะนามบัตรแผ่นนั้น
ปรากฏเพียงชื่อลอยๆและที่อยู่ ไม่มีคำบอกถึงชาติชั้นแต่อย่างไร จึงคงจะ
ไม่ลำบากมากนัก ดีหน่อยที่ท่านมีศักดิ์เป็นเพียง 'หม่อมราชวงศ์' เพราะ
ถ้าสูงไปกว่านั้นหมดทั้งเมืองลี้ก็คงหาคนรู้ภาษาพอที่จะพูดกับท่านไม่ได้

The translated version:

Actually, I was disturbed from the moment I got the three-line note
from our forest manager announcing the arrival of the nephew of
the company owner and general manager and adding that he would
be there to observe timber operations and might stay for the whole
rainy season. Ø As I was a simple commoner, my misgivings were
multiplied when I learned that the nephew had the title of a minor
royalty, a Mom Ratchawong. Ø If he were a step higher in rank,
you couldn't find a single person in the whole of Li who would know
enough of the royal forms to talk to him. I was somewhat relieved
when I noticed after his arrival that the tag on his suitcase gave only
his name and address, with no indication of his blue blood, and

thought this might indicate he wasn't too much of a snob.

12. The original version:

วันรุ่งขึ้นคนงานเอาช้างมารับเราค่อนข้างสาย เรากล้าลาท่านนายอำเภอ
และคนอื่น แล้วออกเดินทางสู่ป่าแม่ก่อ

The translated version:

Later that morning the boys brought the elephants to carry us Ø
back to Ko Forest.

13. The original version:

ข้าพเจ้าพรรณาเรื่อยเปื่อยถึงความแตกต่างระหว่างไม้แฉะกับไม้เปาเท่าที่
ตามองเห็น แต่อีกครู่เดียว เรากลับพบไม้แฉะที่มีลำต้นขาวนวลกว่าไม้เปา
เสียอีก ข้าพเจ้าได้แต่หัวเราะหะๆ เมื่อได้รับคำตอบว่า “ทำไมฉันจึงเห็น
มันเหมือนกันหมดทั้งป่าอย่างนี้เล่า? ชักยั้งไงเสียแล้วไม้นี้” เฉพาะไม้สัก
อย่างเดียวเราก็ถามและตอบกันหลายสิบครั้ง

The translated version:

I rambled on about the differences as far as I could observe them,
but after a time we came across a ngae tree with leaves and trunk
lighter than the pao. Ø “Well, they all look the same to me,” the
visitor commented pleasantly. Ø

14. The original version:

ครู่เดียวช้างของเราก็เข้าเทียบชานกลางระหว่างกระท่อมสองหลัง อินถา
เดินโย่งๆและยิ้มกริ่มออกมารับ เขายืนเด่นตรงกลางชาน ยกท่อนแขน
อันกำยำให้ข้าพเจ้าจับแล้วก้าวลงเสร็จแล้วเขายืนแขนให้แขกผู้มาใหม่
เพียงอึดใจเราทั้งสองก็ลงมายืนบนพื้นไม้ฟาก

The translated version:

In a moment our elephant reached the landing between two of the
camp huts. Intha strode out and smiled at us. Standing in the middle
of the landing, he extended a sturdy arm to help me down and then
did the same for the visitor. Ø

15. The original version:

ตลอดทางที่เราผ่าน สายตาของเขาจะสอดส่ายไปตามแนวไม้และเพื่อไปตาม
ตามประสา “โอ นั้น นายช่วยผมจำไม้ป่าต้นนั้นด้วยนะครับ” เขาชี้มือไป
ที่ไม้กลมเปลาต้นหนึ่ง “ผมจะมาฟันเอาไปทำเรือนของผม”

The translated version:

During our trips, his eyes would roam among the trees and pursue
his dream, “Boss, help me remember that *pao* tree over there. Ø
I’ll cut it down for the house.”

16. The original version:

ข้าพเจ้าหัวเราะก่อนตอบ “ไม่ใช่พม่าพะเมอที่ไหนดอก อินถา ท่านเป็น
หม่อมนะ หม่อม ไม่ใช่หม่อม” ข้าพเจ้านั้นประโยคสุดท้าย

The translated version:

I laughed Ø. “That’s no Burmese, Intha. He’s a Mom, not a Mong.” Ø

17. The original version:

ก็ใครว่าไม่ใช่คนเล่าอินถา ความจริงท่านก็เป็นคนเรานี่แหละ แต่มีคุณสมบัติ
อัศจรรย์หลายอย่าง จะเล่าก็เหนื่อยเปล่า เพราะคนโง่งอย่างอินถาจะไปเอา
ปัญญาที่ไหนมาเข้าใจ ข้าพเจ้าบ่นอย่างรำคาญและโมโหเล็กน้อย

The translated version:

Who said he’s not a man, Intha? The fact is he’s just like you or me
but he has certain things about him that it would be useless to try to
explain. Where would a dope like you find the brains to understand?” Ø

An illustration of using cultural substitution found in the text

1. The original version:

รู้สึกอึดใจเต็มที จะไม่ให้ข้าพเจ้าอึดใจได้อย่างไร เพราะยี่สิบวันเข้านี้แล้ว
ที่ข้าพเจ้าได้ต้อนรับท่านเจ้าหน้าที่จากในเมือง ด้วยการหอบเหล้าและ
กับแก้มติดตามท่านไปทุกกรมไม้

The translated version:

I was fed up after twenty days of extending hospitality to this town
official by serving him whisky and eats in the shade of every tree
he happened to be under.

2. The original version:

เหล้าแม่โขงหนึ่งโหลหมดไปนานแล้ว

The translated version:

A dozen bottles of Mekong whisky would soon be finished.

3. The original version:

เหล้า คุณเชิด ป่าไม้มันต้องกินเหล้า ไม่กินเหล้า ก้อป่าหญ้าไม่ใช่ป่าไม้

The translated version:

Whisky, Mr. Choet, a forest inspector needs whisky. If he doesn't
drink whisky, he's just a grass inspector.

4. The original version:

คนงานตะโกสุดเสียงด้วยความดีใจ ขณะที่ข้าพเจ้าหอบเหล้าตามกันเจ้านาย
ที่เดินอยู่ย้ายออกจากเงาไม้ครึ้ม

The translated version:

The workers shouted joyfully as the old boy waddled out from the
shade of a thicket, me chasing him with the whisky.

5. The original version:

เรารับประทานอาหารกลางวันทีกลางป่า แล้วกลับถึงปางพักเวลาบ่ายเล็กน้อย พบเพื่อนผู้มีความสุขของข้าพเจ้านั่งโยกตัวดีดซิ่งเพียง ๑ อยู่คนเดียว

The translated version:

Soon after lunch in the forest I returned to camp to find my friend alone, cheerfully plucking his mandolin.

6. The original version:

เมื่อเขามาอีกวันรุ่งขึ้น อินถาจะดีดซิ่งด้วยอารมณ์เบิกบานเช่นเคยและส่งเสียงฉอด ๆ ตอบคำถามของผู้เป็นห่วง

The translated version:

The next evening Intha would reappear happily playing his mandolin and replying with dignity to the worried inquiries of the villagers.

7. The original version:

เสร็จอาหารมื้อค่ำแล้วจึงเอนตัวนอนด้วยความอ่อนเพลีย ปล่อยให้อารมณ์กระเจิงไปนอกฟ้าป่าหิมพานต์ตามท่วงทำนองของคำว่า "หงษ์เหิร" ที่คนแก่เล่าจึ่งมั่งอยู่ข้างหู

The translated version:

When supper was over I lay down feeling rather tired and idly considered the fantasies about celestial forests in the legend of the Flying Swan being told by an old man nearby.

8. The original version:

นั่นเสียงซิ่งอ้ายอินถา

The translated version:

That's Intha's madolin.

9. The original version:

ทุกครั้งที่ออกท่องที่ตำบลก้อ ผมเคล็ดไม่ได้ต้องแะค้ำกับคุณเช็ด แต่เจ้าป่าเขาหวงชะมัดยาด

The translated version:

Well, I take the time to spend a night with Choet every time I'm in the Ko area on business, but those forest spirits seem to be a bit jealous.

10. The original version:

ครู่เดียวช้างของเราก็เข้าเทียบชานกลางระหว่างกระท่อมสองหลัง

The translated version:

In a moment our elephant reached the landing between two of the camp huts

11. The original version:

เขายืนเด่นตรงกลางชาน ยกท่อนแขนอันกำยำให้ข้าพเจ้าจับแล้วก้าวลง แล้วเขายื่นแขนให้แขกผู้มาใหม่

The translated version:

Standing in the middle of the landing, he extended a sturdy arm to help me down and then did the same for the visitor.

12. The original version:

แต่แล้วก็ยิ้มอย่างพอใจเมื่อเห็นเขายกมือไหว้อย่างนอบน้อม

The translated version:

but I was relieved and pleased when Intha responded by putting his hands together in a very proper and respectful salute.

13. The original version:

ถัดออกไปห่างจากกระท่อมประมาณสิบบวา บนท่อนไม้ที่มองเห็นตะคุ่ม อินทายังคงนั่งดีดซิ่งดังแผ่วๆ บางครั้งก็เงิบไปนาน แล้วจึงแว่วขึ้นอีก อย่างกระท่อนกระแท่น

The translated version:

About twenty yards away Intha was sitting on a log plunking glumly at his mandolin, the melody faltering.

14. The original version:

หม่อมนั้นท่านเป็นเพียงญาติ คือพี่น้องลูกหลานห่างๆ แต่เราก็นับว่าท่าน เป็นเจ้าด้วยองค์หนึ่ง

The translated version:

The prince with us is only a relative, a distant cousin, but still we respect him as a lord.

15. The original version:

เหล้าโรงผสมยาผงแดงพม่าก่อนขวดใหญ่ตั้งอยู่ข้าง ๆ จานมะขามป้อมลูกใส

The translated version:

a bottle of local whisky made palatable by the addition of a Burmese herb powder set next to him with a dish of sour fruits.

16. The original version:

ส่งเหล้าก่อนแก้วพร้อมกับห่อผงยาแดงพม่ามาทางข้าพเจ้า

The translated version:

he handed me half a glass of whisky and a packet of the powder.

17. The original version:

ข้าพเจ้ากินเหล้าอีกต่ออย่างยากเย็น และภาวนาในใจขออย่าให้
แม่พี่ปลื้มพียงพิบผ้อะไรนั้นเป็นคนที่ข้าพเจ้ารู้จักเลย

The translated version:

I took the next swallow of whisky without enthusiasm and prayed that his fine lily was no one I knew.

18. The original version:

ข้าพเจ้าเดินเลยไปล้างหน้าที่ปลายนอกชาน

The translated version:

I went to rinse my face at the end of the porch.

An illustration of using loan words plus explanations

1. The original version:

ในชั่ววินาทีแรกที่ได้รู้ว่าหลานของท่านมีศักดิ์เป็นถึงหม่อมราชวงศ์ก็ดูเหมือน
ยิ่งเพิ่มความหนักอึ้งให้แก่ความเป็นคนสามัญให้แก่ข้าพเจ้ามากยิ่งขึ้น

The translated version:

As I was a simple commoner, my misgivings were multiplied when I learned that the nephew had the title of a minor royalty, a Mom Ratchawong.

2. The original version:

เปลี่ยนกางเกงขายาวสีกรมท่าเป็นกางเกงสีดำ...ผ้าขาวม้าผูกเอว
ฉวยขอเหล็กเดินดุ่มลงปางไป

The translated version:

he changed from his dark blue trousers into black cotton shorts....,
tied a phakhaoma¹ around his waist, grabbed his elephant pike
and left the camp house.

1. A long, wide strip of cloth worn by men and used for a variety of purposes

3. The original version:

ไม้เปาเปลือกนอกจะแตกสะเก็ดเป็นร่องลึกยาวไปตามลำต้น
โดยเฉพาะอย่างยิ่งสีของใบและลำต้นขาวนวลกว่าไม้แงะ

The translated version:

The bark of the pao tree is scaly with deep vertical cleavages
and the leaves and trunk are lighter in color than the ngae tree.

4. The original version:

แต่อีกครู่เดียวเรากลับพบไม้แงะที่มีลำต้นขาวนวลกว่าไม้เปาเสียอีก

The translated version:

but after a time we came across a nage tree with leaves and
trunk lighter than the pao.

5. The original version:

เอ้อ อินตา นี่หม่อม หม่อมราชวงศ์ปายปิ่น ราชพฤกษ์
หลานเจ้านายใหญ่ของเรา

The translated version:

Ah, Intha, this is Mom, Mom Ratchawong Paipin Ratchaphruk,
the nephew of our big boss.

6. The original version:

นายช่วยผมจำไม้เป่าต้นนั้นด้วยนะครับ

The translated version:

Boss, help me remember that pao tree over there.

7. The original version:

ท่านเป็นหม่อมนะ..

The translated version:

He's a Mom,..

8. The original version:

หม่อมหยัง? เขาถามอีก

The translated version:

What's a Mom? He persisted

9. The original version:

มันทำให้ข้าพเจ้าคิดถึงความเป็นคนของตัวเอง ของอินทาและ
ของหม่อมราชวงศ์ پایปินไม่ได้

The translated version:

I lay there reflecting on myself, Intha, and Mom Ratchawong Paipin as individuals.

10. The original version:

หม่อมราชวงศ์ پایปินงัวเงียขึ้นม้อ้าปากค้าง

The translated version:

Mom Ratchawong Paipn, his mouth hanging open, looked on drowsily.

11. The original version:

ฉัน-หม่อมราชวงศ์ پایปิน ราชพฤกษ์ ไม่ใช่คนงานที่คุณจะมาไล่เบียด

The translated version:

I am Mom Ratchawong Paipin Ratchaphruk and not some worker you can pin blame on.

An illustration of addition found in the text

1. The original version:

เธอรักฉันไหม ๐?

The translated version:

Do you like me, Bua Kham?

2. The original version:

รักฉันไหมเล่า? เสียงทุ้มชัดถ้อยชัดคำดังแว่วขึ้นอีก ๐

The translated version:

Tell me, do you like me? he persisted, his deep voice carefully articulating the words in not quite fluent Northern dialect.

3. The original version:

บริษัทได้ซื้อช้างงานเพิ่มอีกเชือกหนึ่ง เป็นช้างพลายขนาดใหญ่
วันที่เจ้าของเก่านำมันมาส่ง เขาบอกกับเราว่าช้างนั้นเขานำมาจาก
เชียงตุง ๐ งานดี แข็งแรง แต่เสียหน่อยตรงที่ดุร้ายและเลือกความ

The translated version:

The company had bought a big elephant in Kengtung, in Burma, whose owner, on delivering him to us, declared he was a good strong worker but was inclined to be nasty and only responded to his mahout.

4. The original version:

อินทามาจากป่าฟากฝั่งแม่กก ๐ ส่วนข้าพเจ้าไปจากมหานครลุ่มแม่น้ำ
เจ้าพระยา

The translated version:

He came from the deep forest along the Mae Kok River without friends from the same village, unlike the other employees, and I from the distant capital in the Chao Phraya River basin.

5. The original version:

ไหล่ที่ลู่มากอยู่แล้วมองดูลู่ลงไปอีก ไม่มีคำตอบจากเขา ๑

The translated version:

He was silent and his drooping shoulders fell even further,
indicating he needed some bucking up.

6. The original version:

ฝนซึ่งเทจ๊ก ๆ มาแต่เที่ยงเพ็งจะขาดเม็ด แสงแดดอุ่นยามบ่ายแผ่ไปทั่ว
บริเวณสนาม ๑

The translated version:

The last few drops of the noon shower had fallen and the warm
afternoon sunlight spread over the field in front of the District Office.

7. The original version:

ข้าพเจ้าเปะปะลงจากบ้านพักท่านนายอำเภอ เดินตามถนนสี่น้ำดาลที่
ทอดผ่านใต้หน้ามุขของที่ว่าการอำเภอ ไปจนถึงถนนใหญ่ ๑

The translated version:

I stumbled out of the district officer's house and swayed down
the path under the veranda and then out on to the main road
from Li to Toen.

8. The original version:

นาย คนดีนายฮ้องหม่อง จุ๋นมันเป็นมานานกา ๑

The translated version:

Boss, the man you call Mong, is he a Burmese? Intha asked in
dialect, confusing the title Mom with the local word for a Burmese.

9. The original version:

ข้าพเจ้าอยู่กับอินถามานานและทราบดีว่าเจ้าซิมซาบและศรีทศาต่อ 'เจ้า'
สุดหัวใจ แต่ที่เขารู้จักนั้นเป็นเจ้าป่า เจ้าเขา ผีนางไม้ ๑ แต่ขณะนี้
ข้าพเจ้ากำลังจะพูดกับเขาด้วยเรื่อง 'เจ้า' ที่เป็นคน เขาจะเข้าใจหรือ

The translated version:

I lived with him long enough to know that he had absolute faith
and trust in the lords he was familiar with: the lords of the forest,
of the mountains, spirits in the trees, all the divine beings that

regulated life and nature, but I was telling him about lords who were people and I doubted whether he would understand.

10. The original version:

ข้าพเจ้าหัวเราะหึๆ เดินเลยขึ้นไปกางพัก เปลี่ยนเสื้อ ๑ สีดำเป็นแบบ
พื้นเมืองสีซีด

The translated version:

I laughed politely and went on to my room to change from my black working shirt into a faded native-style one,...

11. The original version:

การที่มนุษย์ทอดตัวลงเป็นทาสของยศศักดิ์ ทรัพย์สินและเครื่องมัวเมา
ต่าง ๆ นั้นเป็นเรื่องที่พอจะมองเห็นเงื่อนไขและเข้าใจได้ แต่โค้งตัวลง
เป็นทาสแก่นุภาพของภูตผีและมนุษย์เป็นๆ ด้วยกันนี้ ๑ นับได้ว่าเป็น
เป็นความอัศจรรย์ประการหนึ่งของคนเรา

The translated version:

You can understand how a man gets enslaved to position, property, and other intoxicants, but it is extraordinary when he bows down to spirits and other men he only imagines to have something special.

12. The original version:

เมื่อใดคิงจะปีกหา? เมื่อใดคิงจะปีก? ป่าจ้าววอกนี้
พร้อมกับตะโกนก้อง ๑ สันขอเหล็กกระหน่ำลงบนหลังคาปางพัก
อย่างไม่ต้องนับดังสนั่นหวั่นไหว

The translated version:

When are you leaving, you bastard monkey?
Intha shouted in Northern dialect while pounding the roof of the camp shelter with the back of his elephant pike and setting up a terrific racket.

An illustration of using more general words found in the text

1. The original version:

เปลี่ยนกางเกงขายาวสีกรมท่า...ถอดเสื้อฮาวายลายแผนที่โลก

The translated version:

he changed from his dark blue trousers..., took off his sports shirt patterned with a map of the world...

2. The original version:

ภาพของอินทານั่งติดซึ่งทำนอง 'ผาสาทไหว' หรือไมก็ 'เส้เหลเมา' โยกเยกมาบนคอของพลายทองทุกคำคืน เป็นภาพประทับใจชาวบ้าน อย่างยากที่จะลืมได้ ถ้าคืนใดเขาเจียบหายไป ไม่เฉพาะแต่บัวคำเท่านั้น ที่เฝ้าคอยจนมอยหลับ แต่ชาวบ้านก็ทุกคนต่างเจียหูฟังอย่างเป็นทางการ

The translated version:

If, any evening, Intha did not appear in the village astride Phlai Thong's neck swaying from side to side, plunking out the strains of well-known love songs, not only Bua Kham but many of villagers would wait

3. The original version:

ผ่านทุ่งนาแคบและหมู่บ้านที่ตั้งเป็นกระจุกอยู่บนฝั่งห้วย ผ่านป่าโปร่ง หุบห้วยและไหล่เขาหลายสิบลูก

The translated version:

Past narrow paddy fields, crude houses clustered along the streams, we went through woods, gullies, and over scores of hills.

4. The original version:

ช้างใหญ่หยุดชะงักและแผดเสียงลั่น

The translated version:

the huge beast would stop a moment and scream.

5. The original version:

เหล้าโรงผสมยาผงแดงพม่าก่อนขวดใหญ่ ตั้งอยู่ข้าง ๆ งานมะขามป้อมลูกใส่

The translated version:

a bottle of local whisky made palatable by the addition of a Burmese herb powder set next to him a dish of sour fruits.

6. The original version:

มะขามป้อมจิ้มเกลือช่วยให้เหล้าวันนั้นมีรสหวานเหมือนกับว่าคอกอหอย
ฉาบไว้ด้วยน้ำตาล

The translated version:

The sour fruit dipped in salt made the alcohol taste like sugar.

7. The original version:

เราฉายไฟไปรอบห้องจึงพบว่า กล้วยสุกหลายหวีกองอยู่ข้างที่นอน
หายไป ฝาผนังที่กรุด้วยใบตองตั้งทะเลเป็นรูโหว่หล่อมตัวคน

The translated version:

We shone our flashlights all around the room and found that a few hands of bananas set next to the bed were missing and the wall made of broad leaves had a hole as big as a man torn in it.

8. The original version:

เสียงโห่ร้องเอ็ดอึงด้วยอารมณ์สำราญและเมามายที่ดั่งขึ้น
เป็นครั้งคราวจากหมู่บ้านนั้น มันไม่ผิดกันเลยกับเสียงสำสัตรี
และอึ่งอ่างที่ตะเบ็งเสียงแข็งแซ่ยามน้ำแรกหลาก

The translated version:

Shouts and cheers from drunken festivities going on in the village erupted from time to time, not unlike the delighted croaking of frogs and things when the first floods come.

9. The original version:

ชาวหมู่บ้านก้อทั้งเด็กเล็กและคนแก่ยืนจับกลุ่มมองดูเศษไม้ฟาก
และแผ่นหลังคาใบตองตึงหลายแผ่นที่น้ำซัดขึ้นไปอยู่บนพื้นทราย
ด้วยแววตาโศกสลด

The translated version:

The people of Ko, from the little children to the oldest,
stood staring sadly at the bits and pieces of bamboo flooring
and remains of the broad leaf roofing which the waters had
pushed back up on the sandy beach.

An illustration of paraphrase using unrelated words

1. The original version:

หม่อมราชวงศ์ปายปิ่น ราชพฤกษ์ ไม่พูดอะไรนอกจากจ้องมองอย่างสนใจ

The translated version:

The honorable Paipin Ratchaphruk did nothing except to regard him
interestedly.

2. The original version:

หม่อมราชวงศ์ปายปิ่น ในชุดเสื้อแพรคอกลมสีนวล โสร่งตาหมากรุก
นั่งเอกเขนกบนขอนไม้

The translated version:

The honorable Paipin in a tan watered silk T-shirt and a checkered
sarong had draped himself on a log,...

3. The original version:

หม่อมราชวงศ์ปายปิ่น ราชพฤกษ์ คุยฟุ้งถึงความบันเทิงรื่นรมย์
ของมหานครใหญ่ๆ เกือบทั่วโลก

The translated version:

His lordship advertised the diversions of big cities all over the world

4. The original version:

ปรารภอย่างติดตลก...หม่อมราชวงศ์ปายปิ่นยืนกอดอกฟิงอยู่กับราวไม้ไผ่
ที่มีโซ่เหล็กขนาดใหญ่พาดอยู่หลายสาย

The translated version:

the honorable Paipin jested as he stood with his arms folded across his chest
by the bamboo rail slung with heavy chains.

An illustration of using more specific words

1. The original version:

เปลี่ยนกางเกงขายาวสีกรมท่า....แล้วสวมเสื้อยัดสีฝุ่น

The translated version:

he changed from his dark blue trousers...put on a
dust-colored undershirt

2. The original version:

ข้าพเจ้าหัวเราะหึๆ เดินเลยขึ้นปางพัก...โยนกางเกงผ้าบลูยีนขายาว
ไว้บนราว แล้วนั่งกางเกงแพรสีเขียว แล้วกลับลงไปข้างล่าง

The translated version:

I laughed politely and went on to my room...hung my blue jeans
over a rail and put on green Chinese silk pajamas and went
back down.

3. The original version:

ผมจะทำกระท่อมให้คุณ เจ้านาย

The translated version:

I'll help you with the cabin, Your Highness,

VITA

VITA

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