

STRATEGIES AND QUALITY: TRANSLATION OF SONG LYRICS
FROM ENGLISH TO THAI

A MASTER'S PROJECT
BY
NANTAPORN SANGROJ

Presented in Partial Fulfillment of the Requirements for the
Master of Arts Degree in English
at Srinakharinwirot University
January 2009

STRATEGIES AND QUALITY: TRANSLATION OF SONG LYRICS
FROM ENGLISH TO THAI

A MASTER'S PROJECT
BY
NANTAPORN SANGROJ

Presented in Partial Fulfillment of the Requirements for the
Master of Arts Degree in English
at Srinakharinwirot University

January 2009

Copyright 2008 by Srinakharinwirot University

STRATEGIES AND QUALITY: TRANSLTION OF SONG LYRICS
FROM ENGLISH TO THAI

AN ABSTRACT

BY

NANTAPORN SANGROJ

Presented in Partial Fulfillment of the Requirements for the

Master of Arts Degree in English

at Srinakharinwirot University

January 2009

Nantaporn Sangroj. (2009). *Strategies and Quality: Translation of Song Lyrics from English to Thai*. Master's Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University. Project Advisor: Associate Professor Dr. Tipa Thep-Ackrapong.

This study aimed to analyze 18 song lyrics translated by Varin Rungchatupat, Neungdeaw and Jitsommanas Siwadit and others from English into Thai within two theoretical frameworks: the seven poem strategies proposed by Lefevere (1992) and seven standards of textuality proposed by de Beaugrande and Dressler (1981). The analysis of translation strategies proposed by Lefevere (1992) revealed that there were two strategies most frequently used among the three translators: literal translation and interpretation. The analysis within de Beaugrande and Dressler's (1981) theoretical framework revealed that translation that did not correspond to the original and omission were the most problematic frequent translation among three translators. The most frequent violation of the textual standard was the intentionality. The second most frequently found violation was the informativity. Among the three translators, Jitsommanas had the fewer violations of the standard of textuality, followed by Varin and Neungdeaw. Therefore, Jitsommanas's translation was considered more acceptable than the other two, while Varin's translation was considered more acceptable than Neungdeaw's translation.

กลวิธีและคุณภาพ: การแปลบทเพลงจากภาษาอังกฤษเป็นภาษาไทย

บทคัดย่อ

ของ

นันทพร แสงโรจน์

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา

ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

มกราคม 2552

นันทพร แสงโรจน์. (2552). *กลวิธีและคุณภาพ: การแปลบทเพลงจากภาษาอังกฤษเป็นภาษาไทย*.

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

อาจารย์ที่ปรึกษาสารนิพนธ์: รองศาสตราจารย์ ดร. ทิพา เทพอักษรพงศ์.

วัตถุประสงค์ของงานวิจัยนี้เพื่อศึกษาการแปล 18 บทเพลงจากภาษาอังกฤษเป็นภาษาไทยซึ่งแปลโดยผู้แปลสามท่าน คือ วาริน รุ่งจตุรภัทร หนึ่งเดียวและจิต โสมนัส ศิวะดิตถ์และคณะ โดยใช้สองทฤษฎี คือ กลวิธีการแปลโคลงของ Lefevere (1992) และวิเคราะห์คุณภาพของสารด้วยทฤษฎี seven standards of textuality ของ de Beaugrande and Dressler (1981) ผลจากการศึกษากลวิธีการแปลโคลงของ Lefevere พบว่ามีเพียงสองกลวิธีที่ผู้แปลทั้งสามคนใช้ในการแปล คือการแปลแบบตรงตัวและการแปลแบบตีความ และผลจากการศึกษาคุณภาพของการแปลวิเคราะห์ด้วยทฤษฎีของ de Beaugrande and Dressler (1981) พบว่าการแปลที่ไม่สอดคล้องกับต้นฉบับและการละข้อความ เป็นปัญหาที่พบบ่อยที่สุด การละเมิด standards of textuality ที่พบบ่อยที่สุด คือ intentionality และ informativity ตามลำดับ การแปลบทเพลงซึ่งแปลโดยผู้แปลทั้งสามท่านที่ละเมิด standards of textuality โดยเรียงลำดับจากมากที่สุดไปน้อยที่สุด ได้แก่ การแปลของหนึ่งเดียว การแปลของวาริน รุ่งจตุรภัทรและการแปลของจิต โสมนัส ศิวะดิตถ์และคณะ จึงสรุปได้ว่าการแปลของจิต โสมนัส ศิวะดิตถ์และคณะเป็นที่น่ายอมรับมากกว่าการแปลของวารินและหนึ่งเดียว ในขณะที่การแปลของวารินเป็นที่น่ายอมรับมากกว่าหนึ่งเดียว

The master's project advisor, chair of the English program, and oral defense committee have approved this master's project *Strategies and Quality: Translation of Song Lyrics from English to Thai* by Nantaporn Sangroj as partial fulfillment of the requirements for the Master of Arts degree in English of Srinakharinwirot University.

Master's Project Advisor

.....
(Associate Professor Dr. Tipa Thep-Ackrapong)

Chair of the English Program

.....
(Dr. Walaiporn Chaya)

Oral Defense Committee

..... Chair
(Associate Professor Dr. Tipa Thep-Ackrapong)

..... Committee
(Assistant Professor Sirinna Boonyasaquan)

..... Committee
(Mr. Martin Grose)

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

..... Dean of the Faculty of Humanities
(Associate Professor Chaleosri Pibulchol)

January....., 2009

ACKNOWLEDGEMENTS

First of all, I would like to express my gratitude to Associate Professor Dr. Tipa Thep-Ackrapong, my master's project advisor, for valuable suggestions and encouragement during the writing of this research.

I would also like to express my appreciation to Assistant Professor Sirinna Boonyasaquan, Mr. Martin Grose and Assistant Professor Penny Diskaparakai, my readers, for reading this research and offering valuable advice for improvement.

Special thanks go to all the lecturers in the Western Languages Department at Srinakharinwirot University for their valuable advice and I would also like to convey my thanks to my friends for their kind support.

Finally, I am grateful to my beloved family: my mother, father and sister for their love, spiritual support and encouraging words that have inspired me to achieve this master's project.

Nantaporn Sangroj

TABLE OF CONTENTS

Chapter	Page
1 INTRODUCTION.....	1
Background of the Study.....	1
Objectives of the Research.....	2
The Scope of the Study.....	3
Significance of the Study.....	3
Definition of Terms.....	3
2 REVIEW OF RELATED LITERATURE.....	4
Popular Culture.....	4
Pop Love Songs.....	5
Poetry Translation.....	6
Translation Strategies.....	8
Standard of Textuality.....	16
Related Research.....	23
3 METHODOLOGY.....	28
Data.....	28
Research Procedure.....	29
4 FINDINGS.....	31

TABLE OF CONTENTS (continued)

Chapter	Page
5 CONCLUSION AND DISCUSSION.....	75
Summary.....	75
Discussion.....	76
Limitations of the Study.....	79
Implications.....	79
Suggestions for Further Studies.....	79
REFERENCES.....	81
VITAE.....	86

LIST OF TABLES

Table	Page
1 The Translation Strategies in Lefevere's (1992) Theoretical Framework Used by Each Translator.....	49
2 Translation Quality: Frequency of Discrepancies between the Source Texts and the Target Text.....	71

CHAPTER I

INTRODUCTION

Background of the Study

In Thailand, many genres such as articles, text books, novels, short stories, magazines, song lyrics and others are translated from English into Thai by several translators. A great number of Thais are appealed by English songs; therefore, many song lyrics have been translated in order to enable the interested people to understand their meaning.

Song lyrics are similar to poetry; therefore, it is difficult to translate them because in poetry, the poet chooses words which are rich in associative value and meanings. In other words, the poet chooses connotative words rather than denotative words. Hariyanto (2008) studied problems in translating poetry and found that translating poetry is more difficult than translating other types of texts because it dealt with both aesthetic and expressive functions. The aesthetic function emphasizes the beauty of words, for instance, figurative language, hyperbole, paradox, etc., while the expressive function emphasizes the poet's thoughts (process of thoughts) and emotions, etc.

Due to the difficulty of poetic translation, translators should be qualified. They should have a lot of translation experience because the experience can enhance translators to accurately convey meaning from one language to another. Moreover, bilingual and bicultural knowledge serves as an essential tool for translators to translate a text from one language to another. If translators are not familiar with both language and culture, they cannot render good quality translation and cannot convey the poet/lyricist's intentionality.

Therefore, to help translators make a good translated work, many translation strategies are established such as those proposed by Baker (1992) and Lefevere (1992).

Moreover, translation quality can be measured. For example, within de Beaugrande and Dressler's (1981) theoretical framework, a translation can be analyzed to see if it has quality.

In this study, 18 English song lyrics translated by three translators were analyzed in order to find out the translation strategy employed and to study their translation quality.

Objectives of the Research

1. To investigate translation strategies within Lefevere's (1992) theoretical framework employed by three translators in translating selected English song lyrics from English into Thai:

- 1.1 Varin Rungchatupat in three songbooks entitled *Learn English through Songs by Varin Volumes I, II, and III*.
- 1.2 Neungdeaw in three songbooks entitled *Musik Impression: Best hit*, *Musik Impression: Top hit* and *Musik Impression: This old guitar* (spelling as is).
- 1.3 Jitsommanas and others in two songbooks entitled *English in Songs* and *English in Popular Songs II*.

2. To investigate the frequency of the translation strategies used by the three translators.

3. To study the translation quality of the song lyrics by the three translators within de Beaugrande and Dressler's (1981) theoretical framework.

The Scope of the Study

This study was conducted within the following scope:

1. There were altogether 18 song lyrics which were translated by the three translators: Varin, Neungdeaw and Jitsommanas.
2. Only song lyrics from 1950 to 1990 were selected for this study.
3. The analysis was based on Lefevere's (1992) poetry translation strategies and de Beaugrande and Dressler's (1981) theoretical framework of translation quality.

Significance of the Study

The results of the study may be useful as follows:

1. The results could be used as a guideline to improve the quality of translated works.
2. The translation strategies and translation quality could be applied to teach students to practice translating English song lyrics in class.

Definition of Terms

Song lyrics are the words of 18 English songs studied.

Translation Strategy was defined by Venuti (1998) as "the basic tasks of choosing the foreign text to be translated and developing a method to translate it."

Translation Quality is the analysis of the quality of a translated text within de Beaugrande and Dressler's (1981) framework.

In short, 18 song lyrics translated into Thai were analyzed within two theoretical frameworks: Lefevere's (1992) poetry translation strategies and de Beaugrande and Dressler's (1981) framework.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents the concept of popular culture, popular love songs, and poetry translation, and then reviews the translation strategies which are proposed by Lefevere (1992) and Baker (1992). After that, de Beaugrande and Dressler's (1981) theoretical framework and related research are reviewed.

Popular Culture

Popular culture is defined in several ways. According to Danesi (2007), it is likely that the term *popular* or *pop culture* became popular after the pop (popular) movement that crystallized in the late 1950s, principally in the United States and Great Britain. Shuker (1994) gave two definitions of *pop culture*. The first one generally refers to commercially produced forms of popular culture, while the second one is reserved for forms of *folk* or *popular culture* associated with a local community-based production and individual craftspeople. In other words, *popular culture* or *pop culture* is a wide range of universal things, music and songs, TV, books, radios, cars, clothes, and entertainment, which are commercialized and appealing to the masses.

The background of the popular culture is provided as follows: Danesi (2007) claimed that American pop culture is a model that tends to be exported elsewhere. The spread of American popular culture can be seen everywhere around the world. Pop culture has been brought to a massive audience rapidly through media and modern technologies. First, an increase in songs as mass products has been made possible by recording and radio broadcasting technologies because records and radio make songs accessible to a large audience. Second, satellite television has allowed a massive audience to have access

to information, including songs. Not only can the audience enjoy the sound, but also the image. Third, in today's world, computer technology has spread songs via the Internet. Fourth, fiber optics, used instead of copper wire, are widely used as a communication tool which efficiently carries a great deal of information around the world. Therefore, people can receive information, including songs, rapidly. Finally, the mobile phone is another communication tool which has increased the popularity of pop culture because people can download favorite songs through it.

Because of the advanced communication technologies, American songs, especially love songs, can be found everywhere in Thailand; for instance, in shopping centers or clubs where songs are used to entertain and relax customers. Moreover, songs can be used as teaching tools to appeal to students in a language class because songs are enjoyable and educational. Songs may also be helpful in teaching vocabulary, grammar, etc.

In short, popular or pop culture is a commodity that appeals to the masses. The media and advanced technologies are used to store and transmit information or data to a worldwide audience. In Thailand, popular songs can be found everywhere, such as in clubs, department stores or even at schools.

Pop Love Songs

Pop love songs refer to songs about love which appeal to a massive audience. Shuker (1994) explains that popular songs are based on the commercial nature of popular music. In the United States, love songs are composed, performed, produced and consumed as well as exported to audiences around the world due to commercial expansion and advanced technology. Therefore, the exported love songs which appeal to a large audience appear on the pop charts and become popular songs around the world. Thais consume imported love songs easily because they can be found everywhere around

the country.

It can be said that a song is like a vehicle to convey a powerful message of deepest feeling within someone. Love songs relate a love affair with emotional, expressive, narrative and evocative feelings. Love songs comprise words and lyrics expressing the feelings about a special person. Scheff (2001) investigated the romantic words in all the titles in the top 40 popular lyrics in the United States over a seventy-year period from the years 1930-1999. He found that most of the romantic lyrics proved to be highly individualistically concerned with lovers, rather than mutuality between the lover and the beloved. According to Scheff (2001), love songs are categorized into three groups. First, the lyrics of heartbreak usually concern pain and suffering, particularly the pain of grief and loneliness. Second, the lyrics of infatuation concern an instantaneity of love. A single glance is all that is needed; falling in love is instantaneous on the appearance of the loved one. Third, the lyrics of love are related to the lover and the beloved's happiness.

The most common theme of songs that most appeals to an audience is love because love songs comprise the words that express the feelings regarding someone special. Scheff (2001) divided love songs into three major categories: heartbreak relating to painful love, infatuation relating to instantaneity of love and happy love.

Poetry Translation

Within the field of literary translation, translating poetry is probably the most difficult and challenging because poetry is an art form written in aesthetic language, presenting expressions of feelings, thoughts, ideas and descriptions of places and events. Moreover, the language chosen is concerned with imaginative awareness of experience and is arranged to create a specific emotional response through meaning, sound, and rhythm. In translating poetry, translators need to be aware of transferring both the meaning and form of the original poem to the target language.

In poetic meaning, translators have to deal with compact and condensed language which compresses words into intensified meaning. For example *morning dew* carries the idea that *dew disappears quickly in the morning*. Therefore, *dew* may be likened to life that passes quickly.

In translating a poetic form, there are two points to consider: the form should be maintained and the form is subject to change. In the first regard, the form of the poem should be transferred into the target language poetry. Usually, the form of a poem is a prescribed pattern often involving meter and rhyme. For example, blank verse, unrhymed iambic pentameter in Shakespeare's *Twelfth Night* is translated into Thai language as blank verse by Waewhong (1995, p.19 or แนวหงส์, 2538, หน้า 19). For Example, Viola and her brother, Sebastian, travel by ship to Illyria. Then, the ship is wrecked by a storm causing their separation. Viola arrives in Illyria, and she disguises herself to serve Orsina, Duke of Illyria under the name Cesario. In Act I Scene IV, a room in the Duke's palace, Valentine, a servant of Orsina, talks to Cesario.

Source text: If the duke continue these favours towards you

Target text: หากท่านดยุคยังคงโปรดปรานคุณอยู่เช่นนี้

In the Thai version, Waewhong attempts to keep the writing within a blank verse form.

Second, the form is subject to change. In this case, poetry is translated into prose. That means the poem cannot be translated with rhymes because when the translators attempt to render a poem from one source language to another, it may affect the meaning. For example, *Khun Chang Khun Pan* (cited in Chantakhet, 1985, p. 259, อ้างใน จันทะเขตต์, 2528, หน้า 259) in Thai literature is translated into English in prose. For example, Khun Pan and Lao thong, one of Khun Pan's wives, travel by boat at night from Chiang Mai to Ayutthaya. This scene describes the atmosphere during travel.

Source Text: พระจันทร์ทรงกลดดูหมดเมฆ แล้วมาลอยวิเวกส่องสว่างกลางเวหา

Target Text: There were no clouds and the haloed moon appeared alone and apart in the midst of the sky.

In short, the translators should be aware of both the meaning and form of the original poem when translating poetry into the target language. First, the translators have to attempt to keep the meaning as close as possible to the poet's intention. Second, the form of the poem has to be considered with regard to whether it should be maintained or should be subject to change.

Translation Strategies

Translation strategies have been proposed by Lefevere (1992) and Baker (1992) as follows:

Lefevere (1992) studied poetry translation of European and American translators. He found that there were various methods employed by the translators. Therefore, he categorized poetry translation strategies into seven types as follows:

1. Phonemic translation

Phonemic translation is used when the translators attempt to reproduce the source text sound into the target text by choosing an acceptable paraphrase of the sense. Lefevere has found that this strategy is used to translate onomatopoeia so that the translation can preserve the same sounds and rhythms as the original regardless of meaning.

For Example: เสียงเป็ดร้อง

Source Text: quack quack

Target Text: ก๊าบ ก๊าบ

The phrase *quack quack* in the source text is onomatopoeic, so the translator uses an appropriate onomatopoeic equivalent in the target text in Thai ก๊าบ ก๊าบ (kab kab).

2. Literal translation

Literal translation emphasizes word-for-word translation.

For example:

Source Text: No New Year's Day to celebrate

Target Text: ไม่มีวันปีใหม่ให้ฉลอง

(รุ่งจตุรภัทร, 2540, หน้า 50, or Rungchatupat, 1997, p.50)

In the above example, the translator uses word-for-word translation in order to keep the meaning and the structure of the source text.

3. Metrical translation

Metrical translation concentrates on the reproduction of the source text meter at the expense of the text as a whole. The translators use this strategy to translate a source text poem to an unrhymed poem in the target text, but the number of words is equivalent to those in the source text.

For example: *Fire and Ice* by Robert Frost

Sour Text: Some say the world will end in *fire*,

Some say in ice

From what I've tested of *desire*

I hold with those who favor fire

Target Text: บางคนว่าพิภพจบด้วยไฟ

บ้างว่าน้ำแข็ง

จากที่ฉันเคยรู้รสความใคร่

ฉันเห็นพ้องกับพวกที่ชอบไฟ

(อุมะวิชณี, 2520, หน้า 49, or Umawichanee, 1997, p. 49)

In metrical translation, the translator maintains the meter and the number of words from the source text to the target text. In the above example, the number of words in the

source text is equivalent to that in the target text.

4. Rhymed translation

Translators of rhymed translation are inhibited by meter and rhyme. Therefore, the meaning and communication may be limited. Rhyme is usually employed at the end of lines, though internal rhymes are also found.

In the *Fire and Ice* example above, the translator has completely transferred the rhyme and the meter of the source text into the target text in a rhymed translation. At the end of the lines, the rhymed words are *fire* and *desire* in the source text. The word *ไฟ* (fi) rhymes with *ไคร้* (krai) in the Thai text.

The similarity between metrical translation and rhymed translation is in the number of words and hence the number of words in the target text is the same as the original. In other cases, translators have to try to maintain the meter of internal and external rhymes into the target text, as well

5. Poetry in prose

Lefevere (1992) explains that poetry in prose distorts the sense, communicated values and syntax of the source text. In the translation following, the translators convey the meaning from the source text and reproduce it into prose because they want to maintain the meaning.

For example: *Khun Chang Khun Pan* --Thai literature

Source text:	พระจันทร์ทรงกลดดูหมดเมฆ	แล้วมาลอยวิเวกส่องสว่างกลางเวหา
	พระจันทร์แจ่มแจ้งกระจ่างตา	มาต้องหน้าลาวทองละออจนวล

Target Text: There were no clouds and the haloed moon appeared alone and apart in the midst of the sky. Its stillness lays upon the face of creamy-skinned Lao Thong.

(อ้างใน จันทะเขตต์, 2528, หน้า 259, or cited in Chantakhet, 1985, p. 259)

This is an example of a poem translated in prose because the translator's propose is to maintain the core meaning of the source text.

6. Blank verse translation

Blank verse translation is an unrhymed translation. Each line is an iambic pentameter (a ten-syllable line with five stresses) (Barnhart, 1956 p.601). This strategy can give accuracy and degree of literalness. Moreover, choice of words in the target text may be more equivalent to the source text.

Example: *Twelfth Night* by Shakespeare

Source Text: If the duke continue these favours towards you,
Cesario, you are like to be much advanced:

Target Text: หากท่านดยุคยังคงโปรดปรานคุณอยู่เช่นนั้นละ เซซาริโอ
คุณคงได้ดีกว่านี้อีกมาก

(แหวหงส์, 2538, หน้า 19, or Waewhong, 1995, p. 19)

In this example, the translators try to maintain the rhyme and keep meter in the target text. The translator produces the translated text in blank verse.

7. Interpretation

In interpretation translation, the substance of the source text is retained, but the form is changed. This means that the translators produce different versions of the source text based on their different interpretations of the poem.

For example: *Twelfth Night* by Shakespeare is translated by Waewhong in example 1 and Unibhan in example 2.

Source text: If music be the food of love, play on
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.

Example 1:

Target Text: แม่นดนตรีเป็นนักษาแต่รัก จงบรรเลง
 ป้อนเสียงเพลงกล่อมข้าจนอิ่ม
 ให้รักหิวโหยได้ลิ้มจนเอี่ยมและเหือดหาย

(แหวหงส์, 2538, หน้า 1)

Example 2:

Target Text: แม่นดนตรีเป็นอาหารแห่งความรักอย่าพักจลงเล่นอีก
 ใ้หนักหนาความกรรหายอิมเปื่อเหลือระอา
 คงสร้างชาละลายววยไปเอง

(ยูนิพันธ์, 2509, หน้า 1)

The two translators have used interpretation strategies because they have translated the poem into the target text depending on their interpretation. The words *play on* and *surfeiting* are translated as *จงบรรเลง* (*to make music*) and *จนอิม* (*to be replete with food*) respectively by Waewhong (แหวหงส์, 2538, หน้า 1). On the other hand, Unibhan (ยูนิพันธ์, 2509, หน้า 1) translates it as *อย่าพักจลงเล่นอีก* (*Do not stop making music*) and *กรรหายอิม* (*satisfy the desire for food*) respectively.

In conclusion, Lefevere (1992) proposes seven strategies for poetry translation as follows: phonemic translation, literal translation, metrical translation, rhymed translation, poetry in prose, blank verse and interpretation. These strategies can be used as guidelines for translators to translate poetry.

Poetry translation is difficult work, so the translators take into account the equivalence of sense of words translated into the target text. The translators concentrate on the semantic and lexical areas. With regard to equivalence at word level, Baker (1992, p. 26-42) proposed eight strategies for non-equivalence as follows:

1. Translation by a more general word (superordinate)

The translators find a more general word to cover the core meaning.

Source Text: งามมีรูปร่างคล้ายจานคว่ำ

Target Text: A *hat* looks like an upturned plate

(Saelor, 2006, p.86)

The word งาม (*ngop*) is traditional Thai headwear which is made of woven strips of bamboo. A general term *hat* is used because the Thai งาม (*ngop*) has no equivalent in English.

2. Translation by a more neutral/less expressive word

This strategy is used when there is no equivalent to express a word in the target text. Therefore, a near-equivalent word is selected in the target text.

Source Text: การออกแบบตกแต่ง 'โรงละครอักษรฯ' รัชสรรค์บรรยากาศภายในอย่างวิไลศมาหรา

Target Text: The interior decors inside the Aksara Theater create the feeling of *grandeur* atmosphere.

(Saelor, 2008)

There is no equivalent word วิไลศมาหรา, which means *very very lavish* in the target text; therefore, the word *grandeur*, a near equivalent word, is used.

3. Translation by cultural substitution

This involves replacing a culture-specific item or an expression with a target-language item. The translator needs to find a familiar word or meaning to convey it to the reader.

Source Text: ขนมหครก

(*Khanom khrok*, Thai dessert)

Target Text: Thai coconut *pudding*

(Saelor, 2008)

This example shows that the translator has used the word *pudding* to refer to *khanom khrok*, which is similar to pudding in English. Actually, *khanom khrok* is made of rice flour, sugar and coconut milk, but pudding is used instead because it is known by most Westerners.

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

If translators cannot translate a difficult word or the translated word may change the meaning of the original word, they may use a loan word or a loan word plus explanation to translate the word into the target language.

Source Text: Tropic Zone is functional area with large meeting rooms, a swimming pool, a *fitness* center

Target Text: ทropicโซนประกอบด้วยห้องประชุมขนาดใหญ่ สระว่ายน้ำและฟิตเนส

(Saelor, 2008)

According to the above example, the word *fitness* is loaned into the translation because it is easier than translating it.

5. Translation by paraphrase using a related word

This strategy is used when the concept in the source item is lexicalized in the target language but in a different form (Baker, 1992, p.37). In other words, the translators choose words which are of different structures or different words in the source text but have the same meaning to convey the text into the target language.

Source Text: ความงดงามของวัดอรุณราชวรารามอยู่ที่องค์พระปราง

Target Text: The Pagoda of Wat Aroon is definitely *the most striking feature*.

(Saelor, 2008)

In the above example, the translator has used the words *the most striking feature* to describe the pagoda.

6. Translation by paraphrase using unrelated words

This strategy is used when the concept expressed by the source language is not lexicalized in the target language. This means that the translator uses unrelated and modified words to interpret the word in the target language.

Source Text: วัยรุ่นญี่ปุ่นมีถนนฮาราจูกุเป็นแหล่งนัดรวมพล

Target Text: Japanese youth has Harajuku Street as their main *hang-out*.

(Saelor, 2008)

According to the above example, the foreign audience may not understand the Thai word *นัดรวมพล* (*a meeting appointment*). Therefore, the translator uses the word *to hang-out* (*a frequently visited place*) to give the meaning in the target text.

7. Translation by omission

This strategy is used when the deletion of the word does not affect the meaning of the translated text. Therefore, the translators omit it in the translation.

Source Text: ดอกไม้ไทยหลากหลายพันธุ์ อาทิ ต้นสารภี บุนนาค จันทร์กะพ้อ

Target Text: Numerous *indigenous plants*

(Saelor, 2006, p.71)

In the above example, the translator has omitted many Thai plant names in the target text but the meaning is still the same because the omitted text does not affect the meaning.

8. Translation by illustration

The translators use illustration to help the audience understand the translated text clearly.

In short, Baker (1992) proposed eight strategies as a guideline for translators to solve the problem of non-equivalence at word level.

Standard of Textuality

In this study, the seven standards of textuality within de Beaugrande and Dressler's (1981) theoretical framework is used to analyze the data. The text-centered notions of cohesion and coherence are presented. Both of them involve relationship within the text. Then, the user-centered notions of intentionality, acceptability, informativity, situationality, and intertextuality are presented. They involve the production of text and reception of the translated text.

Cohesion

The first of the seven textuality standards identified by de Beaugrande and Dressler (1981) is cohesion. Cohesion concerns the components of the surface linkage in text. It can be said that cohesion is the combination of lexical, grammatical, and other relations which link parts of a text. If a text is not linked together, it has an affect on the audience who will not be able to understand the message.

1. The following recurrences in six categorizes are discussed:

1.1 Recurrence is the straightforward repetition of elements or patterns. This means that the word is repeated and recurs in the same forms. Moreover, the repeated word in the text is the most important word in the message.

Gold, a precious metal, is prized for two important characteristics.
First of all, *gold* has a lustrous beauty that is resistant to corrosion.

(Oshima & Hogue, 2006, p.22)

1.2 Partial recurrence is the use of the same basic word component but is shifted to a different word class (e.g. from noun to verb). The author uses a partial recurrence to provide continuity in the following text.

First of all, gold has a lustrous *beauty* that is resistant to corrosion. Therefore, it is suitable for jewelry, coins, and ornament purposes. Gold never needs to be polished and will remain *beautiful* forever.

(Oshima & Hogue, 2006, p.3)

1.3 Parallelism concerns the repeat of words in order to present a new component.

parallelism of words:

Thousands of *restaurants, hotels, airlines, and shops* in 160 countries proudly display the American Express.

parallelism of phrases:

Singing a song or *writing a poem* is joyous.

parallelism of clauses:

You can *purchase the finest clothes, enjoy the best cuisine, and travel in style.*

(จันทะเขตต์, 2528, หน้า, 225, or Chantakhet, 1985, p.225)

1.4 Paraphrase is repeating a content but conveying it with different expressions.

The original sentence:

“Until recently, criminologists could not afford to analyze DNA evidence for all homicide cases.”

The paraphrased sentence:

“Crime labs now can use DNA for all murder cases.”

(Hagin, 2008)

1.5 Pro-forms concern replacing a word by using a pronoun.

Liza went home because *she* was tired.

1.6 Ellipsis concerns omitting a repeated element in the content.

He likes the blue hat; I like the white (*hat*).

2. The following junctive expressions are categorized into four types. They can be used as a signal of a relationship among events and situations.

2.1 Conjunction is a signal used to link elements having the same status or combine events and situations in a text, such as *and, also, besides, in addition,*

furthermore.

Pim likes to read cartoons *and* watch television.

2.2 Disjunction is a signal used to link elements having an alternative status, such as *either/or, whether or not.*

You can speak *either* English *or* German.
The audience can understand both languages.

2.3 Contrajunction is a signal used to link elements having the same but discrepant status, such as cause and unanticipated effect. The common signals are *however, yet, nevertheless.*

Most women want to be on a diet every year; *nevertheless,*
very few succeed in losing weight.

2.4 Subordination is a signal used for explicitly linking dependent contents, such as *because, since, as, while, therefore.*

Liza went home *because* she was tired.

In short, cohesion concerns the relation of lexical, grammatical, and other relations which link other parts of a text. Cohesion concerns only the surface text.

Coherence

According to de Beaugrande and Dressler (1981), coherence relations concern the ways in which one situation or event affects the conditions of some others. In textual communication, a meaning in a text should be linked to other meanings in the text with a continuity of sense.

In other words, coherence refers to internal linkage of the internal text. It not only links the surface text but also goes beyond the text. Within the process, text interaction is found. One text depends totally or partially on the previous text. Then, the text will relate to the audience's background knowledge so that the audience can interpret the text

according to his/her background. According to Enkvist (1991, p.14), coherence is the quality that makes a text conform to a consistent world picture and is summarizable and interpretable.

For example:

The net bulged with the lightning shot. The referee blew his whistle and signaled. Smith had been offside. The two captains both muttered something. The goalkeeper sighed for relief

(Enkvist, 1990, p.12)

According to the above example, the text is a plausible text which a soccer-wise reader can build into a consistent world picture – a scenario or text world and the whole text are coherent. The reader can assume that the above text is a report on a situation in a soccer game.

In short, cohesion and coherence are similar and different. Coherence concerns the semantic/meaning of the text and the relation which one situation or event affects the conditions of some others. In other words, coherence makes a text hold together.

Intentionality

Intentionality concerns the text producer's attitude. The producer uses intentionality to present a message, attitude, and objective to the audience. Moreover, intentionality not only to ensure cohesion or coherence but also relates to plans and goals of the producer. Neubert (1992) states that intentionality sensitizes us to the correlation between intentions (author's and translator's) and text. The text producer expects that the audience will accept the proposed message and understand the producer's attitude.

Acceptability

The fourth standard of textuality is acceptability. It is defined as the text

receivers' attitude. The audience evaluates whether the text, the message, attitude or objective produced by the producers is acceptable or not.

In translation, the translator should clearly and accurately convey the source language message, attitude, objective and intention to the target language. de Beaugrande and Dressler (1981) stated that we could view the maintenance of cohesion and coherence by the text receivers as a goal of its own. This means that acceptability is the attitude of the audience to the other six standards: cohesion, coherence, intentionality, informativity, situationality, and intertextuality.

Informativity

Informativity concerns the extent to which a text event is uncertain, new, surprising or unexpected for the receivers (de Beaugrande & Dressler, 1981: 8).

Informativity is divided into three levels as follows:

First-order informativity

The function words (articles, prepositions and conjunctions) are not considered. At this level, the receiver considers information in economy of text. It can mostly be found on road signs, warning signs, and newspaper headlines. (de Beaugrande & Dressler, 1981: 143).

For example:



The above is a road warning sign for drivers. Therefore, the target receiver, a driver, can understand the message clearly without a function word.

Second-order informativity

Second-order informativity is an upgrading from the first-order informativity so that the text receiver will understand the text better. This level is considered the normal standard for textual communication and consists of probable options as follows: (de Beaugrande & Dressler, 1981: 143).

For example:

A dog is a....

With regard to the above phrase, the target audience can complete the sentence by using an alternative word, such as a dog is *a friend* or *a kind of mammal*.

Third-order informativity

The information relates to a demanding occurrence which is caused by discontinuity and discrepancies. It means the author presents the informativity which contradicts the real words. Therefore, an explanation is necessary for the receiver.

For example:

Sea is not water. It is actually a solution of gases and salts.

(de Beaugrande and Dressler, 1981, p.145)

In the above sentence, the meaning contradicts the real world because *sea is water*. Third-order informativity, therefore facilitates control of the audience's attention.

In short, informativity is divided into three levels: first order, second order, and third order informativity. The first one does not consider function words, such as articles, and prepositions, etc. The second relates to the content of text, and the third is an attention occurrence.

Situationality

This standard of textuality refers to a text related to a current situation. It is related

to the context and the situation the reader is in. Moreover, the producer produces a text to present knowledge with a maximum of economy.

For example:

Super Strength Adhesive

Extremely Flammable

Irritates Eye on Contact

Contains methyl ethyl

Keep out of reach of children

(หิรัญสวัสดิ์พร, 2542 หน้า 108, or Hirunsatitporn, 1999, p. 108)

In the above example, the text warns adults about dangers to children. The text would be found on the side of a chemical spray.

Intertextuality

Intertextuality concerns a text related to another text. It refers to a given text depending upon the participant's knowledge of the other text. de Beaugrande and Dressler (1981, p.182) explain that the knowledge can be applied by a process describable in terms of mediation. The mediation will be created by the receptor during the reading process. Depending on the received text, receivers will use less mediation when texts in another text are well known, for instance, famous speeches, whereas extensive mediation will be used when the target receivers do not have enough background knowledge or experience of intertextuality.

In short, de Beaugrande and Dressler define seven standards of textuality. Cohesion relates to the surface structure between words, clauses, and sentences. Coherence relates to a text that deals with relationships within a text. Intentionality relates to the author's purpose and intention of the text. Acceptability relates to the

receiver/reader who understands the received text. Informativity relates to the information content. Situationality relates to the situation in which that text is used. Intertextuality concerns links to previous texts.

Related Research

This study aimed to analyze the translation strategies and translation quality in translating 18 song lyrics from English to Thai. Therefore, previous studies dealing with both translation strategies and translation quality (referring to genres such as novels, short story, magazines, etc.) have been consulted.

Jarumetheechon (2003) analyzed the frequency of translation strategies in translating the short story *Dust Underfoot* based on Baker's (1992) eight translation strategies of non-equivalence at the word level. The findings found that the translation strategy of omission was the most frequently used (28.70%), followed by translation by cultural substitution (23%), by using loan words plus explanation (16.10%), and by addition (13.80%). The translation strategy by using more general words was found the least frequently (3.50%).

Aumnuch (2004) analyzed translation strategies used in *Kinnaree* magazine by using Baker's (1992) eight translation strategies of non-equivalence at the word level. She found that the most frequent translation strategy used was translation by paraphrase using related words (36.11%). Other strategies used were translation by more general words (16.66%), translation by cultural substitution (13.89%), translation by less expressive words (12.50%), translation by using loan words plus explanation (11.11%), and translation by paraphrase using unrelated words (6.95%). The last two strategies were translation by omission and translation by illustration (the same result 1.39%).

Saewong (2004) analyzed translation strategies used in translating the short story *The Song of the Leaves* written by Vanich Jarurikij-anant and translated into English by Chamnongsri L. Rutnin. The study found that translation by using a loan word or loan word plus explanation was most frequently used, followed by translation by a more/less expressive word, using a more general word, paraphrase using unrelated words, using a more general word plus explanation, description, paraphrase using related word, omission, giving an example and using a more specific word respectively.

Sookprasert (2004) analyzed the translation strategies in the short story *The Barter* in Thai written by Jarurikij-anant. The results revealed that the most frequent translation strategy used was translation by using more specific words (24.28%), followed by translation by using more general words (21.43%), by using loan words or a loan words plus explanation (14.29%), by paraphrase using unrelated words (10%), by the addition of information (8.57%), by the addition of grammatical elements (7.14%), by paraphrase using related words (5.71%), by omission (4.29%) and by more general/less expressive words (2.86%). Translating by illustration was not found in the study. There were three other translation strategies used which did not exist in Baker's (1992): a more specific word, the addition of information and the addition of grammatical elements.

Khongbumpen (2007) analyzed the translation strategies used in translating an article entitled "Vimanmek Mansion Museum" in *Focus Bangkok* magazine published by the Bangkok Metropolitan Administration (BMA). Within Baker's (1992) eight translation strategies of non-equivalence at the word level, the study found that the most frequent translation strategy employed was translation by omission (43.81%), followed by translation by using more general words (17.14%), translation by using loan words (12.38%), translation by using cultural substitution (8.57%), translation by more neutral/less expressive words (7.62%), translation by paraphrase using unrelated words

(5.72%), and translation by paraphrase using related words (4.76%). However, translation by illustration was not found in the study.

In brief, in translating short stories, the findings of Jarumetheechon (2003), Saewong (2004) and Sookprasert (2004), revealed that the translation strategy of omission, using a loan word or loan word plus explanation and translation by using more specific words were most frequently used. The findings of Aumnuch (2004) and Khongbumpen (2007) in translating magazine articles revealed that translation by paraphrase using related words and translation by omission were the most frequent translation strategies used. Therefore, the translation strategies used depended on the genre and on each individual translator.

Second, the seven standards of textuality proposed by de Beaugrande and Dressler (1981) were applied in the following studies. Chuangsuvanich (2002) applied de Beaugrande and Dressler's (1981) theoretical framework to analyze translation quality by comparing the two Thai versions of *Jonathan Livingston Seagull*. The first Thai version was translated by M.R. Kukrit Pramoj and the second version by Chanwit Kasetsiri. The findings revealed that the biggest problem of the two translated versions concerned the violation of intentionality of the source text. Other problems relating to situationality, informativity, intertextuality, cohesion and coherence were also found. M.R. Kukrit Pramoj's version violated the textuality 16 times, while Kasetsiri's 37 times. Therefore, the version by M.R.Kukrit Pramoj was considered more acceptable than the version by Chanwit Kasetsiri.

In another project, Kanthatrakul (2003) studied translation strategies and quality in two speeches made by two Prime Ministers, Dr.Thaksin Shinawatra and General Prem Tinsulanonda. According to Baker's (1992) strategies, the researcher found 10

translation strategies employed in the speeches. They were addition and omission, adjustments of syntax, terms of address, word choices and others. Regarding translation quality, de Beaugrande and Dressler's (1981) theoretical framework was applied to the study. The results of the study revealed that informativity was the most frequent problem (47.5%). The second most frequent problem was situationality (32.5%).

Sriduandao (2003) analyzed two Thai translations of *The Lonely Lady* written by Harold Robbins. In the study, Sriduandao Chapter 2: Small town, Chapter 3: Big town and Chapter: 19 Big town translated by Unahatoop and Nida. Using de Beaugrande and Dressler's (1981) textuality, the study found 11 discrepancies in Unahatoop's version and 18 discrepancies in Nida's version. The most frequently found violation of textual standard was that of intentionality. The results of the study revealed that Unahatoop's version was more acceptable than Nida's version.

Sriwalai (2007) studied translation quality and strategies of the two translated versions of the classic children's story entitled *Little Lord Fauntleroy* from English into Thai. The study used the two theoretical frameworks: de Beaugrande and Dressler (1981) and Klingberg (1986). The results of the study revealed that Kaewkamtip and Nuangnoi, the translators, mistranslated and violated the standard of intentionality mostly. Moreover, the researcher found that the cultural concept adaptation strategy was the most frequent strategy used. Kaewkamtip's version was more acceptable in its translation quality.

Thaicharoen (2007) studied the translation quality of *Harry Potter: The Philosopher's Stone* translated by Sumalee (2000). Within de Beaugrande and Dressler(1981)'s framework, the study found that intentionality was the most frequent problem (92%). The second most frequent was informativity (8%). The study concluded that translation quality was high because the violations did not have an impact on the meaning of the book.

In short, within de Beaugrande and Dressler (1981)'s framework, the studies of Chuangsuvanich (2002), Sriduandao (2003), Thaicharoen. (2007) and Sriwalai (2007) revealed that the most frequently violated standard of textuality was that of the intentionality in the novels. The study of Kanthatrakul (2003) revealed that the most frequent violation of standard of textuality was informativity in the speeches.

Conclusion

In this chapter, the discussions consisted of six parts. Popular culture and popular love songs for the background of popular songs were provided. Then, the seven strategies for poetry translation proposed by Lefevere (1992) and eight strategies for non-equivalence at word level proposed by Baker (1992) were reviewed. Then, de Beaugrande and Dressler's (1981) theoretical framework of the seven standards textuality was presented. Finally, the researches relating to de Beaugrande and Dressler's (1981) theoretical framework were reviewed.

CHAPTER III

METHODOLOGY

In this chapter, the research methodology including data collection and research procedures are presented.

Data

The data for this study consisted of three versions of the English song lyrics. The first was the songbook entitled *Learn English through Songs Volume I, II, III* translated by Varin Rungchatupat. The second was *Musik Impression: Best hit, Music Impression: Top hit* and *Musik Impression: This old guitar* translated by Neungdeaw. The third, *English in Songs* and *English in Popular Songs II* was translated by Jitsommanas Siwadit and others. The following 18 English song lyrics were selected for the study and they were translated into Thai by the aforementioned three translators.

Song Title	Singer
1. Yesterday	The Beatles
2. The Sound of Silence	Simon and Garfunkel
3. Careless Whisper	Wham
4. Say You, Say Me	Lionel Richie
5. Bridge Over Troubled Water	Simon and Garfunkel
6. We Are the World	USA for America
7. You Needed Me	Anne Murray
8. Hello	Lionel Richie
9. I Just Called to Say I Love You	Stevie Wonder
10. Blowing in the Wind	Peter, Paul & Mary
11. Let It Be	The Beatles
12. Greatest Love of All	Whitney Houston

13. Raining in My Heart	Leo Sayer
14. You've Got a Friend	James Taylor
15. You Light up My Life	Debby Boone
16. Speak Softly, Love	Andy Williams
17. The Way We Were	Barbara Streisand
18. For the Good Times	Perry Como

Research Procedure

To achieve the purposes of the study, the research procedure was as follows:

1. The 18 song lyrics translated into Thai by the three translators were divided line by line in order to analyze discrepancies in translation strategy and the translation quality among the three translators.

For example:

Song Title:	<i>Yesterday</i> by the Beatles
Source Text:	Now I <i>long for</i> yesterday
Target Text:	
Varin:	บัดนี้ฉันปรารถนาถึงวันวาน (I <i>want</i> yesterday)
Neungdeaw:	ฉันถึงได้ห่างไกลจากวันวาน (I am <i>far away from</i> yesterday)
Jitsommanas:	บัดนี้ฉันก็คร่ำครวญหาเมื่อวานนี้ (I <i>yearn for</i> yesterday)

2. Within Lefevere's theoretical framework (1992), the translation strategies employed by the three translators were analyzed.

3. The translation strategies employed by the three translators were calculated in a percentage in order to compare the frequency of the strategies employed in translating the song lyrics by the three translators as shown in the formula:

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

4. In studying the translation quality, the discrepancies were analyzed by using the textual standards proposed by de Beaugrande and Dressler (1981). Then, the discrepancies that violated the textual standards made by each translator were calculated in a percentage according to the following formula:

$$\frac{\text{Frequency of violations of each type of standard of textuality} \times 100}{\text{Total number of violations of standards of textuality}}$$

5. The conclusions were drawn from the findings and recommendations were made for further studies.

In conclusion, this chapter discussed the data collection and the procedure of the study. The data were divided line by line and the frequency of each translation strategy used among the three translators in accordance with Lefevere's (1992) categories was analyzed. After that, the seven textual standards proposed by de Beaugrande and Dressler (1981) found in all the translated texts were analyzed in order to assess the translation quality.

CHAPTER IV

FINDINGS

In this chapter, the results of the analysis of the three Thai translations of the 18 song lyrics are presented. First, the analysis of translation strategies which is based on Lefevere's (1992) ideas is presented. After that, the discrepancies of translation strategies among the three translators are discussed. Second, the translation quality is analyzed within de Beaugrande and Dressler's (1981) theoretical framework. Then, the discrepancies that do not meet the seven textual standards are discussed.

Translation Strategies

Within the song *The Sound of Silence*, two discrepancies of translation strategy were found in translating *the neon God* and *a cancer grows*.

Discrepancy 1

Source Text: To *the neon God* they made

Target Text:

Varin: ต่อพระเจ้านีออนที่พวกเขาสร้างขึ้น

(To *the neon God* they made)

Neungdeaw: ต่อศาสดาเรืองแสงที่พวกเขาสร้างขึ้น

(To *the glowing religious founder* they made)

Jitsommanas: ณ เบื้องหน้าแสงสีจากไฟโฆษณาที่พวกเขาเฝ้านับถือดังพระเจ้า

(In front of *advertisement lights that they revere as gods*)

According to Baker (1992), Varin uses a loan word to convey the words *the neon God* as พระเจ้านีออน (*the neon God*), while Neungdeaw interprets it as ศาสดาเรืองแสง (*the glowing religious founder*). Jitsommanas interprets it as *neon God* and translates it in

connotative language แสงสีจากไฟโฆษณาที่พวกเขาเฝ้านับถือตั้งพระเจ้า (*advertisement lights that they revere as gods*) to describe the materialism and commercialism influencing people's lives.

Discrepancy 2

Source Text: Silence like *a cancer grows*

Target Text:

Varin: ความเจ็บเหมือนกับมะเร็งลุกลาม
(Silence is like *a cancer spreading*)

Neungdeaw: ความเจ็บเหมือนโรคภัยที่คุกคาม
(Silence is like *a threatening disease*)

Jitsommanas: ความเจ็บนั้นช่างน่ากลัวราวโรคมะเร็งร้าย มันจะลุกลามอย่างรวดเร็ว
(Silence is frightening like *cancer which rapidly spreads*)

The discrepant phrase *a cancer grows* is translated literally by Varin and Jitsommanas as มะเร็งลุกลาม (*a cancer spreading*) and โรคมะเร็งร้าย มันจะลุกลามอย่างรวดเร็ว (*cancer which rapidly spreads*). However, Neungdeaw interprets it as โรคภัยที่คุกคาม (*a threatening disease*). According to Baker's (1992, p.26) theoretical framework, Neungdeaw uses a more general word *disease* to relay the word *cancer*.

In short, in *The Sound of Silence*, there are two discrepancies *the neon God* and *a cancer grows*. The first discrepancy *the neon God* is translated literally by Varin as *the neon God*, while Neungdeaw and Jitsommanas interpret it as *the glowing religious founder* and *advertisement lights that they revere as gods* respectively. The other discrepancy is *a cancer grows*, which is translated literally by Varin and Jitsomanas as *a cancer spreading* and *cancer which rapidly spreads* respectively, while Neungdeaw interprets it as *threatening disease*. In terms of translation strategies as proposed by Baker (1992), Varin and Neungdeaw use the strategy of loan word in *the neon God* and

a general word for *cancer* respectively.

In the second song *Say You, Say Me*, two discrepancies in translation were identified, as follows:

Discrepancy 3

Source Text: what they played was a *masquerade*

Target Text:

Varin: สิ่งที่เขาเล่นก็คือเกมหลอกกัน
(they play a *cheating game*)

Neungdeaw: สิ่งที่เขาเล่นคือเกมหน้ากาก
(they play a *mask game*)

Jitsommanas: สิ่งที่เขาเล่นกันนั้นคือการหลอกหลวง
(they play a *cheating game*)

In the above example, the word *masquerade* is translated literally by Neungdeaw as เกมหน้ากาก (*a mask game*). In contrast, Varin and Jitsommanas interpret the word *masquerade* and put it in connotative language เกมหลอกกัน and เล่นหลอกหลวง (*a cheating game*) respectively. The word *masquerade* is defined both connotatively and denotatively as follows: *masquerade* as connotative language is *a way of behaving or speaking that hides your true thoughts or feeling*; however, *masquerade* as denotative language is *a formal dance where people wear masks and unusual clothes* (Longman Dictionary, 2001, p.879). The dance was very popular in the 17th century in England. The song relates to a conflict between lovers. Therefore, the word *masquerade* can be translated denotatively and connotatively depending on the translator's intentionality.

Discrepancy 4

Source Text: the whole world has got you *dancing*

Target Text:

Varin: โลกทั้งโลกทำให้เธอเริงร่า *ร่าเริงร่า*

(The whole world makes you *dance*)

Neungdeaw: โลกใบใหญ่ทำให้เธอต้อง *ดิ้นรน*

(The big world makes you *struggle*)

Jitsommanas: ยามที่ทั้งโลกเริ่มเริง *ระบำ*

(When the whole world begins to *dance*)

In the above example, the word *dance* is translated literally by Varin and Jitsommanas as *ร่าเริงร่า* and *ระบำ* (*dance*). In contrast, Neungdeaw interprets this word as *ดิ้นรน* (*struggle*).

In short, in translating *Say You, Say Me*, the three translators use both literal translation and interpretation. There are two discrepancies in translating the word *masquerade*. It is interpreted by Varin and Jitsommanas as *a cheating game*, while Neungdeaw translates it literally as *a mask game*. Then, the word *dancing* is interpreted by Neungdeaw as *struggle*, while Varin and Jitsommanas translate it literally as *dance*.

In the song *Bridge over Troubled Water*, discrepancies among the translations were noted with regard to translating *feeling small, when times get rough, troubled water* and *sailing right behind*.

Discrepancy 5

Source Text: When you're weary, *feeling small*

Target Text:

- Varin: ยามใดที่เธอเหนื่อยหน่าย *หมดความหมาย*
(When you're weary and *meaningless*)
- Neungdeaw: ยามใดที่เธอเหนื่อยอ่อน...รู้สึกหดหู่
(When you're weary and *depressed*)
- Jitsommanas: เมื่อเธอล้าและรู้สึกต่ำต้อย
(When you're weary and *feeling unimportant*)

In the above example, the three translators use the interpretative strategy to translate the phrase *feeling small*. Varin interprets it as *หมดความหมาย (meaningless)*. Neungdeaw translates it as *หดหู่ (depressed)*. Jitsommanas translates it as *ต่ำต้อย (feeling unimportant)*.

Discrepancy 6

- Source Text: I'm on your side *when times get rough*
- Target Text:
- Varin: ฉันขออยู่ข้างเธอเสมอในช่วงเวลาที่ไม่ราบรื่น
(I'm on your side *when you get times that are not smooth*)
- Neungdeaw: ฉันจะอยู่เคียงข้างเมื่อกาลเวลาเลวร้าย
(I'm on your side *when you get bad times*)
- Jitsommanas: ฉันจะอยู่เคียงข้างเธอเสมอเมื่อยามเดือดร้อน
(I'm on your side *when you are in trouble*)

In the above sentence, the phrase *when times get rough* is translated literally by Varin as *ช่วงเวลาที่ไม่ราบรื่น (when you get times that are not smooth)*. Neungdeaw and Jitsommanas interpret it as *กาลเวลาเลวร้าย (when you get bad times)* and *เมื่อยามเดือดร้อน (when you are in trouble)* respectively.

Discrepancy 7

Source Text: Like a bridge over *troubled water*

Target Text:

Varin: เหมือนหนึ่งสะพานข้ามสายน้ำแปรปรวน

(It is like a bridge over *troubled water*)

Neungdeaw: เป็นดั่งสะพานให้เธอข้ามพ้นห้วงความเลวร้าย

(It is like a bridge for you to walk *across the hard time*)

Jitsommanas: เหมือนสะพานข้ามห้วงน้ำอันปั่นป่วน

(It is like a bridge over *troubled water*)

The song says that if someone has a problem, a friend can help him/her. The phrase *troubled water* is translated literally by Varin as *สายน้ำแปรปรวน (troubled water)*. Jitsommanas translates it as *ห้วงน้ำอันปั่นป่วน (troubled water)*. Neungdeaw interprets it as *พ้นห้วงความเลวร้าย (across the hard time)*. Therefore, all the translators can retain the source text meaning and relay it accordingly.

Discrepancy 8

Source Text: I'm *sailing right behind*

Target Text:

Varin: ฉันพร้อมจะก้าวตามหลังเธอไป

(I am ready to *walk behind you*)

Neungdeaw: ฉันจะย่างกรายอยู่เบื้องหลังเธอ

(I am *walking behind you*)

Jitsommanas: ฉันก็กำลังแล่นใบอยู่ข้างหลังเธอนี่เอง

(I'm *sailing right behind you*)

This song relates to the relationship of friends. A friend can help another friend solve a problem. In the above example, the phrase *sailing right behind* is translated

literally by Jitsommanas as แล่นใบอยู่ข้างหลังเธอนี้เอง (*sailing right behind you*). Varin interprets it as ก้าวตามหลังเธอไป (*to walk behind you*), and Neungdeaw interprets it as ว่าง ภายอยู่เบื้องหลังเธอ (*walking behind you*) respectively.

In brief, the discrepant translation strategies used among the three translators in translating *feeling small, when times get rough, troubled water* and *sailing right behind* are summarized as follows: Varin, Neungdeaw and Jitsommanas use the interpretation strategy to interpret the words *feeling small* as *meaningless, depressed* and *feeling unimportant* respectively. Next, the discrepant phrase *when times get rough* is translated literally by Varin as *when you get times that are not smooth*, while the phrase is interpreted by Neungdeaw and Jitsommanas as *when you get bad times* and *when you are in trouble* respectively. Moreover, the discrepant phrase *troubled water* is translated literally by Varin and Jitsommanas as *troubled water*, while Neungdeaw interprets it as *across the hard time*. Finally, the phrase *sailing right behind* is translated literally by Jitsommanas as *sailing right behind you*, while it is interpreted by Varin as *to walk behind you* and by Neungdeaw as *walking behind you*. Within *Bridge Over Troubled Water*, interpretation was used by Neungdeaw four times but literal translation was not found. Varin and Jisommans use interpretation two times and literal translation two times.

The song *We are the World* focuses on the alleviation of hunger in the Third World. Two discrepant translation strategies were found in translating *we are the children* and *bread*.

Discrepancy 9

Source Text: *We are the children*

Target Text:

- Varin: เราคือเด็กๆทั้งหลาย
(*We are the children*)
- Neungdeaw: เราคือผู้เยาว์
(*We are the youth*)
- Jitsommanas: เราเป็นบุตรของพระเจ้าด้วยกันทุกคน
(*We are sons of God*)

The above sentence *We are the children* is translated literally by Varin and Neungdeaw as เราคือเด็กๆทั้งหลาย (*We are the children*) and เราคือผู้เยาว์ (*We are the youth*) respectively. In contrast, Jitsommanas interprets it as เราเป็นบุตรของพระเจ้าด้วยกันทุกคน (*We are sons of God*).

Next is the discrepant strategy in translating the word *bread*.

Discrepancy 10

- Source Text: As God has shown us by turning stone to *bread*
- Target Text:
- Varin: ขณะที่พระเจ้าได้แสดงให้เห็นด้วยการเปลี่ยนก้อนหินให้เป็นขนมปัง
(*While God has shown us by turning the stone to bread*)
- Neungdeaw: อย่างที่พระเจ้าบอกเราโดยการเปลี่ยนก้อนหินเป็นอาหาร
(*As God has told us by turning the stone to food*)
- Jitsommanas: สมดังที่พระเจ้าได้เคยแสดงให้เห็นโดยการแปลงก้อนหินเป็นขนมปัง
(*As God has shown us by turning the stone to bread*)

The discrepancy in the above example is the word *bread*, which is translated literally by Varin and Jitsommanas as ขนมปัง (*bread*). Neungdeaw interprets the aforementioned word as อาหาร (*food*). According to Baker (1992), Neungdeaw uses a more general word to cover the core meaning because he translates ขนมปัง (*bread*) as อาหาร (*food*) in the target text.

In short, in *We are the World*, the discrepancies of translation strategies used by the three translators are as follows: Varin and Neungdeaw translate the sentence *We are the children* literally as *We are the children* and *We are the youth* respectively, while Jisommasnas interprets it as *We are sons of God*. The word *bread* is translated literally by Varin and Jisommanas as *bread*, while Neungdeaw translates it as *food*, which is a general word strategy proposed by Baker (1992) to relay it to the target text.

The next song *You Needed Me*, the discrepancy of translation strategy among the three translators is discussed. It was found in translating the phrase *the end*.

Discrepancy 11

Source Text: You gave me hope when I was at *the end*

Target Text:

Varin: คุณมอบความหวังให้ตอนที่ฉันถึงจุดจบ
(You gave hope to me when I met *the end*)

Neungdeaw: เธอหยิบยื่นให้แต่ความหวังเมื่อฉันไปสุดทาง
(You gave hope to me when I arrived at *the end of way*)

Jitsommanas: เธอให้ความหวังแก่ฉัน เมื่อฉันหมดหวัง
(You gave hope to me when I was *hopeless*)

In the above sentence, the phrase *the end* is translated literally by Varin and Neungdeaw as *จุดจบ* (*the end*) and *สุดทาง* (*the end of way*). In contrast, Jitsommanas interprets it as *หมดหวัง* (*hopeless*).

In the song *You Needed Me*, the literal translation strategy is used by Varin and Neungdeaw in translating the word *the end*. However, Jitsommanas interprets it as *hopeless* to relay it to the translated text.

In the song *Blowing in the Wind*, two discrepant translation strategies used among the three translators were found in translating the words *sleeps in the sand* and *before they're forever banned*.

Discrepancy 12

Source Text: How many seas must a white dove sail

Before she *sleeps in the sand*

Target Text:

Varin: ทะเลลึกที่กั้นก็แห่งละที่เจ้าพิราบขาวต้องร่อนผ่านไป

(How many seas must a white dove glide over)

ก่อนที่มันจะได้ไปหลับสบายบนพื้นทราย

(Before it *sleeps comfortably on the sand*)

Neungdeaw: ก็ทะเลที่นักพิราบขาวต้องบินข้าม

(How many seas must a white dove fly over)

ก่อนที่มันจะหลับไหลบนพื้นทราย

(Before it *sleeps on the sand*)

Jitsommanas: นกพิราบขาวจักต้องบินไปสักกี่ยามน้ำกว่าจะได้พักด้วยความสงบสุข

(A dove has to fly over how many bodies of water until he/she rests peacefully)

เมื่อใดเล่าโลกของเราจะมีสันติสุข

(When will our world be peaceful?)

In the above phrase *sleeps in the sand*, Varin and Neungdeaw translate it literally as หลับสบายบนพื้นทราย (*sleeps comfortably on the sand*) and หลับไหลบนพื้นทราย (*sleeps on the sand*) respectively. The song *Blowing in the Wind* relates to war. The author wishes to have the world at peace. Therefore, Jitsommanas interprets it as เมื่อใดเล่าโลกของเราจะมีสันติสุข (*When will our world be peaceful*).

The next discrepancy is found in translating the phrase *before they're forever banned*.

Discrepancy 13

Source Text: How many times must the cannon balls fly

Before they're forever banned

Target Text:

Varin: ก็ครั้งคราวกันที่กระสุนปืนใหญ่จะต้องพุ่งไปสักกี่นัด

(How many times must the cannon balls fly)

ก่อนที่มันจะถูกยุติลงตลอดไป

(Before they are banned forever)

Neungdeaw: ก็ลูกปืนใหญ่ที่ถูกยิง

(How many cannon balls must be fired)

ก่อนที่มันจะสั่งห้ามไปตลอด

(Before they are stopped forever)

Jitsommanas: ปืนใหญ่จักรระเบิดก็ก้ออีกก็ครั้งกว่าจะหยุดทำลายล้าง

(How many times must cannon balls explode before they stop
devastating something)

เมื่อใดเล่าจะไร้สงคราม มนุษย์จะหยุดทำลายกัน

*(When will we be without war? When will humans stop killing one
another)*

This song protests against war. The author wishes to see peace in the world. The above sentence *before they're forever banned* is translated literally by Varin as *ก่อนที่มันจะถูกยุติลงตลอดไป* (*before they are banned forever*). Neungdeaw translates it as *ก่อนที่มันจะสั่งห้ามไปตลอด* (*before they are stopped forever*). Jitsommanas interprets it as *เมื่อใดเล่าจะไร้สงคราม มนุษย์จะหยุดทำลายกัน* (*When will we be without war? When will humans stop killing one*

another).

In brief, in the song *Blowing in the Wind*, the discrepancies of translation strategies are literal translation and interpretation. The phrase *sleeps in the sand* is translated literally by Varin and Neungdeaw as *sleeps comfortably on the sand* and *sleeps on the sand* respectively, while Jitsommanas interprets it as *When will our world be peaceful?* Then, the phrase *before they're forever banned* is translated literally by Varin and Neungdeaw as *before they are banned forever* and *before they are stopped forever*, while Jitsommanas interprets it as *When will we be without war? When will humans stop killing one another*.

Within the song *Greatest Love of All*, a discrepant strategy was noted in translating the word *a hero*.

Discrepancy 14

Source Text: Everybody's searching for *a hero*

Target Text:

Varin: ทุกคนต่างก็กำลังค้นหาวีรบุรุษสักคน
(Everybody is searching for *a hero*)

Neungdeaw: ทุกคนต่างเฝหาวีรบุรุษ
(Everybody is searching for *a hero*)

Jitsommanas: คนเราทุกคนล้วนแสวงหาแม่แบบที่จะดำเนินรอยตาม
(Everybody is searching for *a role model for people to follow*)

In the above sentence, the word *hero* is translated literally by Varin and Neungdeaw as *วีรบุรุษ (hero)*. Jitsommanas interprets it as *แม่แบบที่จะดำเนินรอยตาม (a role model for people to follow)*.

In brief, literal translation is used by Varin and Neungdeaw. Both of them

translate the word *hero* literally as *hero*. On the other hand, the interpretation strategy is used by Jitsommanas because she interprets it as *a role model for people to follow*.

In the next song, *You've Got a Friend*, one discrepancy was found in translating the dependent clause *when you're down and troubled*.

Discrepancy 15

Source Text: *When you're down and troubled*

Target Text:

Varin: *เมื่อเวลาเธอท้อแท้และทุกข์ร้อน*
(*When you are down and troubled*)

Neungdeaw: *ยามผิดหวังท้อแท้และถูกรุกรมด้วยปัญหา*
(*When you are down and plagued with problems*)

Jitsommanas: *เมื่อยามเธอเศร้าสร้อยและเป็นทุกข์*
(*When you are sad and troubled*)

This song relates to a relationship and love between friends saying that a friend is not abandoned when he/she has a hard time. The above phrase *when you're down and troubled* is translated literally by Varin and Jitsommanas as *เมื่อเวลาเธอท้อแท้และทุกข์ร้อน* (*when you are down and troubled*) and *เมื่อยามเธอเศร้าสร้อยและเป็นทุกข์* (*when you are sad and troubled*) respectively. On the other hand, Neungdeaw interprets it as *ยามผิดหวังท้อแท้และถูกรุกรมด้วยปัญหา* (*When you are down and plagued with problems*).

In short, within *You've Got a Friend*, the discrepancy of translation strategy used among the three translators is summarized as follows: Varin and Jitsommanas translate the phrase *when you're down and troubled* literally as *when you are down and troubled* and *when you are sad and troubled*, while Neungdeaw interprets it as *when you are down and plagued with problems*.

In the next song, *You Light up My Life*, two discrepancies were found in translating the phrase *carry on* and in the sentence *I'm turning for home*.

Discrepancy 16

Source Text: You give me hope to *carry on*

Target Text:

Varin: คุณมอบความหวังให้ฉันอยู่ต่อไป

(You give me hope to *live on*)

Neungdeaw: เธอมอบความหวังเป็นพลังต่อสู้

(You give me *hope as power to struggle*)

Jitsommanas: เธอให้ความหวังแก่ฉันที่จะดำเนินชีวิตต่อไป

(You give hope to me so that *I can carry on with my life*)

This song describes someone who meets a special person and makes his or her life worthwhile. The above phrase *carry on* is translated literally by Varin as อยู่ต่อไป (*live on*). However, Neungdeaw and Jitsommanas interpret it as พลังต่อสู้ (*hope as power to struggle*) and ดำเนินชีวิตต่อไป (*I can carry on with my life*).

Discrepancy 17

Source Text: Could it be finally *I'm turning for home*

Target Text:

Varin: สามารถเป็นไปได้ไหมว่าในที่สุด...ฉันกำลังหันกลับมาที่บ้าน

(Could it be finally *I'm returning home*)

Neungdeaw: ก็ต้องมีการสิ้นสุดฉันกำลังจะกลับบ้าน

(There must be an end. *I'm returning home*)

Jitsommanas: เป็นไปได้ไหมที่ในที่สุดฉันก็ได้ที่พักพิงหัวใจ

(Is it possible? Finally *I have a place where I can rest my mind*)

The sentence *I'm turning for home* is translated literally by Varin as ฉันกำลังหันกลับมาสู่บ้าน (*I'm returning home*). Neungdeaw translates it as ฉันกำลังจะกลับบ้าน (*I'm returning home*). Jitsommanas interprets it as ฉันก็ได้ที่พักพิงหัวใจ (*I have a place where I can rest my mind*). This song describes someone who has lived alone for a long time. Then, he or she meets a special person who makes his/her life worthwhile.

In brief, in *You Light up My Life*, two discrepancies of translation strategies used among the three translators are literal translation and interpretation. The phrase *carry on* is translated literally by Varin as *live on*, while Neungdeaw and Jisommanas interpret it as *hope as power to struggle* and *I can carry on with my life*. The sentence *I'm turning for home* is translated literally by Varin and Neungdeaw as *I'm returning home*, while it is interpreted by Jisommanas as *I have a place where I can rest my mind*.

Within the next song, *For the Good Times*, a discrepancy was found once in translating the word *bridges* as follows:

Discrepancy 18

Source Text: There's no need to watch the *bridges* that we're burning

Target Text:

Varin: ไม่มีความจำเป็นเลยที่จะมาเฝ้ามองดูสะพานที่เรากำลังเผามันอยู่
(There's no need to watch the *bridges* that we're burning)

Neungdeaw: ไม่ต้องการเห็นความวอดวายของสะพานที่เรากำลังเผาผลาญมันเองเลย
(There's no need to watch the devastation of the *bridges* that we're burning)

Jitsommanas: ไม่จำเป็นจะต้องเฝ้ามองความสัมพันธ์ที่เราเองทำให้สลาย
(There's no need to watch the *relationship* that we're ruining)

The word *สะพาน* (*bridges*) is translated literally by Varin and Neungdeaw as *สะพาน*

(bridges). Jitsommanas interprets the word *bridges* in connotative language ความสัมพันธ์ (*relationship*) because this song describes the break up between a man or a woman with a lover.

In brief, the word *bridges* is translated literally by Varin and Neungdeaw as *bridges*. However, Jitsommanas interprets it as *relationship*.

The following translation strategies in the song *Speak Softly Love* are discussed. One discrepancy was found in translating the phrase *wine-colored days*.

Discrepancy 19

Source Text:	<i>Wine-colored days</i> warmed by the sun
Target Text:	
Varin:	กลางวันอันสดใสตั้งสีเหล้าไวน์อบอุ่นด้วยแสงอาทิตย์ (<i>Wine-colored days</i> warmed by the sun)
Neungdeaw:	ในกลางวันเจิดจ้าและอบอุ่นด้วยแสงตะวัน (It is a <i>shining day</i> , warmed by the sun)
Jitsommanas:	วันเวลาที่อบอุ่นด้วยความสุข (It is a warm time of happiness)

The discrepant phrase is *wine-colored days* which is translated literally by Varin as สดใสตั้งสีเหล้าไวน์ (*wine-colored days*). Neungdeaw interprets it as เจิดจ้า (*shining day*). However, Jitsommanas interprets it as วันเวลาที่อบอุ่นด้วยความสุข (*It is a warm time with happiness*). The meaning of the translated phrase *wine-colored days* done by Neungdeaw and Jitsommanas is equivalent to the source text meaning. According to Baker (1992, p. 26), Neungdeaw and Jitsommanas use translation by a general word plus explanation.

In short, the phrase *wine-colored days* is translated literally by Varin as *wine-colored days*, while Neungdeaw and Jitsommanas interpret it as *shining day* and *It is a*

warm time with happiness. According to Baker (1992) Neungdeaw and Jitsommanas use the general word and explanation strategy to give a translation of the core meaning of the phrase *wine-colored days*.

Within the song *Hello*, the discrepant translation strategy used by the three translators is discussed in translating the word *overflow*.

Discrepancy 20

Source Text: Sometimes I feel my heart will *overflow*

Target Text:

Varin: บางครั้งฉันรู้สึกที่หัวใจมันจะเอ่อล้น

(Sometimes I feel my heart will *overflow*)

Neungdeaw: บางครั้งมันอัดแน่นในใจ

(Sometimes it is *compressed* in my heart)

Jitsommanas: บางครั้งฉันรู้ว่าหัวใจของฉันเปี่ยมล้นไปด้วยความสุข

(Sometimes I feel my heart is *filled with happiness*)

This discrepancy is the word *overflow*. Varin uses the word-for word translation as เอ่อล้น (*overflow*). Neungdeaw interprets it as อัดแน่น (*compressed*), while Jitsommanas interprets it as เปี่ยมล้นไปด้วยความสุข (*filled with happiness*). Moreover, Jitsommanas's translation provides informativity than those of Varin's and Neungdeaw's.

In short, Varin uses the literal strategy, while Neungdeaw and Jitsommanas use interpretation strategy to relay the word from the source text to the target text.

Additionally, Jitsommanas's translation provides more information in the target text than the source text.

The song *The Way We Were* is performed by Barbara Streisand and others and written by Arthur Laurents. The discrepant translation strategy found in translating the phrase *misty watercolor* is discussed.

Discrepancy 21

Source Text: *Misty watercolor* memories of the way we were

Target Text:

Varin: ความทรงจำที่เป็นสีน้ำขุ่นๆของหนทางที่เราเคยเป็นมา

(the memory that is *murky watercolor* of the way we were)

Neungdeaw: ดุจความทรงจำที่วาดด้วยสีน้ำเลือนราง

(As the memory is drawn by *fading watercolor*)

Jitsommanas: ความทรงจำที่วาดด้วยสีน้ำอ่อนๆ เลือนรางเตือนใจให้นึกถึงความหลังของเรา

(The memory is drawn by *faint watercolor* that reminds us of the past)

The discrepancy found in the sentence is the phrase *misty watercolor*, which is interpreted by Varin and Neungdeaw as *สีน้ำขุ่นๆ* (*murky watercolor*) and *สีน้ำเลือนราง* (*fading watercolor*) respectively. However, Jitsommanas interprets it as *น้ำอ่อนๆเลือนราง* (*faint watercolor*). Moreover, Jitsommanas's translation provides more informativity than Varin and Neungdeaw.

In brief, all the translators use only interpretation to render the words from source text to target text. However, Jitsommanas's translation provides more information in the target text than the source text to make certain that the audience would understand the translation.

The following table presents the translation strategies in Lefevere's (1992) theoretical framework used by each translator.

Table 1 The Translation Strategies in Lefevere's (1992) Theoretical Framework Used by Each Translator

Discrepancy	Song Title	Translation Strategies Used by Each Translator			Total (%)	
		Varin	Neungdeaw	Jitsommanas	Literal	Interpretation
1	The Sound of Silence	literal	interpretation	interpretation	1 (1.59%)	2 (3.17%)
2		literal	interpretation	literal	2 (3.17%)	1 (1.59%)
3	Say You, Say Me	interpretation	literal	interpretation	1 (1.59%)	2 (3.17%)
4		literal	interpretation	literal	2 (3.17%)	1 (1.59%)
5	Bridge Over Troubled	interpretation	interpretation	interpretation	0	3 (4.76%)
6	Water	literal	interpretation	interpretation	1 (1.59%)	2 (3.17%)
7		literal	interpretation	literal	2 (3.17%)	1 (1.59%)
8		interpretation	interpretation	literal	1 (1.60%)	2 (3.17%)
9	We are the World	literal	literal	interpretation	2 (3.17%)	1 (1.59%)
10		literal	interpretation	literal	2 (3.17%)	1 (1.59%)
11	You Needed Me	literal	literal	interpretation	2 (3.17%)	1 (1.59%)
12	Blowing in the Wind	literal	literal	interpretation	2 (3.17%)	1 (1.59%)
13		literal	literal	interpretation	2 (3.17%)	1 (1.59%)
14	Greatest Love of All	literal	literal	interpretation	2 (3.17%)	1 (1.59%)
15	You've Got Friend	literal	interpretation	literal	2 (3.17%)	1 (1.59%)
16	You Light up My Life	literal	interpretation	interpretation	1 (1.60%)	2 (3.17%)
17		literal	literal	interpretation	2 (3.17%)	1 (1.59%)
18	For the Good Times	literal	literal	interpretation	2 (3.17%)	1 (1.59%)
19	Speak Softly Love	literal	interpretation	interpretation	1 (1.60%)	2 (3.17%)
20	Hello	literal	interpretation	interpretation	1 (1.60%)	2 (3.17%)
21	The Way We Were	interpretation	interpretation	interpretation	0	3 (4.76%)
Total Frequency of Literal translation		17 (26.98%)	8 (12.71%)	6 (9.52%)	31(49.21%)	
Total Frequency of Interpretation		4 (6.35%)	13 (20.63%)	15 (23.81%)	32 (50.79%)	
Total Frequency of translation strategies used		21 (33.33%)	21 (33.34%)	21 (33.33%)	63 (100%)	

Table 1 reveals the frequency of the translation strategies proposed by Lefevere (1992) used by the three translators in translating the 18 song lyrics. According to the above table, two translation strategies were found: literal translation and interpretation. Of all the 63 discrepancies studied, literal translation was found 31 times (49.21%) and interpretation, the most frequent translation strategy, was found 32 times (50.79%).

The translation strategies applied by each translator in the study are presented as

follows. The 31 literal translations were the most frequently used, 17 times (26.98%) by Varin, eight times (12.71%) by Neungdeaw, and six times (9.52%) by Jitsommanas. The 32 interpretations were found the most frequently used 15 times (23.81%), by Jitsommanas, 13 times (20.63%) by Neungdeaw, and four times (6.35%) by Varin. However, among the three translators: Varin, Neungdeaw and Jitsommanas, the following translating strategies phonemic translation, metrical translation, rhymed translation, poetry in prose and blank verse translation were not found.

Discussion

The objectives of the study are to investigate the frequency of translation strategies within Lefevere's (1992) theoretical framework employed by Varin, Neungdeaw and Jitsommanas in translating 18 selected English song lyrics from English into Thai. The findings revealed that two translation strategies were used: literal translation (49.21%) and interpretation (50.79%). However, other translation strategies such as phonemic translation, metrical translation, rhymed translation, poetry in prose and blank verse translation were not found in this study. Moreover, two translation strategies proposed by Baker (1992) were found. They were translation by using a loan word or loan word plus explanation and translation by using more general words.

With regard to the literal translation, the literal translation was the most frequently used strategy by Varin (26.98%), followed by Neungdeaw (12.71%), and by Jitsommanas (9.52%). The literal translation strategy was found to use when the translators tend to retain the wording and form of the source text as much as possible. In other words, the target wording and form are close to the original. It is plausible to say that the use of the literal translation strategy is easy for rendering the source text to the target text. For example, the word *masquerade* is translated literally by Neungdeaw as เกมหน้ากาก

(*a mask game*); in addition, the word *cancer* is translated literally by Varin and Jitsommanas as มะเร็ง (*cancer*).

Regarding the interpretation translation strategy, the findings revealed that it was the most frequently used by Jitsommanas (23.81%), then Neungdeaw (20.63%) and Varin (6.35%). The translators produced different versions based on their different interpretations. They use this strategy when they want to provide more information than the source text for the audience. The provided information may enable the audience to understand the text better. For example, Jitsommanas interprets the phrase *the neon God* as แสงสีจากไฟโฆษณาที่พวกเขาเฝ้านับถือตั้งพระเจ้า (*advertisement lights that they revere as gods*).

Additionally, translation by using a loan word or loan word plus explanation and translation by using more general words proposed by Baker (1992) were found. For example, Varin used the loan word strategy to relay the word *the neon God* as พระเจ้านี่ออน (*the neon God*). Neungdeaw used a more general word to cover the core meaning in translating the word *bread* as อาหาร (*food*), and in translating the phrase *a cancer grows as a threatening disease*.

The research results do not support other research findings. For example, Saewong (2004) analyzed translation strategies used in translating the short story *The Song of the Leaves*. The findings revealed that the most frequently used translation strategy was translation by omission. Sookprasert (2004) analyzed translation strategies used in translating the short story *the Barter*. The results revealed that the most frequent translation strategy used was translation by using more specific words. Moreover, Jarumetheechon (2003) analyzed translation strategies used in translating the short story *Dust Underfoot*. Her study found that the translation strategy of omission was the most frequently used.

In magazine articles translation, Khongbumpen (2007) analyzed an article entitled

“Vimanmek Mansion Museum” in *Focus Bangkok* magazine. The findings revealed that translation by paraphrase using a related word was the most frequent strategy used.

Aumnuch (2004) analyzed translation strategies used in *Kinnaree* magazine. She found that the most frequent translation strategy used was the translation by paraphrase using related words.

It is plausible that the use of translation strategies depends on the genre and each individual translator. It can be seen that in translating short stories, the translation strategy of omission was the most frequently used, while in translating a magazine article, the translation by paraphrase using related words was the most frequently used.

Translation Quality

The first song *Yesterday* is performed by the Beatles and written by Paul McCartney. This is a song about someone who has just broken up with a lover, and he/she wishes to have his/her love back.

Discrepancy 1

Source Text: Now I *long for* yesterday

Target Text:

Varin: บัดนี้ฉันปรารถนาถึงวันวาน

(I *desire for* yesterday)

Neungdeaw: ฉันถึงได้ห่างไกลจากวันวาน

(I am *far away from* yesterday)

Jitsommanas: บัดนี้ฉันก็คร่ำครวญหาเมื่อวานนี้

(I *yearn for* yesterday)

In the above sentence, the translation discrepancy is the phrase *long for*. Varin translates it as *ปรารถนา* (*desire for*). Neungdeaw translates it as *ห่างไกล* (*far away from*),

while Jitsommanas translates it as *คร่ำครวญ* (*yearn for*). Therefore, Varin and Jitsommanas achieve the author's intention and relay it to the translated text accordingly. In contrast, Neungdeaw's translation distorts the author's intentionality because he translates the word *long for* as *far away from*.

The second song, *The Sound of Silence*, is performed by Simon and Garfunkel and written by Paul Simon. This song describes how materialism and commercialism influence people's lives. In a materialistic society, people do not communicate with each other because people only hear what they want to hear. They feel lonely because people live in the society solitarily.

The discrepancies found in the song *The Sound of Silence* are presented in discrepancies 2 to 5 as follows:

Discrepancy 2

Source Text: When my eyes were *stabbed by the flash of a neon light*

Target Text:

Varin: ในขณะที่ดวงตาฉันถูกสาดมาด้วยลำแสงของแสงนีออน

(While my eyes are *flooded by a beam of neon light*)

Neungdeaw: ตาประสานประกายแสง

(The *eyes meet with glowing light*)

Jitsommanas: ทำให้ดวงตาฉันพร่าพรายยามที่แสงสีจากไฟ

(The *lights make my eyes dazzled*)

In the above sentence, the discrepant translated phrase is *stabbed by the flash of a neon light*. Varin translates it as *สาดมาด้วยลำแสง* (*flooded by a beam of neon light*). Neungdeaw translates it as *ตาประสานประกาย* (*eyes meet with glowing light*). However, Jitsommanas translates it as *ดวงตาฉันพร่าพรายยามที่แสงสีจากไฟ* (*The lights make my eyes*

dazzled).

In the target text, Varin's and Jitsommanas's translation maintain the author's intentionality. Neungdeaw distorts the author's intentionality because Neungdeaw omits the phrase *stabbed by the flash of a neon light*.

Discrepancy 3

Source Text: And the vision that was *planted in my brain*

Target Text:

Varin: และเป็นมโนภาพที่เคยฝังแน่นในสมองฉัน
(and the image is *buried in my brain*)

Neungdeaw: ภาพนั้นคร่ำครวญในความทรงจำ
(that image *moans in the memory*)

Jitsommanas: ภาพผืนนั้นยังตราตรึงอยู่ในความทรงจำ
(that image is *planted in the memory*)

The discrepant phrase is *planted in my brain*, which is translated by Varin as ฝังแน่นในสมองฉัน (*buried in my brain*). Neungdeaw translates it as คร่ำครวญในความทรงจำ (*moans in the memory*). However, Jitsommanas translates it as ตราตรึงอยู่ในความทรงจำ (*planted in the memory*). Therefore, Neungdeaw does not maintain the intentionality of the source text because he translates it as คร่ำครวญในความทรงจำ (*moans in the memory*). Varin and Jitsommanas achieve the author's intentionality and relay it to the translated text accordingly.

Discrepancy 4

Source Text: Silence like *a cancer grows*

Target Text:

Varin: ความเงียบเหมือนกับมะเร็งลุกลาม
(Silence is like *a cancer spreading*)

Neungdeaw: ความเงียบเหมือนโรคภัยที่คุกคาม
(Silence is like *a threatening disease*)

Jitsommanas: ความเงียบนั้นช่างน่ากลัวราวโรคมะเร็งร้าย มันจะลุกลามอย่างรวดเร็ว
(Silence is frightening like *a cancer which rapidly spreads*)

The discrepant phrase is *a cancer grows* which is translated by Varin as มะเร็งลุกลาม (*a cancer spreading*). Neungdeaw translates it as โรคภัยที่คุกคาม (*a threatening disease*). Jitsommanas translates it as โรคมะเร็งร้าย มันจะลุกลามอย่างรวดเร็ว (*a cancer which rapidly spreads*). Neungdeaw cannot enable the audience to understand the text meaningfully because he relays the word *a cancer* to the target text as *a threatening disease*. In contrast, Varin's and Jitsommanas's translations maintain the author's intentionality because they translate it as (*a cancer which rapidly spreads*).

Discrepancies 5

Source Text: The words of the prophets are written on the *sub-way walls* and *tenement halls*.

Target Text:

Varin: คำพูดจากการทำนายนั้นได้ถูกบันทึกไว้บนกำแพงทางใต้ดินกับที่ศาลาโรงเรียน
(The words from the prophecy are recorded on *the wall in the subway* and *pavilion at school*)

Neungdeaw: ถ้อยคำแห่งผู้สืบทอดศาสนาถูกจารึกบนกำแพงใต้ดินและกรรมสิทธิ์ที่ดิน
(The words of the person who maintains the religion are recorded on the *underground wall* and *a land deed*)

Jitsommanas: คำสอนของศาสนานั้นหรือเขียนไว้เกร่อแล้วตามกำแพงสถานีรถไฟใต้ดินและตามผนังห้องโถงรวมในบ้านเช่า
(The doctrine of a religious founder is written everywhere on *the wall at the subway station* and *on the wall of the tenement hall*)

The above discrepancies are in the phrases *the sub-way walls* and *tenement halls* which are translated by Varin as กำแพงทางใต้ดินกับที่ศาลาโรงเรียน (*the wall in the subway and pavilion at school*). The words are translated by Neungdeaw as กำแพงใต้ดินและกรรมสิทธิ์ที่ดิน (*underground wall and a land deed*). However, Jitsommanas translates them as กำแพงสถานีรถไฟใต้ดินและตามผนังห้องโถงรวมในบ้านเช่า (*wall at the subway station and on the wall of the tenement hall.*). Therefore, Jitsommanas maintains the author's intentionality because she conveys meaningfully the source text phrases *sub-way walls* and *tenement halls* to the translated text accordingly. Varin and Neungdeaw do not maintain the original intentionality because both of them mistranslate the said words.

In short, in *The Sound of Silence* song, the three translators violated the standards of textuality in terms of intentionality as follows: first, Neungdeaw violated the original intentionality in translating the discrepant phrase *stabbed by the flash of a neon light as eyes meet with glowing light*. Moreover, Neungdeaw violated it in translating the discrepant phrase *planted in my brain as moans in the memory*. Moreover, Neungdeaw violated the intentionality in translating the discrepant word *cancer* as a *threatening disease*. Finally, Varin and Neungdeaw violated the original intentionality in translating the discrepant words *sub-way walls* and *tenement halls* as the wall in the *subway* and *pavilion at school* and *underground wall* and *a land deed* respectively.

The next song, *Careless Whisper*, is performed by Wham and written by George Michael and Andrew Ridgeley. This song says that a man has a conflict with his lover. Then, his lover leaves him. Therefore, the man moans about his dancing with his lover. He wishes to dance with her again, but it is impossible. The man asks himself who he is going to dance with in the future.

The discrepancies found within the song *Careless Whisper* are presented in discrepancies 6 to 8 in the translations of the phrases *careless whispers*, *heart and mind*, *Call to mind a silver screen* as follows:

Discrepancies 6 and 7

Source Text: The *careless whispers* of a good friend to the *heart and mind*

Target Text:

Varin: เสียงกระซิบที่ไม่ใยดีของเพื่อนที่ดีคนหนึ่งสำหรับหัวใจและจิตใจแล้ว

(The *indifferent whispers* of a good friend to the *heart and mind*)

Neungdeaw: คำกระซิบที่ไม่เอาใจใส่จากเพื่อนแสนดีผู้จิตใจ

(The *careless whispers* of a good friend to the *mind*)

Jitsommanas: คำกระซิบไร้สำนึกของเพื่อนผู้แสนดีได้สำหรับหัวใจและจิตใจนั้น

(The *remorseless whispers* of a good friend to the *heart and mind*)

In the above phrase, there are two discrepant translated phrases *careless whispers* and *heart and mind* discussed in the discrepancy 6 and discrepancy 7 respectively as follows:

Discrepancy 6

The first discrepant phrase is *careless whispers*, which is translated by Varin as *กระซิบที่ไม่ใยดี* (*indifferent whispers*). Neungdeaw translates it as *กระซิบที่ไม่เอาใจใส่* (*careless whispers*). Jitsommanas translates it as *กระซิบไร้สำนึก* (*remorseless whispers*). Neungdeaw translates the mentioned phrase literally; therefore, he maintains the meaning and relays it to the target text accordingly. On the other hand, Varin and Jitsommanas do not maintain the author's intentionality because Varin translates the phrase *careless whispers* as *indifferent whispers*. With regard to Jitsommanas's translation, the target text meaning has deviated from the source text meaning because she translates the mentioned phrase as *remorseless whispers*.

Discrepancy 7

The second discrepant phrase is *heart and mind*, which is translated by Varin and Jitsommanas as หัวใจและจิตใจ (*heart and mind*). Neungdeaw translates it as จิตใจ (*mind*), but he omits the word หัวใจ (*heart*). Therefore, Neungdeaw does not meet the textual standard in terms of informativity because of his insufficient information.

Discrepancy 8

Source Text: Something in your eyes,

Call to mind a silver screen

Target Text:

Varin: บางสิ่งในดวงตาเธอทำให้นึกถึงภาพของจอภาพยนตร์

(Something in your eyes makes me *think of a movie screen*)

Neungdeaw: บางสิ่งในดวงตาเธอเย็นชาบาดใจ

(Something in your eyes *is cold and heart breaking*)

Jitsommanas: อะไรบางอย่างในดวงตาเธอทำให้หวนระลึกถึงภาพยนตร์

(Something in your eyes *reminds me of a movie*)

The discrepant phrase is *call to mind a silver screen*. According to *Longman Dictionary of Contemporary English*, the word *silver screen* is defined as *the film industry* (2001, p.1337). Varin translates it as ทำให้นึกถึงภาพของจอภาพยนตร์ (*think of a movie screen*). Jitsommanas translates it as ระลึกถึงภาพยนตร์ (*reminds me of a movie*), while Neungdeaw translates it as เย็นชาบาดใจ (*cold and heart breaking*.) Therefore, Jitsommanas and Varin meet the author's intentionality, but Neungdeaw does not.

In brief, in *Careless Whisper*, the violated standard of textuality in terms of intentionality was found as follows: Varin translated the phrase *careless whisper* as *indifferent whispers*. With regard to Jitsommanas, her translation meaning deviated from the source text because she translated it as *remorseless whispers*. Moreover, Neungdeaw

translated the phrase *call to mind a silver screen* as *cold and heart breaking*. The violated standard of textuality in terms of informativity was found only in Neungdeaw's translation. In translating *heart and mind* as *mind*, he omitted the word *heart*.

The fourth song *Say You, Say Me* is written and performed by Lionel Richie. The song relates to a conflict in his love. The man moans about the separation between him and his love. He says that he loves only his love even though she does not love him back.

The discrepancies found within the song *Say You, Say Me* are presented in the items 9 to 13. The translations of the sentence *The whole world has got you dancing* and the word *dancing* are discussed in discrepancies 9 and 10 respectively. In addition, the discrepant phrasal verb *go down* is discussed in discrepancy 11. The discrepant phrase *the hardest thing* and *find a friend or two* are discussed in discrepancies 12 and 13 respectively.

Discrepancies 9 and 10

Source Text: *the whole world has got you dancing*

Target Text:

Varin: โลกทั้งโลกทำให้เธอเริ่มรำ่ารำ่า

(The whole world makes you dance)

Neungdeaw: โลกใบใหญ่ทำให้เธอต้องดิ้นรน

(The big world makes you struggle)

Jitsommanas: ยามที่ทั้งโลกเริ่มเริ่มระบำ

(When the whole world begins to dance)

In the above sentence *the whole world has got you dancing*, the translated discrepancies were found as follows.

Discrepancy 9

The discrepancy found is the sentence *the whole world has got you dancing*, which is translated by Varin as โลกทั้งโลกทำให้เธอเริงร่าเริงรำ (*The whole word makes you dance*). Then, Neungdeaw translates it as โลกใบใหญ่ทำให้เธอต้องดิ้นรน (*The big world makes you struggle*). Finally, Jitsommanas translates it differently as ยามที่ทั้งโลกเริ่มเริงระบำ (*When the whole word begins to dance*). In Varin and Neungdeaw's translation, the world forces you to *dance* and *struggle*. However, in Jitsommanas's translation, the world *begins* to dance. In this regard, Varin and Neungdeaw retain the author's intentionality, while Jitsommanas does not.

Discrepancy 10

The other discrepancy found is the word *dancing*, which is translated by Varin as เริงร่าเริงรำ (*dance*), while Neungdeaw translates it as ดิ้นรน (*struggle*), and Jitsommanas translates it as เริงระบำ (*dance*). In this regard, Varin and Jitsommanas can retain the author's intentionality, while Neungdeaw cannot because he translates the word *dancing* as *struggle*.

Discrepancies 11 to 13

Source Text:	As we go down life's lonesome highway Seems the hardest thing to do is to find a friend or two
Target Text:	
Varin:	ในขณะที่เราเดินผ่านไปบนเส้นทางที่แสนอ้างว้างของชีวิต (While we pass along the lonely way of life รู้สึกเหมือนการทำสิ่งที่มืดมนที่สุดก็คือการมองหาเพื่อนสักคนสองคน (Seems the darkest thing to do is to find a friend or two)
Neungdeaw:	เมื่อเราล้มเหลวชีวิตเหมือนดั่งถนนสายเปลี่ยว (When we fail, life is like a lonely way

สิ่งที่จะต้องทำโดยเร็วก็คือมองหาเพื่อนสักคนสองคน

(*The thing to be done rapidly is to find a friend or two*)

Jitsommanas: ในขณะที่เราตกต่ำ ชีวิตเป็นทางหลวงสายเปลี่ยว

(*While we fall down, life is like a lonely highway*)

สิ่งที่ยากยิ่งนักที่จะกระทำคือการค้นพบว่าเธอสิ้นเยื่อใยแล้ว

(*The hardest thing to do is to find out that she ends the relationship*)

With regard to the above example, the discrepant translated versions of the phrasal verb *go down* are discussed under discrepancy 11 and the phrases *the hardest thing* and *find a friend or two* under discrepancies 12 and 13.

Discrepancy 11

The first discrepancy found is the phrasal verb *go down*, which is translated by Varin as *เดินผ่าน* (*pass along*). Therefore, Varin's translation meet the standard of textuality in terms of intentionality, but Neungdeaw and Jitsommanas's translations cannot keep the original intentionality because both the translators convey the word *go down* as *ล้มเหลวและตกต่ำ* (*fail and fall down*) after the target text.

Discrepancy 12

The second discrepancy found in the above phrase is *the hardest thing*, which is translated by Varin as *สิ่งที่มีมืดมนที่สุด* (*the darkest thing*). Neungdeaw translates it as *สิ่งที่จะต้องทำโดยเร็ว* (*the thing to be done rapidly*). Therefore, Varin and Neungdeaw do not maintain the original intentionality, while Jitsommanas maintains the original intentionality because she translates the phrase *the hardest thing* as *สิ่งที่ยากยิ่งนัก* (*the hardest thing*).

Discrepancy 13

The other discrepancy found in the above sentence is *find a friend or two*.

Varin and Neungdeaw translate it as เพื่อนสักคนสองคน (*find a friend or two*). Jitsommanas translates it as การค้นพบว่าเธอสิ้นเยื่อใยแล้ว (*to find out that she ends the relationship*).

Therefore, Jitsommanas does not maintain the author's intentionality.

In short, in *Say You, Say Me*, the violated standard of textuality in terms of intentionality was found as follows: Jitsommanas violated it three times because she violated the source text in terms of intentionality in the first sentence *The whole world has got you dancing as when the whole word begins to dance*. The second sentence *Find a friend or two as to find out that she ends the relationship* and the third the phrasal verb *go down as fall down*. Then, Neungdeaw violated it three times in translating the word *dancing as struggle*. Second, the phrase *the hardest thing as the thing to be done rapidly* and the third he phrasal verb *go down as fail*. Finally, Varin violated it one times because he translated the phrase *the hardest thing as the darkest thing*.

The fifth song *Bridge over Troubled Water* is performed by Simon and Garfunkel and written by Paul Simon. This is a song about a relationship and love between friends. The song says that if someone has a problem, a friend can help him/her. This means that the person is not abandoned when he/she has a hard time.

Discrepancy 14

Source Text: I will *ease your mind*

Target Text:

Varin: ฉันจะทำให้เธอสบาย

(I will *comfort you*)

Neungdeaw: ฉันจะรักษาแผลใจ

(I will *treat the wound in your mind*)

Jitsommanas: ฉันจะทำให้เธอเบาใจ

(I will *comfort your mind*)

The discrepancy is the phrase *ease your mind*, which is translated by Neungdeaw as แผลใจ (*treat the wound in your mind*), by Varin as ทำให้เธอสบาย (*comfort you*) and by Jitsommanas as ทำให้เธอเบาใจ (*comfort your mind*). Varin and Jitsommanas's translations maintain the author's intentionality, but Neungdeaw's translation does not. The phrase *ease your mind* should be translated as ทำให้เธอสบาย (*comfort you*) or ทำให้เธอเบาใจ (*comfort your mind*).

In brief, in *Bridge over Troubled Water*, the violated standard of textuality in terms of intentionality was found in Neungdeaw's translation once. He translated the phrase *ease your mind* as *treat the wound in your mind*. However, violated standard of textuality was not found in Varin's and Jitsommanas's translations.

The sixth song *You Needed Me* is a popular song written by Randy Goodrum and sung by Anne Murray. This is a song about a woman who has someone to stay with her. He stands by her and encounters problems with her.

Discrepancy 15

Source Text: Because I've finally found someone who really *cares*

Target Text:

Varin: เพราะในที่สุดฉันได้พบคนที่สนใจจริงๆแล้ว

(Because I've finally found someone who is *really interested*)

Neungdeaw: เพราะที่สุดแล้วฉันก็พบใครคนที่คอยห่วงใย

(Because I've finally found someone who *cares*)

Jitsommanas: เพราะในที่สุดฉันก็ได้พบคนที่ห่วงใยฉันอย่างจริงจัง

(Because I've finally found someone who really *cares*)

The discrepancy in the above sentence is the word *cares* which is translated by Varin as สนใจจริงๆ (*really interested*). On the other hand, Neungdeaw translates the word *cares* as ห่วงใย (*cares*) and Jitsommanas translates it as เป็นห่วงเป็นใย (*cares*). Therefore, Neungdeaw and Jitsommanas achieve the author's intentionality, but Varin does not.

In conclusion, in *You Needed Me*, Varin's translation was found violating the standard of textuality in terms of intentionality. He translated the word *cares* as *really interested*, while Neungdeaw and Jitsommanas did not.

The seventh song *Hello* is written and performed by Lionel Richie. The song describes someone's feeling about someone special. He/she does not reveal the feeling. Therefore, love cannot be realized because it is only a dream.

The discrepancy found within the song *Hello* is presented as follows:

Discrepancy 16

Source Text: I sometimes see you *pass outside my door*

Target Text:

Varin: บางครั้งก็เห็นเธอผ่านหน้าประตูไป
(I sometimes see you *pass by my door*)

Neungdeaw: บางทีฉันก็เห็นเธอเดินผ่านเข้ามาหา
(I sometimes see you *walking to me*)

Jitsommanas: บางครั้งฉันเห็นเธอเดินผ่านที่ข้างนอกประตูของฉัน
(I sometimes see you *pass by outside my door*)

The discrepancy found in the sentence is *pass outside my door*. It is translated by Varin as ผ่านหน้าประตูไป (*pass by my door*) and by Neungdeaw as เดินผ่านเข้ามาหา (*walking to me*). Jitsommanas translates it as ผ่านที่ข้างนอกประตูของฉัน (*pass by outside my door*). Both Varin and Jitsommanas's translations meet the standard of textuality in terms of

intentionality, but Neungdeaw's translation does not.

The eighth song *I Just Called to Say I Love You* is written and performed by Stevie Wonder. This song describes happy and special occasions throughout the year, such as New Year's Day, and Halloween. The symbol of each special day is referred to in the song; for instance, chocolate symbolizes Valentine's Day. In this song, the man calls and says, "I Love You" to his lover even though it is not a special day.

The discrepancies found within the song *I Just Called to Say I Love You* are presented in the discrepancies from 17 to 19 as follows:

Discrepancy 17

Source Text: Made up of these three words that *I must say to you*

Target Text:

Varin: แล้วสร้างขึ้นมาด้วยคำ 3 คำนี้ที่ฉันต้องบอกกับเธอ

(Made up of these three words that *I must say to you*)

Neungdeaw: ประกอบด้วยคำสามคำที่ผมต้องการสารภาพกับคุณ

(It consists of three words that *I wish to confess to you*)

Jitsommanas: ซึ่งประกอบด้วยคำสามคำนี้

(It consists of these three words)

The discrepant sentence is *I must say to you*, which is translated by Varin and Neungdeaw as *บอกกับเธอ (I must say to you)* and *สารภาพกับคุณ (I wish to confess to you)* respectively. The two translators Varin and Neungdeaw can provide adequate informativity and relay it to the target text accordingly. In contrast, Jitsommanas omits the whole sentence *I must say to you*. Therefore, she provides less informativity than the source text.

Discrepancies 18 and 19

Source Text:	I just <i>called</i> to say how much I <i>care</i>
Target Text:	
Varin:	ฉันมาหาเพื่อบอกว่าชอบแค่ไหน (I <i>came</i> to <i>say</i> how much I <i>like</i>)
Neungdeaw:	ผมเพียงแต่จะโทรบอกคุณว่าผมห่วงใยคุณปานใด (I <i>only call</i> to <i>say</i> how much I <i>care about</i> you)
Jitsommanas:	ผมเพียงแต่จะโทรศัพท์บอกคุณเท่านั้นว่าผมห่วงใยคุณเพียงใด (I <i>only call</i> to <i>say</i> how much I <i>care about</i> you)

In the above sentence, there were two discrepant translated words, *called* and *care*, which are discussed in discrepancies 18 and 19 respectively.

Discrepancy 18

The first discrepant word *called* is translated by Varin as มาหา (*come*.) Neungdeaw translates it as โทร (*call*). Jitsommanas translates it as โทรศัพท์ (*call*). Neungdeaw and Jitsommanas can maintain the author's intentionality because the man called to say the word "love" to his love. Varin translates it as มาหา (*came*). Therefore, he cannot maintain the author's intentionality.

Discrepancy 19

In the above sentence, the second discrepant word *care* is translated by Varin as ชอบ (*like*.) Neungdeaw translates it as ห่วงใย (*care about*). Jitsommanas translates it as ห่วงใย (*care about*). Varin does not maintain the author's intentionality because he relays the word *care* as *like* in the target text. On the other hand, Neungdeaw and Jitsommanas maintain the author's intentionality and relay it to the target text accordingly.

Within *I Just Called to Say I Love You*, there are two violations of the standard of textuality in terms of intentionality found in Varin's translation. First, Varin translates the

word *called* as *came*. Second, He translates the word *care* as *like* in the target text. On the other hand, Jitsommanas has violated the standard of textuality in terms of informativity one time because she omits the sentence *I must say to you*.

The ninth song *Blowin' in the Wind* is a song written and sung by Bob Dylan. This song protests against wars. The song consists of questions about peace, wars, and freedom without supplying answers. The translation discrepancies are discussed below:

Discrepancy 20

Source Text:	How many times <i>can a man turn his head</i>
Target Text:	
Varin:	แล้วมีกี่ครั้งเล่าที่คนสามารถหันหน้าไป (How many times <i>can people turn their faces</i>)
Neungdeaw:	สักกี่ครั้งที่ผู้คนสามารถเปลี่ยนความคิด (How many times <i>can people change their opinions</i>)
Jitsommanas:	คนเราจะหันหน้าหนีปัญหาไปอีกนานสักกี่ครั้งก็หน (How many times <i>can people avoid problems</i>)

The discrepancy is found in the phrase *can a man turn his head*. Varin translates the phrase as *คนสามารถหันหน้าไป* (*can people turn their faces*). Neungdeaw translates it as *ผู้คนสามารถเปลี่ยนความคิด* (*can people change their opinions*). Jitsommanas translates it as *คนเราจะหันหน้าหนีปัญหา* (*can people avoid problems*). In short, Jitsommanas can maintain the author's intentionality, while Varin and Neungdeaw cannot.

In short, within *Blowin' in the Wind*, Varin and Neungdeaw violated the standard of textuality in terms of the original intentionality because the phrase *can a man turn his head* was translated by Varin as *can people turn their faces* and by Neungdeaw as

can people change their opinions, while Jitsommanas did not violated any standard of textuality.

The tenth song *You've Got a Friend* is performed by James Taylor and written by Carole King. This song is about a relationship and love between friends. The song says that if someone encounters a problem, a friend can help him/her. This means that the person is not abandoned when he/she has a hard time.

The discrepancies found within the song are presented in the following:

Discrepancy 21

Source Text: old north wind should begin to *blow*

Target Text:

Varin: ลมเหนือเริ่มโบกพัด

(The north wind begins to *blow*)

Neungdeaw: สายลมพัดวน

(The wind *blows spirally*)

Jitsommanas: ลมเหนือจะเริ่มพัดกรรโชก

(The north wind will begin to *blow gustily*)

The discrepant word found in the sentence is *blow*, which is translated by Varin as โบกพัด (*blow*) and by Neungdeaw as พัดวน (*blows spirally*). However, Jitsommanas translates the discrepant word as พัดกรรโชก (*blow gustily*). Varin and Jitsommanas can keep the author's intentionality and relay it to the target text accordingly. On the other hand, Neungdeaw has violated the standard of textuality in terms of intentionality because he translates *blow* as พัดวน (*blows spirally*).

Discrepancy 22

Source Text: *Keep your head together* and call my name out loud

Target Text:

Varin: รวบผมสลวยเข้าไว้ด้วยกันและเรียกหาชื่อฉันดังๆ
(*Gather the sleekly hair together and call me loudly*)

Neungdeaw: ควบคุมสติไว้ให้มันและเรียกหาฉัน
(*Control yourself and call me*)

Jitsommanas: ขอเธอจงตั้งสติให้มันแล้วร้องเรียกชื่อฉันเถิด
(*You have to put yourself together and call my name*)

The discrepancy found in the phrase is *keep your head together*. Varin renders the phrase as *รวบผมสลวยเข้าไว้ด้วยกัน* (*gather the sleekly hair together*). Therefore, his translation does not keep the author's intentionality. Neungdeaw and Jitsommanas relay it in the target text as *ควบคุมสติ* (*control yourself*) and *ตั้งสติ* (*put yourself together.*) Therefore, both of them can maintain the author's intentionality.

In short, in the song *You've Got a Friend*, Neungdeaw violated the standard of textuality intentionality once in translating the word *blow*. He translated it as *blows spirally*. Moreover, Varin's translation violated the standard of textuality in terms of intentionality by translating the phrase *keep your head together* as *gather the sleekly hair together*.

The eleventh song *You Light up My Life* is performed by Debby Boone and is written by Joe Brooks. The song says that someone has lived alone for a long time. Then, he/she meets a special person who makes his/her life worthwhile. Therefore, he/she wants to keep his/her love.

Discrepancy 23

Source Text: You light up my days and fill my nights with songs
Rolling at sea, *adrift* on the water

Target Text:

Varin: คุณทำให้ยามกลางวันของฉันแจ่มใสและเต็มยามราตรีของฉันด้วยเสียงเพลง

(You light up my days and fill my nights with songs)

ตระรอนไปในทะเล ล่องลอยอยู่บนพื้นน้ำ

(travel in the sea, *drifting* on the water)

Neungdeaw: เธอมอบความหวังเป็นพลังต่อผู้ สร้างคืนให้สุขสันต์ด้วยเพลง

(You give hope as power and make the night time happy by using songs)

กระหน่ำซัดดุจคลื่นพลิกพลิ้ว

(as *rolling and turning waves*)

Jitsommanas: เธอทำให้วันเวลาของฉันสว่างไสว และยามกลางคืนเต็มไปด้วยเสียงเพลง

(You light up my days and fill my nights with songs)

พัดพาไปในท้องทะเล ฉันล่องลอยไปกับกระแสน้ำ

(You blow me on to the sea. I *drift* along the stream)

The discrepancy is the word *adrift*, which is translated by Neungdeaw as กระหน่ำซัดดุจคลื่นพลิกพลิ้ว (*rolling and turning waves*). Meanwhile, Varin and Jitsommanas translate it as ล่องลอย (*drift*.) Therefore, both translations can maintain the author's intentionality because the author says that listening to the song is like someone smoothly drifts on the water. However, Neungdeaw cannot keep the original intentionality because he translates the word *adrift* as *rolling and turning waves*.

In short, in *You Light up My Life*, the violated standard of textuality was found once in Neungdeaw's translation because he translated the word *adrift* as *rolling and turning waves*. However, there was no violation of standard of textuality in Varin's and Jitsommanas's translations.

The following tables present the violated standard of textuality within de Beaugrande and Dressler's (1981) theoretical framework. Table 2 presents the frequency of discrepancies between the source texts and the target texts and the frequency of discrepancies made by each translator.

Table 2 Translation Quality: Frequency of Discrepancies between the Source Text and the Target Text

Discrepancy	Song Title	Frequency of Discrepancy			Total (%)
		Varin	Neungdeaw	Jitsommanas	
1	Yesterday		intentionality		
2	The Sound of Silence		intentionality		
3			intentionality		
4			intentionality		
5		intentionality	intentionality		
6	Careless Whisper	intentionality		intentionality	
7			informativity		
8			intentionality		
9	Say You, Say Me			intentionality	
10			intentionality		
11			intentionality	intentionality	
12		intentionality	intentionality		
13				intentionality	
14	Bridge Over Trouble Water		intentionality		
15	You Needed Me	intentionality			
16	Hello		intentionality		
17				informativity	
18		intentionality			
19	I Just Called to Say I Love You	intentionality			
20	Blowin' the Wind	intentionality	intentionality		
21	You've Got a Friend		intentionality		
22		intentionality			
23	You Light up My Life		intentionality		
Total Discrepancy of Intentionality		8 (28.57%)	14 (50.00%)	4 (14.29%)	26 (92.86%)
Total Discrepancy of Informativity		0	1 (3.57%)	1 (3.57%)	2 (7.14%)
Total Frequency of Discrepancy		8 (28.57%)	15 (53.57%)	5 (17.86%)	28 (100%)

Table 2 reveals the frequency of the violations of the seven standards of textuality proposed by de Beaugrande and Dressler (1981). According to the above table, the translated text violated the standards of the source text 28 times, 26 times (92.86%)

in terms of intentionality, 2 times (7.14%) in terms of informativity.

The most frequent violation of textual standard among the three translators was intentionality, which was found in Neungdeaw's translation 14 times (50.00%), Varin's translation eight times (28.57%) and Jitsommanas's translation four times (14.29%). Then, the informativity violated one time (3.57%) by Neungdeaw and one time (3.57%) by Jitsommanas. However, the violated standard in terms of informativity was not found in Varin's translation.

In short, the most frequently violated standard found in the 18 song lyrics was intentionality, followed by informativity. Within the other standards of textuality proposed by de Beaugrande and Dressler (1981), cohesion, coherence, situationality and intertextuality, no violation was found among the three translators; in addition, the standard of textuality in terms of informativity was not found in Varin's translation.

Discussion

One of the objectives of the research was to study the translation quality of the same 18 song lyrics translated by the three translators within de Beaugrande and Dressler's (1981) theoretical framework. The findings revealed that Jitsommanas's translation violated the standard of textuality totally (17.86%) while Varin's and Neungdeaw's translation violated it in totally (28.57%) and (53.57%) respectively. Therefore, Jitsommanas's translation was considered more acceptable than those of Varin and Neungdeaw while Varin's translation was considered more acceptable than Neungdeaw's translation. It is reasonable to say that Jitsommanas's translation was of good quality in the translated Thai version of song lyrics because of the fewer violations. The following was a discussion of the violated standard textuality among the three translators: intentionality and informativity.

The findings of this study correspond to the previous findings as follows:

Chuangsuwanich (2002) analyzed translation quality by comparing the two Thai versions of *Jonathan Livingston Seagull*. The findings revealed that the most frequent problem of the two translated versions concerned the intentionality of the source text. Sriduandao (2003) analyzed two Thai translated editions of *The Lonely Lady* written by Harold Robbins. Her study revealed that the most frequently violated standard of textuality was intentionality. Sriwalai (2007) studied the translation quality of the two translated versions of the classic children's story entitled *Little Lord Fauntleroy*. The study revealed that the translators Kaewkamtip and Nuangnoi mostly violated intentionality. Thaicharoen (2007) studied the translation quality of *Harry Potter: The Philosopher's Stone* translated by Sumalee (2000). The study found that problems concerning intentionality were the most frequent.

With regard to the previous study and the current study, it is reasonable to say that the translation that did not correspond to the original was the most frequent translation problem among the three translators because the translators did not retain the author's intentionality when they relay the information from the source into the target text. For example, Neungdeaw translated the word *long for* as *ห่างไกล* (*far away from*). Normally, the word *long for* should be translated as *yearn for* (*ปรารถนา หรือ คร่ำครวญ*). Moreover, Varin's translation violated the standard of textuality in terms of intentionality in translating the phrase *keep your head together* as *gather the sleekly hair together* (*รวบผม สลวยเข้าไว้ด้วยกัน*).

Not many violations in terms of informativity were found in this study. Among the three translators, informativity was violated in Neungdeaw's translation (3.70%) and, in Jitsommanas's translation at (3.70%). However, Varin's translation contained none.

The findings of the current study do not support the findings of Kanthatrakul

(2003). In Kanthatrakul's study, problems of informativity were the most frequently found in two speeches made by the two Prime Ministers, Dr.Thaksin Shinawatra and General Prem Tinsulanonda. However, the findings of Thaicharoen (2007) in the translation quality of *Harry Potter and The Philosopher's Stone*, translated by Sumalee (2000) revealed that the second most frequently found violation concerned informativity (8%). It is plausible to say that the findings of Thaicharoen support the findings of this study.

Informativity relates to the information provided in the target text because the translators want to enable the audience to understand the text meaningfully. However, the problem of insufficient information in the target text is common, especially omission. For example, in a song *I Just Called to Say I Love You*, Jitsommanas translates the source text *made up of these three words that I must say to you* into the target text as *ซึ่งประกอบด้วยคำสามคำนี้* (*It consists of these three words*). This means that Jitsommanas omits the phrase *that I must say to you*. Therefore, Jitsommanas provides less informativity than that in the source text.

In brief, the most frequent violation of textual standards that of intentionality. The translation that did not correspond to the original and omission were the most problematic aspects found among the three translators. In the seven standards of textuality proposed by de Beaugrande and Dressler (1981), Jitsommans's translation is considered more acceptable those of Varin and Neungdeaw, and Varin is considered more acceptable than Neungdeaw because Jitsommanas violated the target text less frequently than the other two and Varin violated the target text less frequently than Neungdeaw.

CHAPTER V

CONCLUSION AND DISCUSSION

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

Summary

This study attempted to analyze 18 song lyrics based on Lefevere's (1992) theoretical framework of translation strategies and to study the quality based on de Beaugrande and Dressler's (1981) theoretical framework. The analysis of the translation strategies and translation quality can be summarized as follows:

1. With regard to the first objective of the study, to investigate the translation strategies within Lefevere's (1992) theoretical framework employed by Varin, Neungdeaw and Jitsommanas in translating selected English song lyrics from English into Thai, the findings revealed that two translation strategies were found: literal translation (49.20%) and interpretation (50.79%). However, the other translation strategies — phonemic translation, metrical translation, rhymed translation, poetry in prose and blank verse translation—were not found.

2. As to the second objective, to investigate the frequency of the translation strategies used by the three translators, the findings revealed that among the three translators, literal translation was found to be the most frequently used strategy by Varin (26.98%), followed by Neungdeaw (12.71%), and Jitsommanas (9.52%). Moreover, the interpretation strategy was found to be the most frequently used by Jitsommanas (23.81%), then Neungdeaw (20.63%) and last Varin (6.35%).

3. Regarding the third objective, to study the translation quality of the song lyrics by the three translators within de Beaugrande and Dressler's (1981) theoretical framework, the study found that the most frequent violation of textual standard was that of intentionality (92.86%), followed by informativity (7.14%) respectively.

Among the three translators, Neungdeaw violated the intentionality 50.00%, Varin 28.57% and Jitsommanas 14.29%. In terms of informativity, both Neungdeaw and Jitsommanas violated it 3.57%. However, in Varin's translation, violations of the standard of textuality in terms of informativity were not found. In terms of translation quality, Jitsommanas's translation was considered more acceptable than the other two because she violated the target text less frequently.

In brief, only two translation strategies proposed by Lefevere (1992) were found among the three translators: literal translation and interpretation. Literal translation was frequently used by Varin, while interpretation was frequently used by Jitsommanas. Regarding the translation quality within de Beaugrande and Dressler's (1981) theoretical framework, the quality of Jitsommanas's translation was considered more acceptable than those of Varin and Neungdeaw.

Discussion

In this study, the same 18 song lyrics translated by Varin, Neungdeaw, Jitsommanas and others from English into Thai were analyzed based on the translation strategies and translation quality. The findings can be compared with those of previous studies as follows:

Regarding translation strategy, the findings of the current study differ from those of previous studies. In studies of short stories translations (Jarumetheechone, 2003; Saewang, 2004), the findings revealed that the translation strategy of omission was most

frequently used. Regarding magazine article translation (Aumnuch, 2004; Khongbumpen, 2007), translation by paraphrase using a related words was the most frequently used.

Moreover, other translation strategies were found in Sookprasert's (2004), such as the strategies of using a more specific word, the addition of information and the addition of grammatical elements. This means that translation strategies are applied when translators encounter a problem during the translation process because they have to find appropriate target words to solve the problem of retaining the word form or even the core meaning of the source text. Therefore, the translation strategies used depend on the genre and on each individual translator.

With regard to the framework proposed by de Beaugrande and Dressler (1981), the results of the study showed that among the three translators, the standard of textuality in terms of intentionality was found most frequently violated, with some violations of the standard of informativity. However, the other standards of textuality—cohesion, coherence, situationality and intertextuality—were not found.

The findings of the current study support the findings of Thaicharoen (2007) in translating the novel *Harry Potter and The Philosopher's Stone*. The findings revealed that the most frequently violated standard found was that of intentionality, followed by informativity. In addition, in fiction translation (Chuangsuwanich, 2002; Sriduandao, 2003; Sriwalai 2007), the findings of the cited studies revealed that the most frequently violated standard of textuality was intentionality. It is plausible to say that when translators relay the source text to the target text, the major problem found is the translation that did not correspond to the original. For example, the phrase *long for*, which means *desire/yearn*, was translated by Neungdeaw as *ห่างไกล* (*far away*). In addition, Sriwalai (2007) found that the word *valet*, which means *a man's personal male servant*, was translated by Nuangnoi as *ทนาย* (*lawyer*).

Moreover, idiomatic phrases caused problems for the translators; for example, Varin failed to maintain the original intentionality in translating the phrase *keep your head together*. He rendered it as *รวบผมสลวย* (*gather the sleekly hair together*). Further, Chuangsuwanich (2002) found that Kasetsiri distorted the original intentionality; for instance, the phrase *when he came to* was translated as *ถึงตอนนั้น* (*at that time*).

However, the findings of the study of Kanthatrakul (2003) in translating speeches differed from those in the current study. Her study revealed that informativity was the most important problem, while, in the current study, it was not. In translating speeches, translators have to concentrate on information and content ; for example, the phrase *ฯพณฯ นายกรัฐมนตรี* (*his excellency prime minister*) was translated as H.E General Prem Tinsulanonda Prime Minister of Thailand. In the translation, the name of the prime minister was added.

In this study, the translators omitted some parts of the source text when they translated information to the target text. For example, Neungdeaw's translation violated the standard of textuality in terms of informativity in translating the word *heart and mind*. Neungdeaw translated the word *heart and mind* as *จิตใจ* (*mind*) and He omitted the word *หัวใจ* (*heart*).

In brief, the findings of translation strategies in translating short stories (Jarumetheechone, 2003; Saewang, 2004) and magazine articles (Aumnuch, 2004; Khongbumpen, 2007) differed from the current study. It is plausible to say that the use of translation strategies depended on the genre and on each individual translator. Regarding the seven standards of textuality proposed by de Beaugrande and Dressler (1981), the findings of translation quality in translating novels (Chuangsuwanich, 2002; Sriduandao, 2003; Sriwalai, 2007; Thaicharoen, 2007) support the findings of the current study. However, the findings of Kanthatrakul (2003) in translating speeches differ from the

findings of the current study.

Limitations of the Study

Only the song lyrics from 1950 to 1990 which were translated by Varin, Neungdeaw and Jitsommanas were analyzed. Therefore, the findings regarding both translation strategies and translation quality of the translated text were limited. The results of other studies might be different if song lyrics of other periods or other translations are analyzed.

Implications

The research results are beneficial as follows:

1. The findings can be used as a guideline to improve the translation quality of their translated works.
2. The translation strategies and translation quality can be applied to teach students to practice translating English song lyrics in class.

Suggestions for Further Studies

1. Other researchers may apply the translation strategies proposed by Lefevere (1992) to investigate the strategies of other translated genres, especially in translating English or Thai poems.
2. In this study, the song lyrics were translated from English into Thai. It would be interesting to study song lyric translations from Thai to English.
3. Translations of song lyrics of other periods might also be an interesting topic to study for further studies.

4. The translated song lyrics from English to Thai by other translators might also be worth analyzing.

Conclusion

In this chapter, the summary of the study revealed that according to Lefevere's framework (1992), only literal translation and interpretation strategies were frequently used among the three translators. However, the translation strategies used in translating the song lyrics depended on the genre and each individual translator. Regarding the translation quality within de Beaugrande and Dressler's (1981) theoretical framework, the translation quality in Jitsommanas's translation was considered more acceptable than in those of Varin and Neungdeaw due to the fewer violations. The study covered only lyrics which were issued from 1950 – 1990. Therefore, the results of studies of other periods may not be consistent with those here. However, the results of the study may be applied to translation classes or to improve translation quality. Regarding further studies, translation strategies proposed by Lefevere (1992) and text linguistics proposed by de Beaugrande and Dressler's (1981) can be applied to other genres. Finally, to study the song lyric translations from Thai to English of different periods would be interesting.

REFERENCES

REFERENCES

- Aumnuch, M. (2004). *An analysis of translation strategies used in travel documents in Kinnaree magazine*. A Master's Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University. Photocopied.
- Baker, M. (1992). *In other words: A coursebook on translation*. New York: Routledge.
- Barnhart, C. (1956). *The new century handbook of English literature*. New York: Appleton-Century-Crofts.
- Bassnett, S. (2001). *Translation studies*. London: Routledge.
- Beaugrande, R. de and Dressler, W. (1981). *Introduction to text linguistics*. London: Longman.
- Chuangsuvanich, J. (2002). *Translation quality: A comparative study of two Thai versions of Jonathan Livingston Seagull*. A Master's Project M.A. (English). Bangkok: Graduate School. Srinakharinwirot University. Photocopy.
- Connolly, D. (1998). Poetry translation. In M.Baker (Ed.), *Routledge encyclopedia of translation studies* (pp. 170-6). London and New York: Routledge.
- Cullen, B (2008). Music and Song in Discussion. *The Internet TESL Journal* (4) 10. Retrieved Jul 15, 2008 from <http://iteslj.org/Techniques/Cullen-Music.html>.
- Danesi, M. (2007). *Popular culture: Introductory perspectives*. Lanham: Rowman & Littlefield.
- Enkvist, E. (1990). Seven problems in the study of coherence and interpretability. In U. Connor and A. Johns (Ed.), *Coherence in writing research and pedagogical perspectives* (pp. 10-28). Alexandria, VA: Teachers of English to Speakers of Other Languages.

- Hagin, S (2008). *Paraphrasing*. Retrieved Sep 25, 2008 from
<http://ksuweb.kennesaw.edu/~shagin/abstract--paraphrasing.html>
- Hariyanto, S (2008). *Methods in translating poetry*. Retrieved June 25, 2008 from
<http://www.translationdirectory.com/article638.htm>.
- Jarumetheechon, J. (2003). *An analysis of strategies used in translating the short stories: Dust Under Foot from Thai into English*. A Master's Project, M.A. (English).
Bangkok: Graduate School, Srinakharinwirot University. Photocopied.
- Kanthatrakul, S. (2003). *Translation quality: A study of two speeches translated from Thai into English*. A Master's Project M.A. (English). Bangkok: Graduate School.
Srinakharinwirot University. Photocopied.
- Khongbumpen, C. (2008). *Strategies employed in translation from Thai into English: A case study of an article in Focus Bangkok*. A Master's Project, M.A. (English).
Bangkok: Graduate School, Srinakharinwirot University. Photocopied.
- Latham, A. (2004). *Oxford dictionary of music terms*. Oxford: Oxford University Press.
- Lefevere, A. (1992). *Translating literature: Practice and theory in a comparative literature context*. New York: Modern Language Association of America.
- Longman dictionary of contemporary English* (2001) (3rd ed.). Barcelona, Spain:
Longman.
- Lynch, M (2008). *9 Reasons why you should use songs to teach English as a foreign language*. Retrieved July 4, 2008, from
<http://www.exploringabroad.com/articles/songs-for-english.html>
- Medina, S (2002). *Using music to enhance second language acquisition: From theory to practice*. Retrieved July 4, 2008,
<http://www.forefrontpublishers.com/eslmusic/articles/06.htm>.

- Neubert, A., & Shreve, G.M. (1992). *Translation as text*. Ohio: The Kent State University.
- Oshima, A & Hogue, A. (2006). *Writing academic English*. New York: Pearson Education.
- Saelor, N. (2006, October 10). Being Thai. *Kinnaree*, 23, 84.
- _____. (2008). *Being Thai*. Retrieved July 15, 2008 from <http://www.kinnaree.net/beingthai.html>.
- Saewong, J. (2004). *An analysis of translation strategies used in the short story: the Song of the Leaves*. A Master's Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University. Photocopied.
- Scheff, T. (2001). *Pop love songs: Breaking the emotion code*. Retrieved July 10, 2008 from <http://www.soc.ucsb.edu/faculty/scheff/49.html>.
- Shakespear, W. (1962). *Twelfth Night*. London: Oxford University Press.
- Shuker, R. (1994). *Popular music: The key concepts*. London: Routledge.
- Sookprasert, I. (2004). *An analysis of translation strategies in the short story: the Barter from Thai into English*. Master's Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University. Photocopied.
- Sriduandao, K. (2003). *Translation quality: A comparative study of two translated versions of The Lonely Lady*. A Master's Project M.A. (English). Bangkok: Graduate School. Srinakharinwirot University. Photocopied.
- Sriwalai, N. (2007). *Translation quality: A comparative study of two translated versions of Little Lord Fauntleroy*. A Master's Project M.A. (English). Bangkok: Graduate School. Srinakharinwirot University. Photocopied.
- Thai Team. (2006, October 10). *Kinnaree*, 23, 92.

Thaicharoen, K. (2007). *Translation quality: A study of Harry Potter: The Philosopher's stone*. A Master's Project M.A. (English). Bangkok: Graduate School.

Srinakharinwirot University. Photocopied.

Venuti, L. (1998). Poetry translation. In M.Baker (Ed.), *Routledge encyclopedia of translation studies* (pp. 240-4). London and New York: Routledge.

เขวง จันทะเขตต์. (2528). *การแปลเพื่อการสื่อสาร*. กรุงเทพฯ: ไทยวัฒนาพานิช

จิตต์โสภมัส ศิวะดิถ์ และคณะ. (2538) *English in popular songs I and II*. กรุงเทพฯ: โรงพิมพ์จุฬาลงกรณ์มหาวิทยาลัย.

นพมาศ แวหงส์. (2538). *หรรษาราตรี*. กรุงเทพฯ: โรงพิมพ์จุฬาลงกรณ์มหาวิทยาลัย.

นาคยา หิรัญสถิตย์พร. (2542). *การแปล*. เชียงใหม่: เอกสารอัดสำเนา

บันเทิง บุญยถิ. (2522) *เกี่ยวกับกวีนิพนธ์*. กรุงเทพฯ: เจริญวิทย์การพิมพ์.

มนตรี อุมะวิชนี. (2520). *สี่กวีเอกอเมริกัน*. กรุงเทพฯ: โรงพิมพ์แพร์พิทยาอินเตอร์เนชั่นแนล

รัตนภรณ์ ยูนิพันธ์. (2509). *ราตรีที่สิบสอง*. กรุงเทพฯ: โรงพิมพ์คุรุสภา.

วาริน รุ่งจตุรภัทร. (2540). *เรียนภาษาอังกฤษกับวาริน ฉบับที่1* กรุงเทพฯ: สำนักงานวาริน.

_____. (2540). *เรียนภาษาอังกฤษกับวาริน ฉบับที่2* กรุงเทพฯ: สำนักงานวาริน.

_____. (2540). *เรียนภาษาอังกฤษกับวาริน ฉบับที่3* กรุงเทพฯ: สำนักงานวาริน.

สัจฉวิ สายบัว. (2540). *หลักการแปล*. กรุงเทพฯ: โรงพิมพ์มหาวิทยาลัยธรรมศาสตร์.

หนึ่งเดียว. (2537). *Music impression: Top hit*. กรุงเทพฯ: สำนักพิมพ์เกตรา.

_____. (2538). *Musik impression: Best hit*. กรุงเทพฯ: สำนักพิมพ์แมงทับ.

_____. (2541). *Musik impression: This old guitar*. กรุงเทพฯ: สำนักพิมพ์แมงทับ.

VITAE

VITAE

Name: Nantaporn Sangroj
Date of birth: Nov 25, 1979
Place of birth: Phrae
Address: 1/2 Moo 1, Tambon Najak, Muang, Phrae, 54000

Education Background

2002 Bachelor of Arts (English) from Rajabhat Institute
Chiang Mai
2009 Master of Arts (English) from Srinakharinwirot
University