

A COMPARISON OF TWO THAI TRANSLATED VERSIONS OF THE NOVEL

A LITTLE PRINCESS



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

June 2012

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Jantra Prompan. (2012). *A Comparison of Two Thai Translated Versions of the Novel A Little Princess*. Thesis, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University. Advisor Committee: Dr. Sirinan Srinaowaratt, Asst. Prof. Dr. Saiwaroon Chumpavan.

This study aimed to discover the language differences and translation strategies at the word level between two Thai translated versions of the novel *A Little Princess*, one by Nuengnoy Suttha and the other by Kaewkhamthip Chai. Out of the 19 chapters in the novel *A Little Princess*, the even-numbered chapters from both of the Thai versions were selected for analysis. Baker's (1992) framework of translation strategies was applied as a tool to analyze the data. The results revealed that:

1. six main differences of word selections were found between the two Thai versions of the novel. They were mistranslation, acceptable translation, omission, addition, naturalness, and closeness. While acceptable translation differences were found in the two translations equally, mistranslation and omission were found more in Kaewkhamthip Chai's version, and naturalness, addition, and closeness were found more in Nuengnoy Suttha's version.

2. Nuengnoy Suttha and Kaewkhamthip Chai each used seven strategies in translating the novel. Five strategies were used by both translators: (a) translation by addition, (b) by omission, (c) by using a loan word or a loan word plus explanation, (d) by using a more general word, and (e) by using a more expressive word. Among these five strategies, translation by addition was the most frequently used strategy by Nuengnoy Suttha, but it was the strategy rarely used by Kaewkhamthip Chai. In contrast, translation by omission was the strategy most frequently used by Kaewkhamthip Chai while Nuengnoy Suttha sometimes

used it. Because Nuengnoy Suttha more frequently added useful information for the target readers' understanding of the texts while more than half of Kaewkhamthip Chai's omission affected the readers' understanding of some parts of the text, Nuengnoy Suttha's translation was found to be clearer and more complete when compared to the source text. In addition, two strategies were only used by Nuengnoy Suttha: (a) translation by using a more specific word and (b) translation by paraphrase using unrelated words, and two strategies were found only in Kaewkhamthip Chai's version: (a) translation by using a more neutral/less expressive word and (b) translation by using a synonym of the source word. The four strategies were rarely found in each translation; therefore, these strategies may not have an effect on the translation quality.

In conclusion, addition, naturalness, and closeness were often found in Nuengnoy Suttha's translation, and mistranslation and omission were not often found in her translation. Hence, from the data analysis, Nuengnoy Suttha could translate the novel *A Little Princess* from English into Thai more closely and clearly when compared to the source text, and more naturally in the target language.

การเปรียบเทียบสำนวนแปลนวนิยายเรื่องเจ้าหญิงน้อยสองสำนวน



เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

มิถุนายน 2555

จันทร์หา พรหมปาน (2555). *การเปรียบเทียบสำนวนแปลนวนิยายเรื่องเจ้าหญิงน้อยสองสำนวน*.

ปริญญาโท ศศ.ม. (ภาษาอังกฤษ). กรุงเทพฯ: บัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทร-
วิโรฒ. คณะกรรมการควบคุม: ดร. ศิริพันธ์ ศรีเนาวรัตน์, ผู้ช่วยศาสตราจารย์ ดร. สายวรุณ
จำปาวัลย์.

การศึกษานี้มีวัตถุประสงค์เพื่อวิเคราะห์ความแตกต่างที่พบในระดับคำและกลวิธีที่ใช้ในการแปล

นวนิยายเรื่อง *A Little Princess* (เจ้าหญิงน้อย) ซึ่งแปลโดย เนืองน้อย ศรีธธา (2544) และ แก้วคำทิพย์
ไชย (2548) กลุ่มตัวอย่างของข้อมูลที่นำมาศึกษา ได้แก่ บทแปล 9 บท ของแต่ละสำนวนแปล โดยใช้กลวิธี
การแปลที่เสนอโดยเบเคอร์ (1992) เป็นเครื่องมือในการวิเคราะห์ข้อมูล ผลของการวิเคราะห์พบว่า

1. สำนวนแปลทั้งสองมีความแตกต่างในระดับคำ 6 ประเภท ได้แก่ การแปลผิด การแปลที่
สามารถใช้คำได้ทั้งสองสำนวน การละไม่แปลคำ การเพิ่มข้อความ การใช้ภาษาได้อย่างเป็นธรรมชาติ และ
ความใกล้เคียงกับภาษาต้นฉบับ โดยการแปลที่สามารถใช้คำได้ทั้งสองสำนวนพบในสำนวนแปลทั้งสอง
เท่ากัน ส่วนการแปลผิดและการละไม่แปลคำ พบในสำนวนการแปลของแก้วคำทิพย์ไชย มากกว่าสำนวน
แปลของเนืองน้อย ศรีธธา ขณะที่การใช้ภาษาได้อย่างเป็นธรรมชาติ การเพิ่มข้อความและความใกล้เคียง
กับภาษาต้นฉบับ พบในสำนวนแปลของเนืองน้อย ศรีธธา มากกว่าสำนวนแปลของแก้วคำทิพย์ไชย

2. เนืองน้อย ศรีธธาและแก้วคำทิพย์ไชย ใช้กลวิธีการแปล 7 กลวิธี โดยผู้แปลทั้งสองใช้ 5
กลวิธีที่เหมือนกัน คือ การแปลโดยการเพิ่มข้อความ การแปลโดยการละไม่แปลคำ การแปลโดยใช้คำยืม
หรือคำยืมพร้อมคำอธิบาย การแปลโดยใช้คำที่มีความหมายกว้างกว่าภาษาต้นฉบับ และการแปลโดยใช้
คำที่ให้ความรู้สึกเชิงอารมณ์มากกว่าคำในภาษาต้นฉบับ สำหรับกลวิธี 5 วิธีที่ผู้แปลทั้งสองใช้เหมือนกัน
นั้น เนืองน้อย ศรีธธา ใช้กลวิธีการแปลโดยการเพิ่มข้อความมากที่สุด แต่แก้วคำทิพย์ไชย ใช้กลวิธีนี้ไม่
ขณะที่แก้วคำทิพย์ไชย ใช้กลวิธีการแปลโดยการละไม่แปลคำมากที่สุด แต่เนืองน้อย ศรีธธา ใช้กลวิธีนี้ไม่
บ่อยเท่า และเนื่องจากเนืองน้อย ศรีธธา เพิ่มข้อมูลหรือรายละเอียดที่เป็นประโยชน์ต่อการเข้าใจเนื้อเรื่อง
ของผู้อ่านเป็นส่วนใหญ่ ขณะที่การละไม่แปลคำของแก้วคำทิพย์ไชย ส่วนใหญ่มีผลกระทบต่อการใช้
เนื้อเรื่องบางส่วนของผู้อ่าน แต่การละไม่แปลคำของเนืองน้อย ศรีธธาไม่กระทบ ดังนั้น ผลการวิเคราะห์

จึงพบว่าจำนวนการแปลของเนืองน้อย ศัพท์ภาวะจางชัดและสมบูรณ์เมื่อเทียบกับภาษาต้นฉบับ นอกจากนี้ การแปลโดยใช้คำที่เฉพาะเจาะจงกว่าคำในภาษาต้นฉบับและการแปลโดยการถอดความโดยใช้คำที่ไม่สัมพันธ์กับภาษาต้นฉบับพบในจำนวนแปลของเนืองน้อย ศัพท์ฯ เท่านั้น ขณะที่การแปลโดยใช้คำที่ให้ความรู้สึกเชิงอารมณ์ที่เป็นกลางหรือน้อยกว่าคำในภาษาต้นฉบับและการแปลโดยใช้คำที่มีความหมายเหมือนคำในภาษาต้นฉบับ พบในจำนวนแปลของแก้วคำทิพย์ ไซย เท่านั้น เนื่องจากกลวิธีทั้งสี่นี้พบน้อยมากในจำนวนแปลแต่ละสำนวน ดังนั้นกลวิธีเหล่านี้จึงไม่มีผลกระทบต่อคุณภาพของสำนวนแปล

เนื่องจากการเพิ่มข้อความ การใช้ภาษาได้อย่างเป็นธรรมชาติและความใกล้เคียงกับภาษาต้นฉบับพบในจำนวนแปลของเนืองน้อย ศัพท์ฯ เป็นส่วนใหญ่ โดยที่การแปลผิดและการละไม่แปลคำพบไม่บ่อย ดังนั้น จากข้อมูลดังกล่าวนี้ ผลการวิจัยจึงสรุปได้ว่า เนืองน้อย ศัพท์ฯ ไม่เพียงแต่จะสามารถถ่ายทอดความหมายของคำจากต้นฉบับได้ใกล้เคียงและชัดเจน แต่ยังสามารถแปลนวนิยายเรื่องเจ้าหญิงน้อยจากภาษาอังกฤษเป็นภาษาไทยได้อย่างเป็นธรรมชาติ

The thesis titled
“A Comparison of Two Thai Translated Versions of the Novel *A Little Princess*”

by
Jantra Prompan

has been approved by the Graduate School as partial fulfillment of the requirements
for the Master of Arts degree in English at Srinakharinwirot University.

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ACKNOWLEDGEMENTS

It is a pleasure to thank my thesis committee who made this thesis possible. First and foremost, I offer my sincerest gratitude to my Master's thesis advisor, Dr. Sirinan Srinaowaratt, whose expertise, understanding, and patience added considerably to my graduate experience. I appreciate her encouragement and effort in regards to my research.

I would also like to thank the other members of my committee, Dr. Saiwaroon Chumpavan, Dr. Somsak Kaewnuch, and Dr. Tipa Thep-Ackrapong for the useful assistance they provided at all levels of this study. I am also very grateful to Dr. Supaporn Yimwilai for her endless love and care.

I am deeply grateful to Nakhon Pathom Rajabhat University for providing me with a scholarship to continue my Master's degree. Without this scholarship, I could not have come this far. I must also acknowledge Ms. Britt Goodrich, my kindest teacher at Nakhon Pathom Rajabhat University, whose suggestions, encouragement, and editing assistance have been very helpful.

Last but not least, I would like to thank my parents for the support they have provided me throughout the difficult times in my life.

Jantra Prompan

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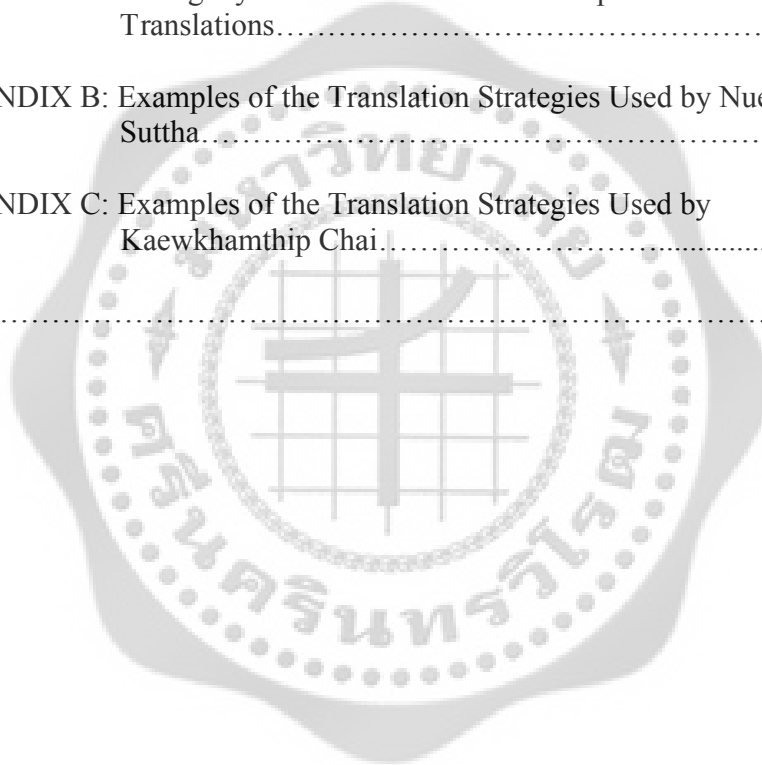
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CHAPTER I

BACKGROUND OF THE STUDY

Introduction

Translation was practiced as early as 3000 BC (Newmark, 1984), and it still plays an important role in communication among people using different languages today. It has been used as an instrument to transmit culture, literature, education, science and more from one source language to other target languages. As the present time is a period of globalization, people all over the world are free to communicate with each other. As a result, translation is an important vehicle for communication between many countries. Without translation, people cannot understand the message from different languages.

At present, there are increasing numbers of texts, books, and other publications translated from one language into many target languages in order to fulfill each target language audience's needs, especially translations of literary works (SE-ED Book Center, 2006). Translating literature is an interesting and challenging task for translators because there are many best-selling literary works that non-native speakers of the source language want to read. Therefore, many translators try to translate one language to the target language in order to help the target readers understand the source message.

In translating literature, besides knowing both the source language and the target language well, a translator has to consider many important factors. For example, a translator has to consider the intention of the original author, the feelings, thoughts, and emotions of the characters and the background and atmosphere of the story in order to transfer and convey them to the target readers precisely (Chuenjit, 1984). However, a well-known translation

linguist, Baker (1992), stated that every language has its own concepts and its own uses. There will always be some problems and difficulties in translation resulting from the differences between the source and target languages. A translator, when translating literature, must have both the knowledge of the languages and the knowledge of the world. Nonetheless, a translator sometimes encounters translation problems because of the non-equivalence and the discrepancies between languages. According to Baker (1992), the non-equivalence between languages can be seen in the linguistic concepts and structures. That is, some concepts of one language are different from those of another, and some concepts of the structure of one language do not exist in another.

It is clear that in translating from one language to another language, the main problems that translators always encounter are the non-equivalence and the discrepancies between languages. As a result, some translation linguists, for instance Nida (1964) and Baker (1992), proposed a number of translation strategies for translators to use to solve translation problems and make translations easier and more understandable by the target language audience. Among many translation strategies proposed by these translation theorists, Baker's (1992) proposal of translation strategies is more comprehensive than others, and her framework of translation strategies can be applied to solve translation difficulties resulting from the non-equivalence between languages.

In Thailand, there are many literary works that have been translated from English into Thai as well as others that have been translated from Thai into English because there are interesting literary works that non-native speakers of the source language want to read. In fact, Thai and English belong to different language families. Thai is Kadai whereas English is Indo-European ("Thai-Kadai languages," n.d.). Such a difference has significant effects

on the linguistic and sentential concepts between these two languages (Thep-Ackrapong, 2004). As a result, whether in translating English into Thai or translating Thai into English, translators always face translation problems. However, in order to make it easier to translate the source text into the target language text, those translators often apply translation strategies to deal with difficulties in translation resulting from the non-equivalence and the discrepancies between English and Thai.

Consequently, many Thai researchers are interested in studying what translation strategies are used by translators in their translations. For example, Jarumetheechon (2003) investigated translation strategies used in translating the short story *Dust Underfoot* from Thai into English by using Baker's (1992) framework. Later, Saewong (2004) analyzed translation strategies employed in translating the Thai short story *The Song of the Leaves* from Thai to English by applying Baker's (1992) proposal of translation strategies. Likewise, Sookprasert (2004), by using Baker's (1992) theoretical framework, studied translation strategies found in translating the short story *The Barter* from Thai into English. Similarly, Duangloy (2006) conducted a research study aimed at finding translation strategies used in translating the novel *Behind the Painting* from Thai into English using Baker's (1992) framework. In addition, by employing Baker's (1992) framework to analyze the data, Ungsuwan (2007) studied problems of non-equivalence at word level and translation strategies applied in the children's book named *The Happiness of Kati* that was translated from Thai into English. Most of these studies focused on the literary works translated from Thai into English with only one translated version.

However, there are many Thai translated versions of the same English literary work in response to the large demand by Thai target readers, and some Thai researchers are interested

in comparing the translation quality of Thai translated versions of the same English literary work. For example, Sriduandao (2003) compared the translation quality of two Thai translations of the novel *The Lonely Lady*, which was translated by Pramoon Unahatoop (1978) and Nida (1981). Then, Sriwalai (2007) analyzed two versions of the novel *Little Lord Fauntleroy*, which was translated from English into Thai by Kaewkhamthip Chai (1994) and Nuangnoi Suttha (2001). Likewise, Sonthiphakdee (2007) studied the translation quality of two Thai versions of the novel *Jonathan Livingston Seagull*, one by M.R. Kukrit Pramoj (1973) and the other by Chanwit Kasetsiri (1993). Also, Danvivath, Laochan, and Piyathamrongchai (2003), by using Nida's (1964) theory of translation strategies, analyzed and compared two Thai translations of George Orwell's *Animal Farm*, which was translated by two Thai translators, Atthichattakarn (1996) and Chaisaengsukkakul (2001). However, most of these literary works, which have more than one Thai version, have been studied only in terms of translation quality.

Besides the four novels mentioned above, *A Little Princess*, one of the most well-known classic children's novels, written by Frances Hodgson Burnett, has been translated by four Thai translators, namely Ploychompoo Sukussatith (1990), Kluipai (1990), Nuengnoi Suttha (2001), and Kaewkhamthip Chai (2005). From the evidence of these four Thai translated versions, it can be concluded that *A Little Princess* is very popular among Thai readers. The popularity of the story can also be shown by the fact that *A Little Princess* has been adapted into several musical versions and television versions. Moreover, it has been made into several films ("*A Little Princess*," n.d.).

Among the four Thai translators who translated *A Little Princess*, both Nuengnoi Suttha and Kaewkhamthip Chai are regarded as well-known translators in Thailand because

they have translated many literary works. Some English literary works which have been translated into Thai by Nuengnoy Suttha, for instance, are *Little Lord Fauntleroy* by Frances Hodgson Burnett, *Little Women* by Louisa May Alcott, *Treasure Island* by Robert Louis Stevenson, *The Adventures of Tom Sawyer* by Mark Twain, and *Oliver Twist* by Charles Dickens. Likewise, some English literary works which have been translated into Thai by Kaewkhamthip Chai, for example, are *Alice's Adventures in Wonderland* by Lewis Carroll, *The Secret Garden* by Frances Hodgson Burnett, *Little Lord Fauntleroy* by Frances Hodgson Burnett, and *Little Women* by Louisa May Alcott.

Statement of the Problem

Although *A Little Princess* is a popular children's literature and has many Thai translated versions, a research study in the field of translation of the novel cannot be found. Therefore, it was interesting to find out how two of the translated versions of *A Little Princess*, one by Nuengnoy Suttha and the other by Kaewkhamthip Chai, are different from each other. Moreover, according to Saibua (1999), words are the most important unit of language, and every word itself contains the substance of text. To thoroughly understand the whole text, people must understand the meaning of the words first. Due to the crucial role of words, the researcher was interested in investigating the linguistic differences at word level between the two translated versions of the novel *A Little Princess* and the translation strategies used by each translator.

Research Questions

The study attempted to answer the following questions:

1. What are the differences at word level in the Thai translated version of the novel *A Little Princess* by Nuengnoy Suttha and the version translated by Kaewkhamthip Chai?
2. What translation strategies are employed by Nuengnoy Suttha?
3. What translation strategies are employed by Kaewkhamthip Chai?
4. What are the differences between translation strategies used by Nuengnoy Suttha and Kaewkhamthip Chai?

Significance of the Study

As the results of this present study may reveal translation problems occurred when translating a novel from English to Thai, those who want to be good translators may make use of the findings by studying how the translators solve those problems. In addition, if translation strategies other than those proposed by Baker (1992) were found, they could be recommended to Thai translators to solve translation problems resulting from non-equivalence between English and Thai.

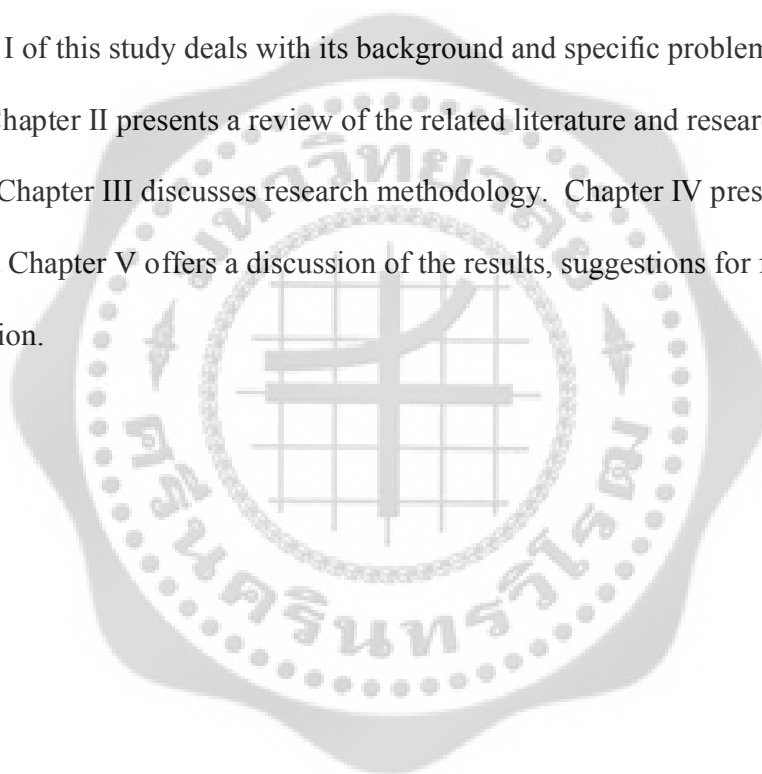
Scope of the Study

Approximately 50% of the chapters of *A Little Princess* were used in this analysis. From the overall 19 chapters of this novel, the nine even-numbered chapters were selected to comprise the data sample. These chapters are Chapter II (A FRENCH LESSON), Chapter IV (LOTTIE), Chapter VI (THE DIAMOND-MINES), Chapter VIII (IN THE ATTIC), Chapter X (THE INDIAN GENTLEMAN), Chapter XII (THE OTHER SIDE OF THE WALL), Chapter XIV (WHAT MELCHISEDEC HEARD AND SAW), Chapter XVI (THE VISITOR), and Chapter XVIII (“I TRIED NOT TO BE”) from the original version of

A Little Princess (Burnett, F. H., 1990) in English as well as two Thai translated versions, one by Nuengnoy Suttha (2001) and one by Kaewkhamthip Chai (2005). Moreover, because words can be considered the most important unit of language and every word itself contains the substance of text (Saibua, 1999), this study focused on the linguistic differences and the translation strategies at word level.

Organization of the Study

Chapter I of this study deals with its background and specific problems related to translation. Chapter II presents a review of the related literature and research studies related to the study. Chapter III discusses research methodology. Chapter IV presents the results of the study, and Chapter V offers a discussion of the results, suggestions for further studies, and a conclusion.



CHAPTER II

REVIEW OF RELATED LITERATURE

The purposes of this study were to analyze the differences at the word level of two versions of the novel *A Little Princess* translated from English to Thai and also to investigate the differences in the translation strategies employed by each translator by applying Baker's (1992) theoretical framework. Accordingly, related literature and research cover the following topics: (a) background information of the novel *A Little Princess*, (b) types of translation, (c) the translation process, (d) translation problems, (e) translation strategies, and (f) previous studies related to translation strategies.

Background Information of the Novel *A Little Princess*

A Little Princess is a classic children's novel written in 1905 by Frances Hodgson Burnett, a famous British author who is well-known as the author of several popular classic children's novels including *The Secret Garden* and *Little Lord Fauntleroy*. It is a revised and expanded version of Burnett's 1888 serialized novella entitled *Sara Crewe: or What happened to Miss Minchin's boarding school*, which was published in *St. Nicholas Magazine*.

This novel is about a British girl who is only seven years of age. She was born and raised in India by her father, a wealthy and widowed Englishman who is stationed in India as a captain in the British army. The girl is very intelligent, polite, compassionate, and creative. She is sent to study at a boarding school in England. A harsh and greedy headmistress of the school treats her as a princess in order to please the girl's wealthy father and make more money. Despite the special treatment, the girl does not act spoiled. Instead, she is kind and

generous with the other students and staff. Later, her father dies suddenly and in strange circumstances, leaving her penniless. At that time, she has to become an all-purpose servant at the school. As such, she has insufficient food, inadequate clothing, a dismal bedroom, and hard work every day. However, she never gives up. She uses her strong mind and her imagination to deal with the hardships she encounters. Years pass, and one of her father's friends finds her and helps rescue her from the school. Finally, she becomes rich again though she retains her thoughtful and charitable nature.

Due to its popularity, several musical versions have been made of *A Little Princess* including: *A Little Princess*, Sara Crewe (2007); *Sara Crewe: A Little Princess* (2006); *A Little Princess* (2004); *A Little Princess* (2003); *A Little Princess* (2002); and *Princesses* (2004) ("*A Little Princess*," n.d.). Over time, and as technology has developed, many film and television adaptations of *A Little Princess* have been made. For the film adaptations, there are four versions: the 1917 version; the 1939 version; the 1995 Filipino version entitled "*Sarah, Ang Munting Princesa*" (lit. Sarah, *The Little Princess*); and the 1995 version. Interestingly, some of the film versions have changed the story, setting, and characters from the book. For example, in the 1939 version an entire subplot is devoted to Sara's aiding and abetting of a forbidden romance between the school's riding master and an under-teacher, whereas the 1995 version moves the setting to New York City during World War I rather than London, England as mentioned in the book. Furthermore, in the 1939 and 1995 films, both versions change the book's ending completely, revealing that Sara's father is alive and having him recover from amnesia on sight of her, whereas in the book it is only her father's friend who is alive. In regards to television adaptations, there are five versions: a 1973

version; a 1986 version, *Princess Sara*; a 1985 Japanese version, *Soko no Strain*; a 2006 version; and *Princess Sarah*, a 2007 Filipino version (“*A Little Princess*,” n.d.).

In Thailand, besides watching *A Little Princess* through some film adaptations, Thai people, who are not native speakers of English, have a chance to read four Thai translated versions of this popular novel. These four Thai translated versions are translated by four Thai translators, namely Ploychompoo Sukussatith, Kluipai, Nuengnoy Suttha, and Kaewkhamthip Chai. The fact that there are several Thai versions shows that *A Little Princess* is regarded as a popular children’s novel among Thai people. The main reason that *A Little Princess* is popular among Thai people, not only children but also adults, may be that besides entertaining readers, such as with a fun and interesting plot, the story also teaches lessons to both children and adults. For example, the book shows that patience and positive thinking can help people endure hardships in their lives. In addition, the importance of kindness to others, regardless of one’s situation, is demonstrated in the story. Though the book was written over 100 years ago, these ideas are still valid and useful in modern lives. Parents can take advantage of the fact that their children will enjoy reading *A Little Princess* while being exposed to positive and worthwhile lessons.

Types of Translation

In translating any kind of text, the first consideration to which a translator must pay attention is what type of text he/she will translate because literary and non-literary texts are translated quite differently. However, in general, translation theorists classify translation into two main types as follows:

According to Nida (1964), translation can be categorized into two main broad types. They are formal equivalence and dynamic equivalence. The former focuses on a target

language text which represents the closest equivalent of a source language text. However, he also added that there are not always formal equivalents between two languages. Therefore, formal equivalence usually distorts the grammatical and stylistic patterns of the target language. In other words, it distorts the message and causes the target readers to misunderstand the text. On the other hand, in dynamic equivalence, the translator tries to translate the meaning of the original in such a way that the target language text will have the same effect on the target readers as the original text does upon the source language readers. Nida also discussed that in dynamic equivalence, the form of the original language text will be changed when translating, but the meaning of the message will still remain.

Likewise, Newmark (1984) proposed two types of translation: semantic and communicative translations. The former type aims to translate the message as closely as possible to the semantic and syntactic forms of the target language. Semantic translation follows the contextual meaning of the source text by focusing on the content of the source text. It is precise, but may not correspond to the understanding of the message that the target readers perceive. On the other hand, the latter tries to express the contextual meaning of the source text in which the content and meaning are appropriate and understandable to the target readers. It can be seen that communicative translation attempts to create an influence on the target readers in the same way as the original language message does upon the source language readers. Communicative translation is not very accurate, but it corresponds well to the target language readers.

Similarly, Larson (1984) pointed out that translation can be divided into two types according to either form or meaning. The two types are form-based translation and meaning-based translation. In form-based translation, a translator tries to follow the form of the

source language and attempts to reproduce the linguistic features of the source text.

However, this type of translation rarely reaches the purpose of communication because the word choice makes the translation sound strange. As a result, many translators try to modify the literal translation in order to solve this problem. In doing so, the translator modifies the sentence order and grammar to make the sentence structures acceptable in the target language. This method helps the translators to improve communication and avoid things that seem nonsensical, but the translation does not sound natural. On the other hand, in meaning-based translation, the translator tries to reproduce the message in the target language text which communicates the same message as that of the source language, but he or she uses the natural grammatical and lexical choices of the target language.

Moreover, Supol (1998) classified translation into two main types: (a) literal translation and (b) non-literal translation. In the former type, a translator tries to maintain the style, form and structure of the source language so that he or she can ensure that the target meaning is accurate to the source language. This type is often used in translating the Bible, official documents, treaties, and so on. On the other hand, the latter type of translation is not as strict in terms of accuracy of forms and structures as the former type. In this type, a translator interprets the message from the source language and then paraphrases it into the target language. He or she may reorder the words and structures of the source text in order to make the target readers understand the text. This type is usually used in translating novels, short stories, fairy tales, and so on.

Similar to the aforementioned types of translation, Ariyapitipan (2001) agreed that translation can be divided into two main types. They are literal translation and free translation. In the former type, a translator, when translating, tries to maintain the original

form, meaning, phrases, sentences, and writing style of the source language as much as possible. Usually, this translation type is used in translating novels, autobiographies, and contracts. On the contrary, in the latter type, a translator focuses on transferring the source message by adapting its form. The aim of the translator is to present the subject matter of the source text to the target readers as well as he/she can, and he/she may adapt, expand, or omit the source message in order to maintain the original meaning. This type of translation is often used in translating news, business correspondence, and regular columns in magazines.

All in all, many translation theorists have stated that translation can be divided into two main types. In the first type, a translator mainly focuses on the form of the source language, trying to maintain the form of the source language in the translated version. The second type, on the other hand, emphasizes the understanding of the target language readers. That is, a translator adjusts the original form so that the target readers can understand the message clearly. Although the word or sentence orders of the target language are different from those of the source language text, the meanings are still maintained. Different situations may call for translation using one type or the other.

Translation Process

When changing a source language text to another language, translators always have their own translation steps in order to transfer the meaning of the source message to their target readers accurately and understandably. However, the translation process in general can be summarized according to the suggestions of translation theorists as follows:

According to Mason (1998), translation can be divided into four steps. The first step is to select the lexical and grammatical items in the target language that are close to the source language. The second step is to consider the genre of the text and to use the appropriate

grammatical sequence in translating. The third step is to apply the conventions of the genre in the target language into the translated version. The final step is to repair any miscommunication that may occur in order to ensure that the communication from the source language to the target language is correct. These translation steps parallel those of Saibua (1999), who recommended four steps in the translation process: (a) studying the original text, (b) analyzing the original meaning, (c) transferring the meaning of the original text into the target language, and (d) assessing the translation quality. Firstly, the translator has to study the original text in order to find its message, connotative meaning, writer's intention, and tone. Next, the original meaning should be carefully analyzed so that the translator can transfer the meaning to the target language as accurately as possible. Then, the translator reproduces the text as naturally and as close to the target language as possible and tries to keep the meaning, tone, and style of the original. Finally, the translator evaluates the quality of the translated text by having the target readers read the translated text in order to test whether the readers respond to the translation as they do to the original text.

However, Landers (2001) proposed his own method of translating in order to form the understanding between people who live in different countries. First, a translator has to carefully read the original source text at least twice while focusing on the meaning of words, phrases, idioms, and culture. Second, the translator has to consider the tone of the source text in order to choose the best target words to be translated. Third, the translator makes the first draft and also marks any problem areas in square brackets and/or boldface. Fourth, the translator asks suggestions from an educated native speaker of the target language and revises any points that are still unclear as suggested by the educated native speaker of the target language. Fifth, the translator revises the first draft by emphasizing the original style,

smoothness, and naturalness. The revised version should be as close as possible to the target language as if it had been written in the target language. Sixth, the translator asks a highly educated native speaker of the target language who has no knowledge of the source language to verify and identify any rough points such as words that make no sense. Seventh, the translator proofreads the revised version line by line with a native speaker of the source language who also has knowledge in the target language. In this step, the translator reads the translation aloud while the native speaker of the source language follows the source text. This step will help the translator to see any mistranslation such as unintentional omission, undesirable repetition of words, and accidental misspelling. Finally, the translator makes the final draft and checks the spelling to ensure that all of the words in the translated message are spelled correctly, and then the translator asks a native speaker of the target language to read it one last time.

Even if the above steps are not followed, Larson (1984) suggested that before starting any actual translation, it is important to know the total translation project and what is involved in producing a good translation. In other words, before commencing an actual translation, the following aspects must be considered.

1. Establishing the translation project: Whenever translators have decided to translate a message from one language to another, they must pay close attention to these four initial terms: text, target, team, and tools. Firstly, “text” is the source language that is brought to be translated. The reason that the source language is brought to be translated is to transfer and communicate the factual information from one language to people who speak other languages. Secondly, “target” is the readers or the audiences of the other native languages categorized by their educational level, age, religion, and their

attitudes towards their languages. Therefore, the translators should consider the potential use of the text by the target language readers or audience. Thirdly, “team” is the group of people who takes part in the translation project categorized by the team members’ levels of ability and backgrounds. The team may consist of translators who have good knowledge of both the source and target languages, co-translators one of whom has high literacy in the source language and the other of whom has high literacy in the target language, consultants or advisors who give suggestions to the translators in order to produce a better version of the translated text, reviewers, technical people, publishers, and/or distributors. Lastly, “tools” are the helpful source materials used by the translators when translating. Those materials are dictionaries, grammar books, and cultural references of both the source and target languages.

2. Exegesis: Exegesis is the process of exploring the meaning of the source text to be translated. In this step, the translators should read the whole source text several times as well as use the materials such as dictionaries to gain more understanding about the source language. While reading, the translators must look at the purpose of the original writer and the main theme of the source language. Then, they must specify details of the text, study the keywords and the grammatical structures used in the target text, and consider the available tools and other related factors in order to produce an equivalent translation.
3. Transfer and Initial Draft: The translators start to transfer the source language to the target language so that they will have an initial draft as the first product. The initial draft must be revised several times in order to make sure that all the adjustments needed have been done, the information is completely correct, there are no omissions or

additions, and the target language can communicate the message as clearly as the source language so that the target readers can understand the information in the target language. When the initial draft has been revised, the next step is reading through the revised initial draft again in order to check the accuracy, clarity, and naturalness of the message. In this step, the translators may find many mistakes that need to be corrected such as poor word choice, incorrect grammatical constructions, redundancy, awkward phrasing, inappropriate style, misspelling, and so on. When they have found those possible mistakes, they must revise the draft again and this revised draft should be made carefully. If some important key words have to be changed, the translators must be sure that the changes do not have an effect on the consistency of the text.

4. Evaluation and testing: This step focuses on accuracy, clearness, and naturalness of the target text. In this step, the accuracy of the target text is evaluated in order to make sure that the translation communicates the same meaning as the source language and the target readers can clearly understand the target language. Also, the clearness and the naturalness of the source text are evaluated in order to make sure that the form of the translated text is easy to read and conveys the accurate grammar and style of the source language. In this step, the translators should ask the target language speakers to read the text and respond to what the text communicates to them. Therefore, the translators must prepare questions about the theme, the purpose, and the relevant facts of the text. Any misunderstanding that occurs while reading the translated text should be carefully noted by the target language speakers in order to make further suggestions for the translators.

5. Revised Draft: When the translators have received feedback, they must accept the evaluation and revise the translated text accordingly. They must carefully check any words for consistency in the changes made. If there are words or expressions that are difficult for the target readers to understand, the translators must solve those problems by adding more explanation in the target language.
6. Consultants: In this step, consultants or advisers will check the translated version. Those people will give advice to the translators in order to produce a better translated version. Then, translators respond by evaluating the quality of the meaning, words, accuracy, naturalness, and the effectiveness of the translation.
7. Final Draft: After revising the translated version by applying comments or advice from the consultants, the final draft needs to be considered based on discussion with the publishers who promote the distribution. Before producing the final draft, a final editing for spelling and punctuation must be considered. Before publishing, a number of copies should be prepared for additional proofreading as well. Lastly, the translators may recheck the final draft in order to improve the translation and make it more acceptable to the target readers.

From the four translation models mentioned above, it is obvious that Lander's (2001) and Larson's (1984) proposals may be more comprehensive and more elaborate than Mason's (1998) and Saibua's (1999) because Lander's (2001) and Larson's (1984) gave more details and more steps in performing a good translation. It can be found that some details of Lander's (2001) and Larson's (1984) proposals such as using useful materials in translation, reading the source text several times, and asking suggestions from the educated native speakers of both the source language and the target language are not found in the other

two models. In addition, from the overall four proposals, Mason's (1998) framework mostly lacks many important aspects in producing a good translation. For example, Mason's (1998) proposal does not focus on the source text; on the other hand, it mainly emphasizes the target text. Another shortcoming in Mason's (1998) proposal is that the response of the target readers is not involved; therefore, a translator may not know whether the target readers understand the translated text or not. It is clear that each translation theorist has different perspectives towards translation steps. However, although each translation theorist proposed details of translation steps differently from each other, in general, those steps in translation can be summarized as follows:

1. Study the whole source text carefully by focusing on its meaning, concepts, and purposes.
2. Analyze the source text and translate it into the target meaning.
3. Revise the target text while maintaining the source meaning, concepts, tone, and style.
4. Proofread the target text in order to make sure that it communicates the same meaning as the source text.
5. Ask a native speaker of the target language to check and correct any mistakes found in the target text in terms of meaning, feeling, and purpose in order to make sure that it is equivalent to the source text.

Translation Problems

The discrepancies in concepts between languages may cause non-equivalence between the source language and the target language. It means that there is no target-language item that can transfer the meaning of the source language meaning. Translation problems

resulting from non-equivalence between languages have been identified by many translation theorists.

According to Baker (1992), problems of non-equivalence at the word level that cause difficulties in translation are as follows:

1. Culture-specific concepts of the source language which are related to abstract or concrete concepts are not known in the target culture. This may concern a religious belief, a social custom, or a way of life. An example in terms of an abstract concept is the Thai word เกรงใจ/geng-jai/. This word is considered to be a very Thai concept which is rarely known by Westerners.
2. The source-language concept is not lexicalized in the target language. The source language word may express a concept that the target readers can understand, but there is simply no single target. For instance, the concept of savoury in English, which is understandable by people using different languages, has no equivalent in many languages (Baker, 1992, p. 21).
3. The source-language word is semantically complex. In other words, a single word in a source language may express a more complex set of meanings than a whole sentence of a target language, and there is no equivalent target word to be translated. Therefore, it is very difficult for translators to translate it. For example:

Source text: ตากรวดน้ำใต้ต้นโพธิ์ใหญ่

Target text: Under the big banyan tree, Grandpa poured water from a little brass vessel onto the ground, completing the offering to the monk.

(Ungsuwan, 2007, p.180).

In this example, the Thai word กรวดน้ำ is to pour ceremonial water to expiate the sins of the dead. It is difficult to translate this word into other languages because of its complex semantics.

4. The source and target languages make different distinctions in meaning. The distinctions in meaning between languages can be very different. In other words, a target language may have more or fewer distinctions in meaning than a source language. Therefore, it is difficult for a translator to select the equivalent word in translation. For instance, Thai makes a distinction between the words พ่อ (the father of someone's father) and ตา (the father of someone's mother) while in English there is only one word, grandfather, to refer to both พ่อ and ตา.
5. The target language lacks a super-ordinate. That is, the target language has some specific words, but there is no a general word to transfer the meaning of the source word. For example, Russian has no equivalent word for facilities. On the other hand, there are some specific words and expressions which are types of facilities such as

sredstvaperedvizheniya (means of transport), naem (loan),
neobkhodimyepomeschcheniya (essential accommodation), and
neobkhodimoeoborudovanie (essential equipment) in Russian (Baker, 1992, p. 23).

6. The target language has a general word (super-ordinate), but lacks a specific one (hyponym) to convey the meaning of the source word. For example, Thai has the word ปิ่นโต (food container), but English has no equivalent for this word.
7. Differences in physical or interpersonal perspective may be more important in one language than it is in another. A physical perspective relates to the relationships between people, things and places. For example, in English, a person asks, Will you come to the meeting? when inviting someone to a meeting. On the other hand, in Thai, Will you go to the meeting? is used instead. Another example is Thai has many words which mean you depending on the relationship between the speaker and the listener in terms of age, relationship, and social status. These words are ท่าน (than), คุณ (khun), เธอ (ther), ตัวเอง (tua-eng), หนู (noo), เอง (eng), แก (gae), and มึง (mung).
8. Differences in expressive meaning may occur. The propositional meaning between the source language word and the target language word is equivalent, but the expressive meaning is different. For example, the word buffalo is not a negative word in English, but its connotative meaning in Thai conveys negative meaning.
9. Differences in form may be found. That is, a particular form in a source language may not be equivalent in a target language. For example, prefixes and suffixes in English have no direct equivalents to convey the propositional and other types of meaning in

several languages. For instance, the English prefix -ish, as in boyish, hellish and greenish, has no equivalent in the Thai form (Baker, 1992, p. 24).

10. Differences in frequency and purpose of using specific forms may be encountered. Although the form in the source language and that in the target language are equivalent, the frequency and purpose of its use may be different. For example, in English, the use of the -ing form for binding clauses is more frequently than in German and Scandinavian languages. Thus, translating every -ing form in the English source text into the German, Danish, or Swedish target text may result in an unnatural style of the translated text (Baker, 1992, p. 25).

11. The use of loan words in the source text may be problematic. That is, the use of a loan word in the source language may bring about difficulties in translation because it is hard to find an equivalent loan word which has the same meaning in the target language. For example, the loan word dilettante as found in English, Russian, and Japanese has no equivalent loan word in Arabic. As a result, when translating this word into Arabic, a translator only translates its propositional meaning (Baker, 1992, p. 25).

On the other hand, Samovar (1998) stated that translation problems occur because of the linguistic and cultural differences between two languages. There are four translation problems proposed by him. Firstly, a word that will be translated has more than one meaning. For example, the word man in English has many meanings such as male person, human being, soldier or worker, and husband or boyfriend. Some translators may not know which meaning he or she should select to be translated. Secondly, many words are considered culture-bound and have no direct equivalent in other languages; as a result, it is difficult for a translator to find appropriate words in the target language. Thirdly, a specific

culture in a language cannot be directly translated in another language because usually literal translation does not make sense to the target readers. Finally, the difference of experiential background between cultures may cause problems or difficulties in conveying a cultural message from the source language to the target language. In other words, a translator may not know or is not familiar with a particular cultural concept in the source language which must be translated into the target language. For example, in Thai culture, Thai people usually greet each other by saying ไปไหนมา?/pai nai ma?/ (Where have you been?), whereas in Western culture, สบายดีไหม?/sabay dee mai?/ (How are you?) is used. Due to the cultural differences, an English translator may translate ไปไหนมา?/pai nai ma?/ directly from Thai to English as Where have you been? In doing so, it may be inappropriate because in English culture this sentence seems to be saying a person wants to know other people's business rather than just wanting to greet them.

Similar to Samovar, Salas (2000) agreed that linguistic and cultural differences between two languages cause translation difficulties. Linguistic difference occurs when there is no target language equivalent that can be used to replace the original message in translation. Cultural difference occurs when a particular culture of the source language cannot be found in the culture of the target language.

Supporting Samovar (1998) and Salas (2000), Sang-Aramruang (1999) found that translation problems and difficulties result from the differences between the characteristics and cultural features of two languages. Therefore, when translating, a translator has to solve the problems of word use, lexical set, collocation, idioms and grammatical categories.

Moreover, Sang-Aramruang (1999) added that the translator has to be careful about cultural features because different cultural features can affect meaning when they are translated into the target language.

Similar to Sang-Aramruang, Supol (1998) also stated that, when translating, a translator will encounter three levels of translation: culture, language structure, and semantics. At the cultural level of translation, a translator may have enough knowledge of both the source and target languages, but he or she cannot find equivalent words to convey the real meaning of the source language. At the language structure level, sometimes two languages, for example Thai and English, belong to different language families and systems. Thus, they are different in structure such as in the use of passive/active voices and in the tenses. In Thai, the use of passive voice makes a negative meaning, whereas in English it does not. Therefore, it is not good to translate the passive voice of English directly into Thai in some contexts. At the semantic level, it can be seen that words in each language will have different shades of meaning. Therefore, a translator has to find the most suitable word in the target language that has the closest meaning to a word in the source language.

From the translation problems identified by translation theorists as mentioned above, it can be concluded that translation problems and difficulties occur when there is non-equivalence between two languages in terms of both linguistic and cultural differences. As a result, many translation theorists have proposed translation strategies to cope with translation problems. These translation strategies will be presented in the next section.

Translation Strategies

Non-equivalence at word level is the situation when the target language has no appropriate word or expression to communicate the same meaning as that of the source

language. In order to solve this serious problem, many experts in translation have suggested strategies for translators. Baker (1992) is one among those translation theorists who proposed eight translation strategies, which are as follows:

1. Translation by a more general word. This strategy is usually used when the target language does not have a specific term that is the same as the source language. According to this strategy, a translator can use a more general word in the target language that has the core propositional meaning of a specific word in the source text. For example, the word penny in English can be translated as เงิน in Thai because there is no specific word which is equivalent to penny in Thai.
2. Translation by a more neutral/less expressive word. This strategy is applied when there is no word in the target language that can express the exact meaning of the word in the source language. Therefore, the word in the source language should be replaced with a near equivalent word of the target language which is a more neutral or less expressive one. For instance, the Thai word ครึกครื้น is translated into English with the less expressive words very enjoyable because ครึกครื้น has no equivalent in English.
3. Translation by cultural substitution. This strategy is used when a culturally specific item or expression of the source language is unknown by the target readers; therefore, an item or expression that is culturally specific to the target language and that the target readers are more familiar with is used instead. For example, the oak tree is translated from English into Thai as ต้นโพธิ์, which means the papal tree, because it is more

familiar and understandable to the Thai readers. Although ต้นไม้ has a different propositional meaning from the oak tree in the source text, it can better convey from a cultural perspective the meaning of the tree in the text to the Thai audience (Sookprasert, 2004, p. 13).

4. Translation using a loan word or a loan word plus explanation. This strategy is generally employed in coping with cultural-specific items, modern concepts, and buzz words. A loan word plus explanation is useful when the loan word is used many times in the text. When translating, the loan word with explanation should only be used the first time, and then the loan word itself can be used alone in the target text. For example, the Thai word ซิง (sung) is rendered as a particular kind of northern guitar called sung when translating from Thai to English (Sookprasert, 2004, p. 14).
5. Translation by paraphrase using a related word. This strategy is employed when the concept expressed by the source item is lexicalized in the target language but in a different form, and when a particular form of the word in the source text is more frequently used in the target language. For instance, the English word excitedly is translated into Thai as ด้วยท่าทางตื่นเต้น. Both excitedly and ด้วยท่าทางตื่นเต้น have the same meaning, but are different in form. That is, the word excitedly is an adverb while ด้วยท่าทางตื่นเต้น is a prepositional phrase.
6. Translation by paraphrase using unrelated words. This strategy is used when the concept expressed by the source item is not lexicalized in the target language. A source item can be paraphrased based on modifying a superordinate word or based on

simplifying the complex meaning of the source item. This strategy can transfer the propositional meaning, but other kinds of meanings are lost. For example, the Thai word เรืออีแปะ is translated into English as little-bottomed boat (Ungsuwan, 2007, p. 178).

7. Translation by omission. This strategy is used when the meaning conveyed by a specific item or expression in the source text does not affect the understanding of the target reader; therefore, a translator may omit that specific item or expression in the target language text. For example:

Source text: Sara rubbed the end of her little nose reflectively, as she thought the matter over. (Bennett, 1990, p. 35)

Target text: ซาร่าขมมือเช็ดปลายจมูก ๑ ครั้งนึกถึงเรื่องนี้ (เนื่องน้อย ศรีทธา, 2554: 44)

In this example, the source language word little has been omitted in the translated text while the original meaning has been maintained.

8. Translation by illustration. This strategy is employed when the space on a page is limited and the translated text must be short and concise. Thus, a physical entity can be illustrated instead of a paraphrase. For instance, in order to translate the English word tagged as in tagged teabags into Arabic, a translator may use an illustration of a tagged teabag rather than using the paraphrase. As a result, the target reader can easily understand what the word tagged in English is (Baker, 1992, p. 42).

On the other hand, Larson (1984) pointed out four translation strategies which are related to lexicon and culture. They are (a) using a generic word instead of a specific word, (b) using a generic word with a descriptive phrase, (c) using a loan word, and (d) using a cultural substitution. A generic word should be used instead of a specific word when the contrastive components of the specific word in the original language are not found in the target language. As an illustration, the word bread in English is a specific term which is possibly unknown in some target cultures. Therefore, it could be possible to translate the word bread into a more specific word food. In addition, when it is difficult to find the lexical equivalence for situations which are unknown in the target language, there are three general choices to match an equivalent expression in the target language: (a) using a generic word with a descriptive phrase, (b) using a loan word, and (c) using a cultural substitution. For instance, the word island is translated as land surrounded by water (a generic word with a descriptive phrase), the word John is translated as a man named John (a loan word), and the word fox is translated as hyena in African (a cultural substitution).

Similarly, Saibua (1999) proposed many equivalent recovery strategies to be applied in translation to deal with the non-equivalence at word level.

1. Adding more explanation. A translator can help the target readers to understand the message by adding an additional explanation for them. The translator can accomplish this by adding more explanation in the text or by using a footnote. For example:

Source text: ทุกคนมีปิ่นโตคนละใบ

Target text: Each carried a pinto, a multiple-decked food container with a handle.

(Saibua, 1999, p. 65).

It can be seen that a translator added more explanation of the word pinto in the target text in order to help the target readers to easily understand this particular Thai word.

2. Replacing the source word with phrases and sentences. Besides adding more explanation, a translator can solve the non-equivalence at word level by replacing words with phrases or sentences which identify the characteristics of the source word directly. For example:

Source text: He disappeared into his igloo.

Target text: เขาหายเข้าไปในกระท่อมที่สร้างด้วยน้ำแข็งหลังนั้น

(Saibua, 1999, p. 67)

Obviously, the source language word igloo is translated as the phrase กระท่อมที่สร้างด้วยน้ำแข็ง (A cottage which is built of ice), which makes it easier for the Thai audience to understand this English word.

3. Using words with broader meanings. Sometimes, the source word refers to an object or activity which is not known to the target readers. Translators can translate the source word by replacing it with a more general word that covers the core meaning of the source word. For example, the Thai word แกงเขียวหวาน is translated as curry in English. Because there is no equivalent word for แกงเขียวหวาน in English, a more general word such as curry can be used instead in translating (Saibua, 1999, p. 68).
4. Adding words or phrases as connectors between groups of concepts. In order to make the translated text sound more beautiful and more natural in the target language, a

translator usually adds words or phrases as connectors to present the relationship between groups of concepts in the target language. For example:

Source text: Having heard the news, John decided to leave the town.

Target text: พอ ได้ยินข่าว จอห์นก็ตัดสินใจออกจากเมือง

(Saibua, 1999, p. 68)

5. Omitting the source word. When the meaning of a source word is not essential for the target readers to understand the main idea of the source text, a translator can omit the source word or expression in translation. For instance:

Source text: “ฉันให้ยาแก่แล้ว” ฉันพูดเสียงไม่ดังนัก “ฉันแกล้งไปทำมันตกไว้ที่บ้าน
ของหวันแม่ช่อพุทธชาดของแก็”

Target text: “I have given you medicine, Porn” I said in a subdued voiced.
“I dropped it on purpose at your Wan’s house.”

(Saibua, 1999, p. 70)

In the example above, the translator omits the phrase แม่ช่อพุทธชาด, which refers to หวัน (Wan), because omitting แม่ช่อพุทธชาด does not affect the target readers’ understanding of the whole original meaning of the source text.

In addition, Nida (1964) also suggested four translation strategies for translators to deal with translation problems: addition, subtraction, alteration, and footnotes. Concerning addition, a translator may add, expand, and explain some information when translating the source message to the target message in order to make the text understandable to the target readers. With respect to subtraction, if the meaning conveyed by a specific item or expression is not necessary for the readers to understand the text, the translator can omit that

particular word or expression from the translation. With regard to alteration, a translator may adjust the meaning in the target language in order to make the translation understandable to the target readers. Regarding footnotes, a translator may give some extra explanation separately from the translated message. Usually, it is written at the bottom of the page that includes the word and its extra explanation.

In conclusion, the translation strategies aforementioned are possible methods suggested by many experts in translation to be used by translators to cope with the problem of non-equivalence at word level in translation. Translation strategies can significantly help translators to more accurately convey the meaning of the source text in the target text. As a result, target readers can correctly understand the original ideas presented in the translated text. For this reason, research on translation strategies has been conducted by many scholars.

Previous Studies Related to Translation Strategies

A translation strategy is an essential device which is employed by translators to solve the non-equivalence between languages occurring in translation. Thus, many researchers have studied translation strategies used in translating literary works both from English into Thai and from Thai into English.

Danvivath, Laochan, and Piyathamrongchai (2003) compared and analyzed two translations, one by Wichian Attichattakarn and the other by Kiattikajorn Chaisaengsukkakul, of George Orwell's *Animal Farm*. The comparison focused on translation differences in the two versions at the word and structure levels, translation techniques, and translation problems. Nida's (1964) framework of translation strategies was applied in analyzing the translation strategies employed by each translator. Although, in general, the results revealed that these two translated versions were regarded as good translations in terms of closeness,

style and naturalness at both the word and structure levels, weaknesses of each translator were found in these two translations as well. That is, Chaisaengsukkakul could translate better in terms of closeness and style while Attichattakarn could translate more naturally at both word and structure levels. Moreover, most mistakes in Chaisaengsukkakul's work were from mistranslation, while most mistakes in Attichattakarn's work were from under-translation. In other words, Attichattakarn, in some parts, did not completely translate the whole meaning of the source message to the target readers. In translating, the two translators used different translation techniques. The authors concluded that alteration was applied more often in Attichattakarn's translated version whereas addition was the technique most often used in Chaisaengsukkakul's.

Moreover, Jarumetheechon (2003), by using Baker's translation strategies, analyzed the translation strategies used by Domnern Garnden in translating the short story *Dust Underfoot*. Seven translation strategies ranking from the most to the least used are omission, using cultural substitution, using loan words plus explanations, addition, using more general words, paraphrase using unrelated words, and using more specific words. Jarumetheechon (2003) also added that the translator omitted some original words which were unnecessary to the target readers in their understanding. However, two strategies, addition and using more specific words, which were not in Baker's categories, were found in the translated text.

In addition, Saewong (2004) explored translation strategies employed by Chamnongsri L. Rutnin in translating the Thai short story entitled *The Song of the Leaves*. Baker's (1992) proposal was used in this analysis. It was found that the translator used many translation strategies to convey the meaning, culture, and way of life appearing in the story. In terms of equivalence at word level, translation by using a loan word or a loan word plus explanation

was mostly used, followed by translation by a more neutral/less expressive word, using a more general word, paraphrase using unrelated words, using a more general word plus explanation, description, paraphrase using a related word, omission, giving an example, and using a more specific word respectively. In terms of textual equivalence, the change of verb was mostly found, followed by nominalization and voice change respectively.

Similarly, Sookprasert (2004) studied translation strategies used in translating the short story *The Barter*, which was also translated by Chamnongsri L. Rutnin. Translation strategies proposed by Baker (1992) were used in her analysis. Sookprasert found that 10 strategies were used in translating this short story. Seven of them were translation strategies proposed by Baker (1992): (a) the use of a more general word, (b) the use of a loan word or a loan word plus explanation, (c) paraphrase using unrelated words, (d) paraphrase using a related word, (e) omission, (f) the use of a more neutral/less expressive word, and (g) cultural substitution. The other three strategies were not on Baker's list: (a) the use of a more specific word, (b) addition of information, and (c) addition of grammatical elements. From this study, the most used strategy was the use of a more specific word. Sookprasert also added that because non-equivalence between English and Thai was found frequently, the translator used various translation strategies to enable the English audience to understand the Thai cultural aspects appearing in the original text.

Likewise, Duangloy (2006) analyzed translation strategies used by David Smyth in translating Chapter nineteen in the novel *Behind the Painting*. Translation strategies proposed by Baker were applied in her analysis. The results revealed that the translation strategy most often used was omission, followed by translation by a more neutral or less expressive word, translation by paraphrase using a related word, translation by paraphrase

using unrelated words, translation by a more general word, and translation by a loan word respectively. Duangloy also added that omission was mostly used because of the redundancy found in the language of Thai novels. In addition, she found that the translator tried to find the target-language equivalent to the source text in order to keep the target-language meaning as close as possible to the source-text meaning.

Moreover, Ungsuwan (2007) studied translation problems and translation strategies applied by Prudence Borthwick in translating a children's novel entitled *The Happiness of Kati* from Thai into English. Baker's (1992) framework of translation strategies was used in this study. The results revealed that the problems arising from the non-equivalence at word level could be divided into two groups: (a) omission in the target text and (b) words in the source text which have different meanings from the target text. In order to solve these problems, the translator applied the translation methods of borrowing, borrowing plus definition, paraphrasing, specific terms, words with broader meaning, omission and superordinates.

In conclusion, most of the studies reviewed above focus only on literary works which have only one translated version, and research investigating translation strategies used in translating literary works which have been translated by more than one translator has rarely been conducted. Therefore, the researcher was interested in studying the differences at word level of two Thai translated versions of the novel *A Little Princess*, one by Nuengnoy Suttha and the other by Kaewkhamthip Chai, and the translation strategies used by each translator in translating this novel.

CHAPTER III

RESEARCH METHODOLOGY

In this study, by applying translation strategies proposed by Baker (1992), the researcher investigated the differences at word level between two Thai translated versions of the novel *A Little Princess* and also the translation strategies used by each translator. This chapter explains selection of texts, research instrument, data collection procedures, and data analysis.

Selection of Texts

This study is a content analysis. The novel *A Little Princess* (1990), written by Frances Hodgson Burnett, and two Thai translated versions of the novel by Nuengnoy Suttha (2001) and Kaewkhamthip Chai (2005) were analyzed in this study. In fact, there are four Thai translated versions of this novel by four Thai translators: Ploychompoo Sukussatith, Kluipai, Nuengnoy Suttha, and Kaewkhamthip Chai. Among them, Nuengnoy Suttha and Kaewkhamthip Chai are regarded as well-known translators in Thailand. However, the frequency in publishing their Thai versions of the novel *A Little Princess* is different. Kaewkhamthip Chai's version has run to six editions, whereas Nuengnoy Suttha's version has been published only once. As a result, it is interesting to see how Nuengnoy Suttha's and Kaewkhamthip Chai's translated versions are different. Therefore, Nuengnoy Suttha's and Kaewkhamthip Chai's translated versions were selected to be analyzed in this study.

Research Instrument

The translation strategies proposed by Baker (1992) were applied in this study. In fact, translation strategies have been suggested by many translation theorists; however, Baker

(1992) offered more translation strategies than others. Because Baker's (1992) theoretical framework is more comprehensive than others, they can be considered more effective when applied to solving translation problems resulting from non-equivalence between languages.

Data Collection Procedures

The sample of the data for this study was collected from the nine even-numbered chapters, out of the overall 19 chapters, in *A Little Princess* from both Thai versions. The nine selected chapters are as follows:

1. Chapter II (A FRENCH LESSON)
2. Chapter IV (LOTTIE)
3. Chapter VI (THE DIAMOND-MINES)
4. Chapter VIII (IN THE ATTIC)
5. Chapter X (THE INDIAN GENTLEMAN)
6. Chapter XII (THE OTHER SIDE OF THE WALL)
7. Chapter XIV (WHAT MELCHISEDEC HEARD AND SAW)
8. Chapter XVI (THE VISITOR)
9. Chapter XVIII ("I TRIED NOT TO BE")

Data Analysis

The data was analyzed according to the following four research questions:

1. What are the differences at word level in the Thai translated version of the novel *A Little Princess* by Nuengnoy Suttha and the version translated by Kaewkhamthip Chai?
2. What translation strategies are employed by Nuengnoy Suttha?
3. What translation strategies are employed by Kaewkhamthip Chai?

4. What are the differences between translation strategies used by Nuengnoy Suttha and Kaewkhamthip Chai?

In order to answer the first research question, the researcher analyzed the data by following these steps:

1. The language differences at the word level between the two Thai translated versions of *A Little Princess* were compared and analyzed.
2. The language differences found from the analysis were grouped into categories, and six categories were found: (a) mistranslation, (b) acceptable translation, (c) omission, (d) addition, (e) naturalness, and (f) closeness.
3. The results of the analysis were then statistically calculated in terms of frequency and percentage.
4. Plausible explanations to account for the findings were attempted.

In order to answer the second, the third, and the fourth research questions, data were analyzed by following these steps:

1. The two Thai translated versions of the novel *A Little Princess* were compared and analyzed by using Baker's (1992) theoretical framework in order to find out translation strategies at word level employed by Nuengnoy Suttha and Kaewkhamthip Chai. Data were coded according to the following coding system:

- TS1 Translation by a more general word
- TS2 Translation by a more neutral/less expressive word
- TS3 Translation by cultural substitution
- TS4 Translation by a loan word or a loan word plus explanation
- TS5 Translation by paraphrase using a related word

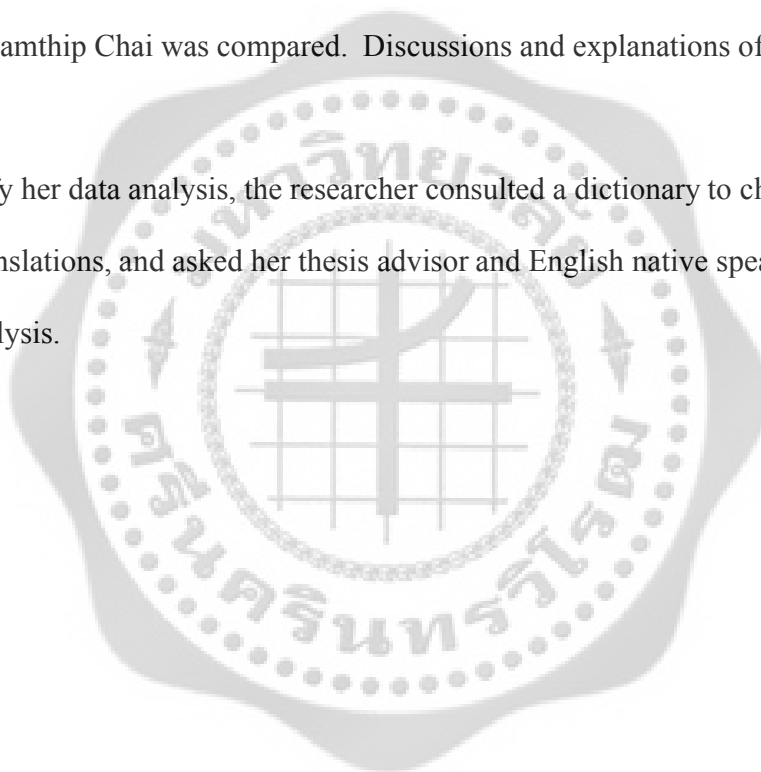
TS6 Translation by paraphrase using unrelated words

TS7 Translation by omission

TS8 Translation by illustration

2. The translation strategies used by Nuengnoy Suttha and Kaewkhamthip Chai found from the analysis were calculated in terms of frequency and percentage.
3. The frequency of each type of translation strategies used by Nuengnoy Suttha and Kaewkhamthip Chai was compared. Discussions and explanations of the findings were given.

To verify her data analysis, the researcher consulted a dictionary to check the accuracy of the two translations, and asked her thesis advisor and English native speakers to spot check the analysis.



CHAPTER IV

FINDINGS

This study aimed to investigate language differences between two Thai versions of the novel *A Little Princess* and translation strategies used by each translator in translating the novel. Therefore, this chapter presents the findings derived from the data analysis. Detailed explanation, and examples of the language differences found and the translation strategies used by each translator are provided.

Research Question 1: What Are the Differences at Word Level in the Thai Translated Version of the Novel *A Little Princess* by Nuengnoy Suttha (NS) and the Version Translated by Kaewkhamthip Chai (KC)?

The findings of Research Question 1 are presented in Table 1.

Table 1

Differences at Word Level between the Two Thai Translated Versions of the Novel A Little Princess

Differences	Total	NS		KC	
		Frequency	%	Frequency	%
Mistranslation	88	18	20.45	70	79.55
Acceptable translation	62	62	100.00	62	100.00
Omission	54	21	38.89	33	61.11
Addition	42	36	85.71	6	14.29
Naturalness	25	25	100.00	0	0.00
Closeness	14	13	92.86	1	7.14

From the data analysis, six main differences in word choices were found in NS's version and KC's version: mistranslation, acceptable translation, omission, addition, naturalness, and closeness. Mistranslation means that the meaning of the original word has been incorrectly translated into the target language. Acceptable translation means that the source word can be translated as either the word used by NS or the one used by KC. Omission means that some information in the original text has been omitted, which leads to two results: (a) the omission affects the overall meaning of the text and (b) the omission does not affect the overall meaning of the text. Addition means that in translating some information has been added by the translator to make the target readers understand the story more clearly and/or to make the translation sound more beautiful in the target language. Naturalness refers to the smoothness of the language when the source text is translated into the target language. Closeness means that the translated meaning of the target language is closest to the original meaning.

As shown in Table 1, 285 differences at word level were found between the two translated versions of the novel *A Little Princess*. Mistranslation was found most frequently (88 places), with 18 places (20.45%) found in NS's translation and 70 places (79.55%) in KC's translation, followed by acceptable translation (62 places). Omission was found to be the third most frequent (54 places): 21 places (38.89%) in NS's version and 33 places (61.11%) in KC's version. The fourth difference found, in order of frequency, was addition (42 places), occurring 36 times (85.71%) in NS's version and six times (14.29%) in KC's version. Naturalness was found less frequently as the fifth difference (25 places), with all 25 places (100%) found in NS's version. Lastly, the least frequent difference found in the

analysis was closeness (14 places), with 13 places (92.86%) found in NS's translation and one place (7.14%) in KC's translation.

The following are detailed explanations of the differences at word level found in NS's and KC's translations of the novel *A Little Princess*. Discussions and examples are also provided.

1. Mistranslation

From the data analysis, the most frequent difference was mistranslation which was found 88 times. At 79.55%, mistranslations were more often found in KC's version (70 mistranslations) and, at 20.45%, less often found in NS's version (18 mistranslations). More specifically, six types of mistranslation were found in the analysis: mistranslation of nouns (43 places), verbs (19 places), adjectives (17 places), pronouns (6 places), adverbs (2 places), and interjections (1 place). The following are examples of mistranslations found.

Example 1

Original Text	NS's Version	KC's Version
This was the result of a charitable recollection of having heard <u>Miss Amelia</u> say that Lavinia was growing so fast that she believed it affected her health and temper. (c. 4, p. 35)	ข้อสันนิษฐานนี้เป็นผลที่บิดก มาจากที่บังเอิญ ได้ยิน <u>มิสอามีเลีย</u> กล่าวว่า ลาวินียโตเร็วเกินไปจน หล่อนเชื่อว่าเป็นผลสะท้อนไป ถึงสุขภาพและอารมณ์ของลา วีนียเอง (บทที่ 4 หน้า 44)	สิ่งที่เธอพูดมานี้ก็เนื่องจากเธอ เคยได้ยิน <u>มิสมินชิน</u> พูดว่าลา วีนียกำลังจะเติบโตอย่าง รวดเร็ว หล่อนเชื่อว่ามันมีผล ต่อสุขภาพและอารมณ์ของเธอ (บทที่ 4 หน้า 42)

In this part of the story, Ermengarde is talking to Sara about Lavinia, who is very jealous of Sara and who extremely hates her. Ermengarde tells Sara that Lavinia is a very horrid girl. However, Sara heard Miss Amelia say once that Lavinia is horrid because she is

growing quickly and that affects her health and temper. Therefore, Sara tells Ermengarde that Lavinia is horrid because of her growing too fast.

The difference found was the translation of the proper name Miss Amelia, which was translated into Thai by NS and KC as มิสอมีเลีย (Miss Amelia) and มิสมินชิน (Miss Minchin) respectively. From the story, it can be easily seen that the proper name มิสอมีเลีย used by NS is correct while the proper name มิสมินชิน translated by KC is incorrect.

Example 2

Original Text	NS's Version	KC's Version
Sara <u>stood</u> by the howling furious child for a few moments, and looked down at her without saying anything. (c. 4, p. 41)	ซาร่ายืนอยู่ใกล้ๆเด็กหญิงที่หลับหูหลับตาร้องอาละวาดโดยไม่พูดว่าอะไรอยู่ครู่หนึ่ง (บทที่ 4 หน้า 49)	ซาร่ายิ้มอยู่ข้างๆเสียงกรีดร้องและความโกรธเคืองของหนูน้อยคนนั้นชั่วครู่ มองดูโดยไม่พูดอะไรออกมา (บทที่ 4 หน้า 46)

In the story, Sara is standing near Lottie, who is crying, and Sara tries to find a way to stop her from crying. This scene shows that both Sara and Lottie are distressed.

The difference found in this scene was the translation of the word stood. NS translated this word into Thai correctly as ยืน (stand) while KC mistranslated it as ยิ้ม (smile). From the story, it is impossible that Sara would smile when she sees that Lottie is crying. Accordingly, the word ยืน translated by NS correctly conveys the meaning of the original word while the word ยิ้ม employed by KC is wrong.

Example 3

Original Text	NS's Version	KC's Version
<p>“Girls like a grievance, and if she begins to tell romantic stories about herself, she will become an <u>ill-used</u> heroine, and parents will be given a wrong impression.” (c. 8, p. 100)</p>	<p>“เด็กผู้หญิงน่าจะชอบเรื่องเศร้า โศกอยู่แล้ว ประเดี้ยวแม่นี้ก็จะไปผูกเรื่องโรแมนติกให้เด็กๆ พวกนั้นฟัง เอาตัวเองเป็นนางเอกดกระกำล่ำบาก <u>ได้รับ</u> การทารุณอย่างโน้นอย่างนี้ พวกพ่อแม่ผู้ปกครองนักเรียนจะเข้าใจผิดได้” (บทที่ 8 หน้า 113)</p>	<p>“เด็กประเภทอมทุกข์ และถ้าเมื่อไรที่เธอได้เล่าเรื่องเพื่อฝันเกี่ยวกับตัวเธอเอง เธอก็จะกลายเป็นพวกนางเอกโรครจิต และพ่อแม่ก็คงไม่ชอบ” (บทที่ 8 หน้า 96)</p>

The interesting point that should be discussed here is the translation of the word ill-used. NS translated it as ได้รับการทารุณ (badly-treated) while KC replaced it as โรครจิต (mental disorder). According to the *Oxford Advanced Learner's Dictionary* (2010), ill-used means badly-treated. That is to say, if someone is badly-treated, he/she encounters hardship in his/her life. From this definition, this word is correctly translated by NS and incorrectly translated in KC's version.

2. Acceptable translation

From the data analysis, acceptable translation was found to be the second most frequent difference, with the occurrence of 62 times. Specifically, five types of acceptable translation were found in the analysis: acceptable translation of nouns (23 places), adjectives (21 places), verbs (15 places), adverbs (2 places), and interjections (1 place). Examples of acceptable translation are as follows.

Example 1

Original Text	NS's Version	KC's Version
Sara was a very fine little person, and had a gentle, appreciative way of saying, "If you please, Mariette," "Thank you, Mariette," which was very charming. (c. 2, p. 18)	ซาร่าเป็นเด็กมีเมตตาไม่ว่าใครทำอะไรให้ก็รู้สึกเป็นบุญคุณเสมอ แม้แต่กับคนรับใช้ เมื่อแกจะขอให้หล่อนทำอะไรให้แกจะพูดว่า 'โปรดทำนี้ให้หนูหน่อยนะจะมารีเยตเต้' และ 'ขอบใจมากนะจะมารีเยตเต้' ด้วยน้ำเสียงจริงจัง (บทที่ 2 หน้า 26)	ซาร่าเป็นเด็กน้อยที่น่ารักมาก สุภาพ พุดจาไพเราะ เช่น "ขอรื่องหน่อยนะคะ มารีเยตต์" "ขอบคุณคะมารีเยตต์" อันเป็นเสน่ห์อย่างมาก (บทที่ 2 หน้า 25)

The story describes Sara's kindness towards her French maid, Mariette. Sara is always polite when she wants Mariette to do things for her even though Mariette is her maid. Sara's politeness surprises Mariette because she has never had this kind of mistress before.

The difference found in this part was the translation of the word thank you, which was translated as ขอบใจ (thank you) and ขอบคุณ (thank you) by NS and KC respectively. In the Thai context, the word thank you can be replaced as both ขอบใจ and ขอบคุณ to express a person's appreciation. Moreover, which word is used depends on the speaker's preference. Thus, it can be concluded that these two Thai words are acceptable in both translations.

Example 2

Original Text	NS's Version	KC's Version
"I was too <u>proud</u> to try and make friends." (c. 8, p. 108)	"ฉันมีวแต่ถือดีเกินกว่าจะพยายามเข้าไปผูกมิตรกับใคร" (บทที่ 8 หน้า 120)	"ฉันหยิ่งเกินไปที่จะเป็นมิตรกับใครๆ" (บทที่ 8 หน้า 102)

In the story, after Sara has become a school servant, nobody in the school wants to be her friend. Because Sara is too proud, she will not try to make friends with people who may look down on her.

The difference found in this part was the translation of the word proud, which was translated by NS as ถือดี (be overconfident) and by KC as หยิ่ง (be self-important). The word proud as defined by the *Oxford Advanced Learner's Dictionary* (2010) is a feeling that one is better and more important than other people. In the Thai context, the word proud can be replaced as both ถือดี and หยิ่ง. Hence, these two translated words are acceptable in this context.

Example 3

Original Text	NS's Version	KC's Version
"I can't bear this," said the <u>poor</u> child, trembling. (c. 10, p. 133)	“ฉันทนไม่ไหวแล้ว” เด็กหญิง ที่ <u>น่าเวทนา</u> พูดเสียงสั่น (บทที่ 10 หน้า 148)	“ฉันทนสิ่งนี้ไม่ได้นะ” ซารา ที่ <u>น่าสงสาร</u> พูด ตัวสั่นเล็กน้อย (บทที่ 10 หน้า 126)

The story describes how Sara feels when she is forced to work very hard and live in the seminary as a servant. Sara is exhausted because she has to do all kinds of work and she does not have enough food, warm enough clothes or a decent place to sleep.

The difference found in this part was the translation of the word poor, which was rendered as ที่น่าเวทนา (poor) by NS and as ที่น่าสงสาร (poor) by KC. In the Thai context, the word poor can be translated as both ที่น่าเวทนา and ที่น่าสงสาร because they have similar meaning; therefore, both Thai words are acceptable in this context.

3. Omission

From the data analysis, omission was found in 54 places, the third most frequent difference, with 21 places (38.89%) found in NS's version and 33 places (61.11%) in KC's version. Furthermore, six specific types of omission were found in the analysis: omission of adjectives (16 places), nouns (13 places), adverbs (9 places), verbs (7 places), prepositions (6 places), and conjunctions (3 places). Omission, which either affected or did not affect the readers' understanding of the overall meaning of the text, is shown in the following examples.

Example 1

Original Text	NS's Version	KC's Version
It was a book about the French Revolution, and she was soon lost in a harrowing picture of the prisoners in the Bastille - - men who had spent so many years in dungeons that when they were dragged out by those who rescued them, their long, gray hair and <u>beards</u> almost hid their faces,...	เป็นหนังสือเกี่ยวกับการปฏิวัติฝรั่งเศส ไม่นานนักจิตใจของแกก็อยู่กับเรื่องที่น่าเหมือนถูกกลืนเข้าไป แกเห็นภาพนักโทษในคุกบาสตีลย์---ผู้คนที่ถูกจองจำอยู่ในห้องใต้ดินเป็นปีๆเมื่อได้รับการช่วยเหลือออกมา ผมของพวกเขากลายเป็นสีเทาขาวหมวดเครารุงรังจนเกือบจะมองไม่เห็นหน้า	เป็นหนังสือเกี่ยวกับการปฏิวัติฝรั่งเศส ในไม่ช้าเธอก็นึกถึงภาพนักโทษสงครามในคุกบาสตีล ภาพชายผู้หนึ่งถูกขังอยู่ในคุกเป็นเวลาหลายปี ผม Ø กลายเป็นสีเทาและขาวจนเกือบจะมองไม่เห็นหน้าชายคนนั้นเลย
(c. 6, p. 61)	(บทที่ 6 หน้า 71)	(บทที่ 6 หน้า 65)

This part of the story takes place one afternoon when Sara is free from her lessons and she is in the sitting-room, reading a book about the French Revolution and looking at an upsetting picture of how the prisoners looked after having spent many years in the dungeons of the Bastille.

In this part, the difference found was between the translation and the omission of the word beards. NS translated it as หนวดเครา (hair that grows on the chin and cheek of a man's face) while KC omitted it. In this context, the word beards is necessary for the readers of the story to imagine the prisoners' faces, which are almost hidden because they have not been able to cut their hair or shave in many years. That is, without the word beards, the readers may not correctly visualize the disturbing appearance of the prisoners in the Bastille.

Example 2

Original Text	NS's Version	KC's Version
<p>“It's a Nindian gentleman that's comin' to live <u>next door</u>, miss,” she said. (c. 10, p. 137)</p>	<p>“มีสุภาพบุรุษแขกจะมาอยู่ที่ตึกใกล้เราแล้วละคะคุณหนู” เจ้าหล่อนรายงาน (บทที่ 10 หน้า 129)</p>	<p>“มีสุภาพบุรุษชาวอินเดียจะมาอาศัยอยู่ \emptyset ละ คุณหนู” เบ็ก็ก็พูด (บทที่ 10 หน้า 129)</p>

In this example, the words next door were omitted in KC's version. In this part of the story, Becky, a fellow servant and friend of Sara's, tells Sara that an Indian man is coming to live in the building next to Miss Minchin's seminary. It is clear that without the words next door, the readers may not know where the Indian man is coming to live. The proximity of the new neighbor is also quite important to the rest of the story.

Example 3

Original Text	NS's Version	KC's Version
<p>At that time it was noticed that Ermengarde was more stupid than ever, and that she looked <u>listless and unhappy</u>. (c. 8, p. 105)</p>	<p>เห็นได้ชัดว่าเออร์เมนการ์ด ปัญญาที่บึ้งขึ้น นอกจากนั้นแกยังดูไม่มีชีวิตชีวาและไม่มีความสุข (บทที่ 8 หน้า 118)</p>	<p>ในช่วงเวลานั้นดูเหมือนว่าเออร์เมนการ์ดจะหมองกว่าที่เคยเป็นเธอ \emptyset ไม่ค่อยมีความสุขเลย (บทที่ 8 หน้า 100)</p>

In the story, when Sara becomes a servant, Ermengarde, Sara's close friend, is not permitted to talk to Sara. Because Sara is Ermengarde's only close friend in the school, Ermengarde is very unhappy when she loses her best friend.

The difference found in this part was the omission by KC of the word listless. NS translated it as ไม่มีชีวิตชีวา (being lifeless) while KC omitted it. Only translating the word unhappy in this context may be considered to be clear enough for readers to imagine how sad Ermengarde is. Therefore, the absence of this word in KC's version does not significantly affect the readers' understanding.

4. Addition

From the data analysis, addition was the fourth most frequent difference as it was found in 42 places: 36 places (85.71%) in NS's version and six places (14.29%) in KC's version. To be more specific, seven types of addition were found in the analysis: addition of adjectives (14 places), verbs (7 places), adverbs (7 places), nouns (5 places), prepositions (4 places), conjunctions (4 places), and interjections (1 place). Some instances of addition are presented below.

Example 1

Original Text	NS's Version	KC's Version
And little children run about in the lily fields and gather armfuls of them, and <u>laugh</u> and make little wreaths. (c. 4, p. 43)	เด็กเล็กๆชอบไปวิ่งเล่นในทุ่งลิลลี่ เก็บดอกของมันเต็มอ้อมแขน <u>หัวเราะ</u> และมาร้อยเป็นมงกุฎ ดอกไม้ (บทที่ 4 หน้า 52)	เด็กเล็กๆคนหนึ่งวิ่งเข้าไปใน ทุ่งลิลลี่นั้น และกอบมันขึ้นมาไว้ เต็มวงแขนเลย และ <u>หัวเราะ</u> <u>ด้วยเสียงสดใส</u> แล้วก็นำดอกไม้ ลีม่าทำมาลัย (บทที่ 4 หน้า 49)

In the story, in order to stop Lottie’s crying, Sara makes up a fairy tale which is about happy children in lily fields. The difference found in this part was an addition to the translation of the word laugh, which was translated by NS as หัวเราะ (laugh) and by KC as หัวเราะด้วยเสียงสดใส (laugh cheerfully). By adding the phrase ด้วยเสียงสดใส (with cheerful voice) in her version, KC made the text clearer for the readers as they can imagine how happy the children are when they are in the lily fields.

Example 2

Original Text	NS’s Version	KC’s Version
“Soldiers don’t complain,” she would say between her small, shut teeth, “I am not going to do it; I will pretend this is part of a war.” (c. 8, p. 102)	“ทหารกล้าจะต้องไม่บ่น” แถ เตือนตัวเองพร้อมกับกัดฟัน “เราจะไม่มัวบ่นเป็นอันขาด เราจะสมมุติว่านี่คือส่วนหนึ่ง ของสงคราม” (บทที่ 8 หน้า 114)	“ทหารต้องไม่บ่น...” แถกัด ฟันพูด “เราจะต้องไม่บ่น ฉันจะ คิดเสียว่านี่คือส่วนหนึ่งของ สงคราม” (บทที่ 8 หน้า 97)

In the story, Sara is being treated badly by everyone since she became a servant, so she is miserable. However, she uses her imagination to try to find a way to bear her difficulties and not complain about them.

In this part, an addition to the translation of the word soldiers was found. KC translated it literally as ทหาร (soldiers) while NS replaced it with ทหารกล้า (brave soldiers). By adding the word กล้า, NS made the text clearer for the readers to see that Sara is trying to be like a courageous soldier. That is, she encourages herself to be strong and patient enough to endure the hardships in her life without complaint.

Example 3

Original Text	NS's Version	KC's Version
<p>“My mamma says that children should be dressed simply. She has got one of those petticoats on now. I saw it when she sat down.” (c. 2, p. 16)</p>	<p>“แม่ฉันก็เคยบอกว่าเด็กๆควรจะได้ใส่เสื้อผ้าธรรมดาๆ <u>นั่นไง</u> ตอนนี้เขาก็สวมกระโปรงในอย่างที่ผมบอกเธออยู่ เวลาเขานั่งลงก็จะมองเห็น” (บทที่ 2 หน้า 24)</p>	<p>“แม่ของฉันบอกว่าเด็กๆควรแต่งตัวเรียบง่าย ซ้ำรา กำลังใส่ชั้นในแบบที่ว่ามันอยู่ ฉันเห็นตอนเธอนั่งลง” (บทที่ 2 หน้า 23-24)</p>

In this example, the difference found was the addition of the word นั่นไง (there) in NS's translation, which was not found in KC's translation. It may be explained that NS added this word as a transitional word between the two sentences to make the text more coherent.

5. Naturalness

From the data analysis, naturalness was found to be the fifth most frequent difference as it occurred in 25 places, all of which were in NS's version. To be more specific, five types of naturalness were found in the analysis: naturalness of interjections (10 places), adjectives (6 places), pronouns (4 places), verbs (3 places), and nouns (2 places). The following are instances of naturalness.

Example 1

Original Text	NS's Version	KC's Version
<p>“<u>Oh</u>, Sara, is that you?” (c. 8, p. 104)</p>	<p>“<u>ตายแล้ว</u> ซาร่า! นั่นเธอหรือ” (บทที่ 8 หน้า 116)</p>	<p>“<u>โธ่!</u> ซาร่า นั่นเธอหรือ?” (บทที่ 8 หน้า 98)</p>

The difference found in this part of the story was in the naturalness of the translation of the interjection Oh, which was translated by NS and KC as ตายแล้ว (Too bad!, a Thai

exclamation which expresses surprise) and โห้! (an exclamation to show surprise) respectively. In the story, Ermengarde is surprised by Sara's new appearance when she meets Sara for the first time since Sara has become a servant. In this context, the word Oh shows Ermengarde's surprise. Indeed, both ตายแล้ว and โห้! can be used to show surprise, but the former sounds more Thai than the latter because Thais will usually exclaim ตายแล้ว, not โห้!, to show their surprise or shock. Therefore, in this context, NS's word choice sounds more natural than that of KC.

Example 2

Original Text	NS's Version	KC's Version
“Oh -- oh -- oh!” Sara heard; “ <u>I</u> haven't got any mam -- ma-a!” (c. 4, p. 39)	“ฮือ!--ฮือ!--ฮือ!--หนูไม่มีแม่--แม่!” ซาราได้ยินเสียงเด็กเล็กๆ ร้องไห้พลางพูดพลาง (บทที่ 4 หน้า 47)	“โห...โห...โห...” ซาราได้ยินเสียงร้อง “ <u>ฉัน</u> ไม่มีแม่เลย” (บทที่ 4 หน้า 45)

The naturalness of the translation of the pronoun I is the difference found in this part of the story. This word was translated into Thai by NS and KC as หนู (I) and ฉัน (I) respectively. In the story, Lottie, the youngest student in the school, is crying because her mother is dead and Miss Amelia, Miss Minchin's middle-aged younger sister, is trying to stop her from crying. In the Thai context, the pronoun I can be replaced with various words depending on the relationship between the speaker and the listener such as กู, ข้า, หนู, เรา, ฉัน, ดิฉัน, ข้าพเจ้า, ผม, and กระผม. With regard to NS's word choice, หนู, this word is normally used by a younger person to refer to himself/herself when he/she talks to an older person. In contrast, KC's

word choice, ฉัน, is used by an older person to refer to himself/herself when he/she talks to a younger person or friend. In this context, Lottie is a child and Miss Amelia is an adult; therefore, the pronoun หนู sounds more natural in the Thai language.

Example 3

Original Text	NS's Version	KC's Version
It is true that any other business scheme, however magnificent, would have had but small attraction for her or for the schoolroom; but “diamond mines” sounded so like the <u>Arabian Nights</u> that no one could be indifferent. (c. 6, p. 58)	อันที่จริงการที่ใครจะดำเนินธุรกิจอะไรนั้น คงจะไม่ใช่ที่สนใจของแกหรือเพื่อนๆเท่าใดนัก แต่คำว่า ‘เหมืองเพชร’ มันฟังดูเหมือนคำว่า ‘ <u>อาหรับราตรี</u> ’ ซึ่งไม่มีใครทำเป็นไม่สนใจได้ (บทที่ 6 หน้า 68-69)	จริงๆแล้วมันเป็นโครงการธุรกิจที่ดีมาก แต่ไม่ค่อยดึงดูดใจซาราและเพื่อนร่วมโรงเรียนสักเท่าไร แต่คำว่า ‘เหมืองเพชร’ นี่สิ ฟังดูแล้วเหมือนเรื่อง ‘ <u>คำคืนในอาระเบีย</u> ’ ซึ่งไม่มีใครที่จะทนอยู่เฉยได้ (บทที่ 6 หน้า 63)

The interesting point that should be discussed in this part is the naturalness of the translation of the proper noun Arabian Nights, a classic Arabian tale. It was rendered into Thai by NS and KC as อาหรับราตรี and คำคืนในอาระเบีย respectively. Both อาหรับราตรี and คำคืนในอาระเบีย are literal translations of the proper noun Arabian Nights; nonetheless, in the Thai context, Thai people are more familiar with the name อาหรับราตรี or พันหนึ่งราตรี as the title of the classic novel Arabian Nights because it has been used since 1966 when Sathirakoses and Nagapradipa, two famous Thai scholars, translated it as such. Therefore, NS's word choice, อาหรับราตรี, sounds more natural in the Thai context.

6. Closeness

From the data analysis, closeness was found to be the least frequent difference with the occurrence of only 14 places: 13 places (92.86 %) in NS's version and one place (7.14 %) in KC's version. Moreover, three types of closeness were found in the analysis: closeness of nouns (10 places), adjectives (2 places), and verbs (2 places). Examples of closeness are shown below.

Example 1

Original Text	NS's Version	KC's Version
Until the new pupil's arrival, she had felt herself the <u>leader</u> in the school. (c. 4, p. 36)	เพราะก่อนซาราจะเข้าเรียนที่นี่ นั้น ตัวเองเป็น 'หัวโจก' ของ โรงเรียน (บทที่ 4 หน้า 44)	เพราะการมาถึงของนักเรียนคน ใหม่นี้ ทำให้ความรู้สึกว่า ตัวเองซึ่งเป็น <u>ผู้นำ</u> ของโรงเรียน (บทที่ 4 หน้า 42)

This part of the story describes why Lavinia does not like Sara. Before Sara becomes a student at the school, Lavinia uses her power as the oldest among the students to control everyone, mostly out of fear. However, Sara takes the leadership position when she arrives because she has accomplished in many subjects, is creative, and kind, especially to younger or less popular students. Moreover, she is not afraid of Lavinia, and Lavinia cannot control her.

The difference found in this part was in the closeness of the translation of the word leader. This word was translated by NS and KC as หัวโจก (leader) and ผู้นำ (leader) respectively. In fact, the word leader can be translated into Thai as either หัวโจก or ผู้นำ, but they are used differently. The word หัวโจก usually refers to the leader in a gang, who uses

his/her power to control the gang members. On the other hand, the word ผู้นำ is usually used positively to refer to a leader in general, such as a party leader. In this situation, Lavinia uses her power to control other students; therefore, the word หัวโจก can be considered more appropriate than ผู้นำ in this context. Accordingly, NS's word choice is closer to the original meaning than KC's.

Example 2

Original Text	NS's Version	KC's Version
“And, as to her papa, there is nothing so grand in being an Indian <u>officer</u> .” (c. 4, p. 37)	“พูดถึงพ่อของเด็กนี่ก็อีก วิเศษ วิโสศักดิ์ไหนกันเชียว กะอีแค่ นายทหารอินเดีย” (บทที่ 4 หน้า 45)	“ส่วนพ่อของเธอก็ไม่ได้มี ตำแหน่งใหญ่โตอะไร ในการ เป็นเจ้าหน้าที่ที่อินเดีย” (บทที่ 4 หน้า 43)

The closeness of the translation of the word officer was the difference found in this part of the story. NS rendered this word into Thai as นายทหาร (an army officer) while KC translated it as เจ้าหน้าที่ (an official). In the story, Mr. Crewe, Sara's father, is an English army officer stationed in India. Although the word officer can be translated as both เจ้าหน้าที่ and นายทหาร, the word นายทหาร suits the context better. Therefore, NS's word choice is closer to the original meaning than KC's.

Example 3

Original Text	NS's Version	KC's Version
“I’m not a cry-baby . . . I’m not!” <u>wailed</u> Lottie. “Sara, Sara!” (c. 6, p. 62)	“เค้าไม่ได้ซีแง! เค้าไม่ได้ซีแง!” ถื้อตตี๋บูน “ซาร่า...ซา—ร่า!” (บทที่ 6 หน้า 72)	“ฉันไม่ใช่เด็กี่แงนะ...ฉัน ไม่ใช่...” ถื้อตตี๋โอดครวญ “ซาร่า...ซา...ร่า” (บทที่ 6 หน้า 66)

In this example, the word wailed was translated into Thai as บูน (to complain) and โอดครวญ (to make a long loud high cry because one is sad or in pain) by NS and KC respectively. The word wail as defined by the *Oxford Advanced Learner's Dictionary* (2010) can refer to both making a long, high cry usually because of pain or sadness and complaining loudly or strongly. In the context, Lottie is crying because Lavinia calls her a cry-baby, and this makes Lottie unhappy. Accordingly, the word โอดครวญ suits this context better. In short, KC's word choice is closer to the original meaning than that of NS.

In conclusion, it was found that the differences at word level between NS's translation and KC's translation were mistranslation (88 places), acceptable translation (62 places), omission (54 places), addition (42 places), naturalness (25 places), and closeness (14 places). Mistranslation and omission were mostly found in KC's version. On the other hand, addition and closeness were mostly found in NS's translation. Regarding acceptable translation, it was found equally in both translations. Interestingly, naturalness was only found in NS's version.

Research Question 2: What Translation Strategies Are Employed by Nuengnoy Suttha (NS)?

The findings of Research Question 2 are presented in Table 2.

Table 2

Translation Strategies Employed by NS

Translation Strategies	Frequency	Percentage
1. Translation by addition	36	41.38
2. Translation by omission	21	24.14
3. Translation by using a loan word or a loan word plus explanation	13	14.20
4. Translation by using a more general word	8	9.20
5. Translation by using a more specific word	7	8.06
6. Translation by using a more expressive word	1	1.51
7. Translation by paraphrase using unrelated words	1	1.51
Total	87	100.00

As shown in Table 2, seven strategies were used by NS in translating *A Little Princess*. Four of the seven strategies are in Baker's framework: translation by omission, translation by using a loan word or a loan word plus explanation, translation by using a more general word, and translation by paraphrase using unrelated words. The other three strategies were not in Baker's framework: translation by addition, translation by using a more specific word, and translation by using a more expressive word.

The most frequently used strategy by NS was translation by addition (36 times or 41.38%), followed by translation by omission (21 times or 24.14%), translation by using a loan word or a loan word plus explanation (13 times or 14.20%), translation by using a more general word (8 times or 9.20%), and translation by using a more specific word (7 times or 8.06%). Translation by using a more expressive word and translation by paraphrase using unrelated words shared an equal frequency (1 time or 1.51%).

The following are detailed explanations of the translation strategies at word level found in NS's translation. The translation strategies are arranged in the order of the most to the least frequently used strategies.

1. Translation by addition

From the data analysis, translation by addition was found to be the most frequent strategy with the occurrence of 36 times or 41.38%. NS added words or phrases as connectors in her translation to make the translated text sound smooth and sometimes she gave some additional information in her translation to help the target readers understand the story more clearly. The following examples illustrate the use of this strategy.

Example 1

Original Text	NS's Translation
"Mr. Carrisford, madam," he said, "was an intimate friend of the late Captain Crewe..." (c. 18, p. 248)	“เรื่องของเรื่องก็คือ” นายคาร์ไม่เคิลเริ่ม “คุณคาร์ริสฟอร์ดผู้นี้เป็นสหายสนิทของกัปตันครูว์ผู้ล่วงลับ” (บทที่ 18 หน้า 270)

In this example, the phrase เรื่องของเรื่องก็คือ (The thing is...) was added in the translated version. It can be explained that NS added this phrase as a transitional word because it made the translation sound smooth and more natural in the Thai context.

Example 2

Original Text	NS's Translation
“...My mamma says that even big feet can be made to look small if you have a clever shoemaker.” (c. 2, p. 17)	“แม่ฉันบอกว่าทำให้เท้าใหญ่แค่ไหน ช่างรองเท้าเก่งๆก็สามารถตัดให้ดูเล็กอย่าง <u>เท้าผู้ดี</u> ได้” (บทที่ 2 หน้า 24)

In this example, it is clear that the phrase อย่างเท้าผู้ดี (like upper-class people's feet) was added in the translated text. It gives the target readers more information that small feet are considered by upper-class people as socially desirable. It can be seen that this information is useful in helping the target readers to understand the story better. That is, by adding this phrase, NS showed the target readers that small feet are admired in Western society.

Example 3

Original Text	NS's Translation
One of Miss Minchin's chief secret annoyances was that she did not speak French herself, and was desirous of concealing the irritating fact. She, therefore, had no intention of discussing the matter and laying herself open to innocent questioning by a new little pupil. (c. 2, p. 20)	ความลับของมิสมินชินอย่างหนึ่งที่ไม่มีใครรู้คือ หล่อนรู้สึกเป็นปมด้อยอย่างแรงที่หล่อนไม่รู้ภาษาฝรั่งเศสซึ่งสมัยนั้นเป็นภาษาหนึ่งที่สุภาพสตรีในวงสังคมชั้นสูงจะต้องรู้ ดังนั้นหล่อนจึงไม่ต้องการพูดถึงเรื่องนี้นานัก โดยเฉพาะอย่างยิ่งต่อหน้านักเรียน เพราะอาจจะถูกนักเรียนคนใหม่ถามชื่อๆให้หล่อน เสียหน้าได้ (บทที่ 2 หน้า 28)

In this example, it is obvious that NS added the clause ซึ่งสมัยนั้นเป็นภาษาหนึ่งที่สุภาพสตรีในวงสังคมชั้นสูงจะต้องรู้ (At that time, it was a language that high-class ladies must know) to give more information about the importance of French at that time. By adding this clause, NS increased the understanding of the target readers because it clearly explains that high society female students in England needed to learn French. This also clarifies why Miss Minchin wants to hide the problematic fact that she does not speak French.

2. Translation by omission

Omission was found to be the second most frequent strategy that was used by NS with the frequency of 21 times or 24.14%. Two results were found from the use of omission. First, in some cases, the omission does not affect the target readers' understanding of the overall meaning of the text because the omitted words are not important information. Second, in other cases, the omission affects the target readers' understanding of the text. That is, the target readers may miss some information that is crucial to their understanding of the text if some words are omitted. The following are examples of the strategy.

Example 1

Original Text	NS's Translation
Sara rubbed the end of her <u>little</u> nose reflectively, as she thought the matter over. (c. 4, p. 35)	ซาร่าขมมือเช็ดปลายจมูก Ø ครุ่นคิดถึงเรื่องนี้ (บทที่ 4 หน้า 44)

As shown in this instance, NS did not translate the word little in her version. Because this part of the story mainly focuses on Sara's action rather than the size of Sara's nose, the word little is not important in this scene. Hence, it can be concluded that the omission of this

word does not affect or change the overall meaning of this sentence because without it the target readers can still understand the context in this scene.

Example 2

Original Text	NS's Translation
Lottie had been sliding across the schoolroom floor, and, having first irritated Lavinia and Jessie by making a noise, had ended by falling down and hurting her <u>fat</u> knee. (c. 6, p. 61)	ลื้อดตี้ไถ่คิ้วอยู่บนพื้นไม้กระดาน ทีแรกก็ส่งเสียงหัวเราะ สนุกสนานให้ลาวิเนียกับเจสซี่รำคาญ จบลงด้วยการล้มล้มจนเข้า \emptyset เจ็บ (บทที่ 6 หน้า 72)

As illustrated in this example, NS omitted the word fat in her translation. In this scene, the author narrates what is happening to Lottie; that is, she falls down and hurts her knee. Because the author mainly focuses on Lottie's actions and the resulting injury to her knee, not the appearance of her knee, only translating the word knee is enough for the readers to visualize what is happening in the scene. Hence, the absence of the word fat does not affect or change the overall meaning of the text.

Example 3

Original Text	NS's Translation
Miss Minchin knew she had tried, and that it had not been her fault that she was not allowed to explain. And when she saw that the pupils had been listening and that Lavinia and Jessie were giggling <u>behind their French grammars</u> , she felt infuriated. (c. 2, p. 22)	มิสมินชินรู้ว่าเด็กหญิงพยายามจะบอกหล่อนแล้ว ไม่ใช่ความผิดของเด็กที่ไม่ได้รับความยินยอมให้อธิบายเรื่องราวให้กระจ่าง ยิ่งได้เห็นพวกนักเรียนตั้งอกตั้งใจฟังการสนทนานั้น และลาวิเนียกับเจสซี่ส่งเสียงหัวเราะเบาๆ \emptyset ก็ยิ่งทำให้มิสมินชินหัวเสียหนักขึ้น (บทที่ 2 หน้า 31)

As shown in this instance, the phrase behind their French grammars was omitted in NS's version. This phrase shows details of actions that are happening in this scene. Lavinia and Jessie are not so rude as to laugh openly at Miss Minchin. However, they are laughing at

her while hiding behind their French grammar books. It can be concluded that without this phrase the readers may not clearly form a picture of the scene.

3. Translation by using a loan word or a loan word plus explanation

From the data analysis, translation by using a loan word was found to occur 13 times (14.20%), the third most frequent strategy, while translation by a loan word plus explanation was not found in NS's translation. NS retained the original word in her translation, which helps to maintain the original culture. Moreover, in some cases, this strategy can be used when there is no equivalent for the source word in the Thai language or culture and Thai people are familiar with the loan word. The use of this strategy can be seen in the examples below.

Example 1

Original Text	NS's Translation
<p>“Was that a rat?” he asked Ram Dass in a whisper. “Yes; a rat, <u>Sahib</u>,” answered Ram Dass, also whispering. “There are many in the walls.” (c. 14, p. 176)</p>	<p>“นั่นหนูไซ้หรือเปล่า” เขาระชิบถามราม ดาสส์ “ครับ ซาฮิบ หนู” ราม ดาสส์กระชิบตอบ “ในผนัง ห้องมีหนูอยู่หลายตัว” (บทที่ 14 หน้า 194)</p>

As shown in this instance, the original word Sahib was transliterated into Thai as the loan word ซาฮิบ (Sahib). Sahib is considered a culturally specific word. It is a word used in India to address a European man, especially one with some social or official status. It may be that NS employed this strategy because she wanted to maintain the original cultural word. In other words, because the speaker of these sentences is an Indian man, the loan word ซาฮิบ is suitable in this context.

Example 2

Original Text	NS's Translation
He could have told any number of stories if he had been able to speak anything but <u>Hindustani</u> . (c. 12, p. 154)	เขากงมีเรื่องสนุกๆจะเล่าให้ฟังมากมาย แต่ต้องเป็น ภาษาฮินดูสตานีเท่านั้น (บทที่ 12 หน้า 170)

In this example, because the word Hindustani (a language used in India) is a culturally specific word and there is no equivalent in Thai for this word, NS transliterated the word Hindustani as a loan word ภาษาฮินดูสตานี. By using this strategy, NS could retain the cultural word and its original meaning.

Example 3

Original Text	NS's Translation
“Girls like a grievance, and if she begins to tell <u>romantic</u> stories about herself, she will become an ill-used heroine, and parents will be given a wrong impression.” (c. 8, p. 100)	“เด็กผู้หญิงนะชอบเรื่องเศร้า โศกอยู่แล้ว ประเดี้ยว แม่นี้ก็จะไปผูกเรื่องโรแมนติกให้เด็กๆพวกนั้นฟัง เอาตัวเองเป็นนางเอกดระกำลำบาก ได้รับการ ทารุณอย่างโน้นอย่างนี้ พวกพ่อแม่ผู้ปกครอง นักเรียนจะเข้าใจผิดได้” (บทที่ 8 หน้า 113)

In this example, the original word romantic was translated into Thai as the loan word โรแมนติก (romantic). It may be that NS used the loan word because this word has been used in Thailand for a long time. As a result, Thai people are familiar with the word โรแมนติก. Therefore, by using the word โรแมนติก, NS made the translated text understandable for the target readers.

4. Translation by using a more general word

The use of a more general word was found to be the fourth most frequent strategy with the frequency of eight times or 9.20%. NS used this strategy to solve the problem of lacking a specific word in Thai. Moreover, using a more general word does not significantly change the original meaning. Examples of this strategy can be seen below.

Example 1

Original Text	NS's Translation
“If she doesn't stop, Miss Minchin will hear her,” cried Jessie. “Lottie darling, I'll give you a <u>penny</u> !” (c. 6, p. 62)	“ถ้าไม่นั่ง เตี่ยวามีสมินชินได้ยินนะ” เจสซี่บอก “โอ้ โอ้ นี่มันจะสื่อดีเด็กดี เอ้า... พี่ให้ <u>เงิน</u> นะ” (บทที่ 6 หน้า 72)

In this example, the word penny was replaced by the word เงิน (money). Penny is a small British coin and a unit of money, and it was used until 1971. Clearly, the word เงิน is more general than the word penny, and NS used เงิน in her translation because she might consider that the story does not focus on the amount of money that Jessie will give to Lottie. Instead, the main point that the author wants to communicate to the readers is that Jessie will give money to Lottie in order to stop her from crying. Therefore, the general word เงิน is adequate to communicate what the author wants to convey.

Example 2

Original Text	NS's Translation
Captain Crewe had a splitting headache when he read this letter in his <u>bungalow</u> in India. (c. 6, p. 69)	กัปตันครูว์หัวปวดหัวเป็นปกติถึงขณะอ่าน จดหมายฉบับนี้อยู่ใน <u>บ้านพัก</u> ของเขาที่ประเทศ อินเดีย (บทที่ 6 หน้า 79)

In this example, the word bungalow was replaced by the word บ้านพัก (house).

Bungalow is a house built all on one level, without stairs. It can be seen that bungalow is a kind of house; thus, the word บ้านพัก is a more general word of the word bungalow. It can be explained that NS preferred the word บ้านพัก rather than the word bungalow as mentioned in the source text because in the Thai context the word bungalow usually refers to a kind of house where people stay when they go to the sea. The translator might have thought that if she translated the word bungalow literally, Thai readers might misunderstand and think that Captain Crewe is staying near the sea when, actually, he is not. Thus, in order to avoid Thai readers' confusion or misunderstanding, the general word บ้านพัก can be considered more appropriate than the more specific word บังกะโล.

Example 3

Original Text	NS's Translation
It was Christmas time, and the Large Family had been hearing many stories about children who were poor and had no mammas and papas to fill their stockings and take them to the <u>pantomime</u> - children who were, in fact, cold and thinly clad and hungry. (c. 10, p. 127)	ตอนนั้นเป็นเทศกาลคริสต์มาส ครอบครัวใหญ่ได้ยินเรื่องราวเกี่ยวกับเด็กยากจนที่ไม่มีพ่อแม่จะเอาของขวัญมาใส่ถุงเท้ายาวหน้าตาผิงให้—ไม่มีใครพาไปดูละคร—เด็กๆซึ่งหนาวเย็น สวมเสื้อผ้าบางๆ (บทที่ 10 หน้า 142)

It was found in this example that NS replaced the word pantomime with the word ละคร (play). Pantomime is a type of play with music, dancing, and jokes, that is based on a fairy tale and is usually performed at Christmas. It is clear that the word ละคร is a more general word than the word pantomime. It is likely that NS employed the word ละคร because there is

no word that is equivalent to the word pantomime in the Thai culture. Hence, she used the general word ละคร, which is more understandable for the Thai readers.

5. Translation by using a more specific word

This strategy was found to be the fifth most frequent translation strategy with the occurrence of seven times or 8.06%. From the analysis, NS sometimes used a more specific word in her translation to make her word choice appropriate in the Thai context. The examples below present the use of this strategy.

Example 1

Original Text	NS's Translation
Sara started toward her. She looked as if she were going to box her <u>ears</u> . (c. 6, p. 63)	ซาร่าก้าวออกไปข้างหน้า ทำท่าเหมือนจะกรากเข้า ไปชกกกหูของลาวีเนีย (บทที่ 6 หน้า 73)

This example shows that NS replaced the source word ears with the more specific word กกหู (the root/base of the ear, the bone behind the ear). In the Thai context, Thais usually say ชกกกหู (box at the root/base of the ear) rather than ชกหู (box ears). In this example, it can be explained that the translator wanted her translation to sound more natural in the Thai language; therefore, she chose the more specific word กกหู in her translation.

Example 2

Original Text	NS's Translation
She had no one to talk to; and when she was sent out on <u>errands</u> and walked through the streets, a forlorn little figure carrying a basket or a parcel,...	แกไม่มีใครพูดคุยด้วย เวลาที่แกถูกใช้ให้ออกไปซื้อ ของข้างนอกและต้องเดินไปตามถนนหลายสาย หอบห่อของหรือตะกร้าใส่ของพะรุงพะรัง (บทที่ 10 หน้า 139)

In this example, NS replaced the source word errand (a job that one does for somebody that involves going somewhere to take a message, to buy something, to deliver goods, etc.) with the more specific words ซื้อของ (buy things). It can be seen that the words ซื้อของ are more specific than the word errand. It may be that NS employed the more specific words ซื้อของ because there is no equivalent concept of errand in Thai. Hence, NS selected the words ซื้อของ, which suit the context well.

6. Translation by using a more expressive word

The use of a more expressive word was one of the two least frequently found strategies with the occurrence of only one time or 1.51%. From the analysis, NS employed a Thai word, which has more expressive meaning than the original word, to express the meaning in the source language. The use of this strategy can be seen in the following example.

Example 1

Original Text	NS's Translation
She knew what had happened, but, somehow, she had never imagined Sara could look like this -- so odd and <u>poor</u> and almost like a servant. (c. 8, p. 104)	แกรู้เรื่องแล้ว แต่คาดไม่ถึงว่าซาร่าจะเปลี่ยนไปได้ ถึงเพียงนี้—ดูแปลกประหลาดและ <u>น่าสมเพช</u> ราวกับ คนใช้ (บทที่ 8 หน้า 116)

In this example, the word poor (น่าสงสาร) was replaced with a more expressive word น่าสมเพช (pitiful). In the Thai context, the words น่าสงสาร and น่าสมเพช have different shades of meaning. That is, the word น่าสงสาร is used to describe someone who is sad, while น่าสมเพช is used to describe someone who is not only sad but also pathetic. Clearly, in Thai, the word น่า

สมเพช has a more expressive meaning than the word น่าสงสาร, and it communicates Sara's condition more vividly.

7. Translation by paraphrase using unrelated words

Like the use of a more expressive word, translation by paraphrase using unrelated words was found with the least frequency of only one time or 1.51%. From the data analysis, NS employed this strategy to convey the meaning of the original word by using different words in the target language with which the target readers are more familiar. The following is the example of the use of this strategy.

Example 1

Original Text	NS's Translation
Sara thought them enchanting, and painted pictures, for Ermengarde and Lottie, of labyrinthine passages in the bowels of the earth, where sparkling stones studded the walls and roofs and ceilings, and strange, dark men dug them out with heavy <u>picks</u> . (c. 6, p. 59)	ซาร่าต้องมนตร์ของมันและวาดภาพออกมาให้เออร์เมนการ์ดกับลื้อตี้ฟังถึงเหมืองเพชรที่มีอุโมงค์คดเคี้ยวลงไปใต้ดิน ณ แอ่งใจกลางโลก ตามผนังหินและเพดานถ้ำดารดาษด้วยหินมีค่าส่องประกายแพรวพราย คนงานผิวคล้ำใช้ <u>จอบหัวแหลมยาว</u> ทำงานกันอย่างแข็งขัน (บทที่ 6 หน้า 69)

In this instance, NS used the unrelated words จอบหัวแหลมยาว (long sharp hoe) to paraphrase the meaning of the original word picks. It may be that the translator employed these words because Thai readers are more familiar with the word จอบ (hoe) than the word อี่เต๋อ, which is the exact meaning of the word picks in Thai.

To conclude, this section presented the translation strategies used by NS in translating *A Little Princess* from English to Thai. The results showed that seven strategies were used

by NS: translation by addition (36 times), translation by omission (21 times), translation by using a loan word or a loan word plus explanation (13 times), translation by using a more general word (8 times), and translation by using a more specific word (7 times) respectively. Translations by using a more expressive word and translation by paraphrase using unrelated words were the least frequently found strategies, sharing the same frequency (1 time).



Research Question 3: What Translation Strategies Are Employed by Kaewkhamthip Chai (KC)?

The findings of Research Question 3 are presented in Table 3.

Table 3

Translation Strategies Employed by KC

Translation Strategies	Frequency	Percentage
1. Translation by omission	33	44.59
2. Translation by using a loan word or a loan word plus explanation	16	21.62
3. Translation by using a more general word	10	13.52
4. Translation by using a more neutral/less expressive word	7	9.46
5. Translation by addition	6	8.11
6. Translation by using a synonym of the source word	1	1.35
7. Translation by using a more expressive word	1	1.35
Total	74	100.00

As shown in Table 3, seven strategies were used by KC in translating *A Little Princess*. Four of the seven strategies were in accordance with Baker's framework: translation by omission, translation by using a loan word or a loan word plus explanation, translation by using a more general word, and translation by using a more neutral/less expressive word. The other three strategies were not in Baker's framework: translation by addition, translation by using a synonym of the source word, and translation by using a more expressive word.

The most frequent strategy was translation by omission (33 times or 44.59%), followed by translation by using a loan word or a loan word plus explanation (16 times or 21.62%), translation by using a more general word (10 times or 13.52%), translation by using a more neutral/less expressive word (7 times or 9.46%), translation by addition (6 times or 8.11%) respectively. Translation by using a synonym of the source word and translation by using a more expressive word shared the same frequency (1 time or 1.35%).

The following are detailed explanations of the translation strategies found in KC's translation. The translation strategies are arranged in the order of the most to the least frequently used strategies.

1. Translation by omission

From the data analysis, translation by omission was found to be the most frequent, with the occurrence of 33 times or 44.59%. The use of this strategy can produce two results. First, the omission does not affect the target readers' understanding of the overall meaning of the text. In other words, without the omitted word, the target readers can still understand the overall meaning of the text because the omitted word is not vital to such understanding. Second, the omission affects the target readers' understanding of the text. That is, the target readers may miss some information that is crucial for their understanding of the text if the word is omitted. The instances below illustrate the use of the strategy.

Example 1

Original Text	KC's Translation
To Becky it seemed <u>the most</u> appropriate thing in the world. (c. 6, p. 65)	สำหรับเบ็กก็แล้ว มันเป็นสิ่งที่เหมาะสม Ø ที่เรียกซาร่าอย่างนั้น (บทที่ 6 หน้า 68)

In this scene the author narrates how Becky feels when Sara is called “Princess Sara.” In Becky’s opinion, “Princess Sara” is suitable for Sara because Sara is very kind and gentle as well as being rich like a princess. As illustrated in this example, the words the most were omitted in KC’s version. It may be that the translator did not translate these words because it does not affect the overall meaning of the text.

Example 2

Original Text	KC's Translation
Her sympathy was so strong that it seemed as if it must reach him somehow as he sat alone in his <u>armchair</u> by the fire,... (c. 12, p. 153)	เธอเห็นอกเห็นใจเขาอย่างมาก จนดูราวกับว่าคำอวยพรต่างๆของเธอจะไปถึงเขาได้ ทั้งๆที่เขานั่งอยู่ Ø เพียงคนเดียวใกล้ๆเตาผิง... (บทที่ 12 หน้า 143)

In this part of the story, the author narrates how Sara feels about the Indian gentleman who is sick and always feels lonely. In her translation, KC omitted the word armchair. This word may not be viewed as important in this context because the author mainly focuses on the feeling of the character, not what he is sitting in. Therefore, the omission of this word does not affect the overall meaning of the text.

Example 3

Original Text	KC's Translation
<p>“...and my uncle is always asking me things, ‘When did Edward the Third ascend the throne?’ and, ‘Who died of a surfeit of <u>lampreys</u>?’” (c. 12, p. 152)</p>	<p>และลุงของฉันก็ชอบถามคำถามทำนองนี้เช่น “พระเจ้าเอ็ดเวิร์ดที่ ๓ ขึ้นครองราชย์เมื่อไร? และใครที่ต้องตายเพราะกิน \emptyset มากเกินไป?” (บทที่ 12 หน้า 142)</p>

As shown in this example, the word lampreys was omitted in the translated version. In the story, Ermengarde tells Sara that she has one uncle who always asks her some trivial questions or questions about facts that are not important. One of those questions is “Who died of a surfeit of lampreys?,” which is considered to be a trivial question. Hence, the word lampreys, blood-sucking snake-like fish, is important to be translated in this context as it completes the meaning of the trivial question.

2. Translation by using a loan word or a loan word plus explanation

This strategy was found to be the second most frequent, with the frequency of 16 times or 21.62 %. It may be possible that KC used a loan word to retain the original word in order to maintain the original culture. This strategy was also used with some loan words which have been used for a long time in the Thai context so Thai people are familiar with them. Regarding a loan word plus explanation, KC sometimes employed a loan word and then gave its explanation in a footnote because the explanation makes the translation clearer to help the target readers understand the story. The following are examples and explanations of the strategy.

Example 1

Original Text	KC's Translation
It was pretty, comfortable <u>Mrs. Carmichael</u> who explained everything. (c. 18, p. 243)	มิตซีส คาร์ไมเคิล น่ารักและดูอบอุ่นนัก เธอเป็นคนอธิบายทุกอย่างให้ฟัง (บทที่ 18 หน้า 217)

As illustrated in this instance, the original words Mrs. Carmichael were translated into Thai as มิตซีสคาร์ไมเคิล. Mrs. is a title used before the name of a woman. It can be explained that KC used the loan word มิตซีส instead of translating it as the Thai word นาง in her translation because she wanted to retain the original word in order to maintain the original culture.

Example 2

Original Text	KC's Translation
“It ain’t nothin’ but flannin, an’ the flannin ain’t new; but I wanted to give yer somethin’ an’ I made it of nights. I knew yer could pretend it was <u>satin</u> with diamond pins in... (c. 6, p. 70)	“มันไม่มีอะไรนอกจากผ้าสักหลาด และผ้าสักหลาดก็ไม่ใหม่นัก แต่ฉันต้องการจะให้อะไรสักอย่างแก่คุณ ฉันทำมันขึ้นในตอนกลางคืน ฉันรู้ว่าคุณสามารถจะนึกให้มันเป็น <u>ผ้าซาติน</u> และมีเข็มหมุดเพชรปักอยู่...” (บทที่ 6 หน้า 72)

In this example, KC translated the source word satin as ผ้าซาติน. In fact, the word satin is equivalent to the Thai word ผ้าต่วน (“Thai-English Electronic Dictionary,” 2009).

However, it may be that the translator preferred to use the loan word in her translation because Thai people are more familiar with the word ผ้าซาติน than the word ผ้าต่วน.

Example 3

Original Text	KC's Translation
<p>“If you have not learned, you must begin at once. The French master, <u>Monsieur Dufarge</u>, will be here in a few minutes. Take this book and look at it until he arrives.” (c. 2, p. 20)</p>	<p>“ถ้าเธอไม่เคยเรียนมา เธอก็ต้องเริ่มเรียนทันที ครูฝรั่งชื่อมองซิเออร์*ดูฟาร์จ จะมาภายใน ๒-๓ นาทีนี้ เอาหนังสือเล่มนี้ไปอ่านจนกว่าครูจะมาถึง” (บทที่ 2 หน้า 27)</p> <p>*monsieur: เป็นภาษาฝรั่งเศส มีความหมายคล้ายกับคำว่า mister ในภาษาอังกฤษ แปลว่า นาย, คุณ</p>

In this example, KC used the loan word มองซิเออร์ (Monsieur), which is a French word, and then explained its meaning in a footnote. By using this strategy, the translator could retain a French word in the translated version and also help the target readers to understand its meaning in the footnote.

3. Translation by using a more general word

Translation by using a more general word was found to be the third most frequent, with the occurrence of 10 times or 13.52 %. It was found from the analysis that KC sometimes employed this strategy to solve the problem of lacking an equivalent word in Thai or to make the translation more understandable in the Thai context. Some examples of this strategy are shown below.

Example 1

Original Text	KC's Translation
<p>The schoolroom was being decked with garlands of <u>holly</u>; the desks had been moved away, and red covers had been put on the forms which were arrayed round the room against the wall. (c. 6, p. 69)</p>	<p>ห้องเรียนก็ถูกประดับประดาด้วยพวงมาลัยดอกไม้ โต๊ะทั้งหมดถูกย้ายออกไป ผ้าสีแดงถูกทำเป็น รูปทรงต่างๆ ตกแต่งผนังรอบห้อง (บทที่ 6 หน้า 70)</p>

As shown in this example, the source word holly was replaced as ดอกไม้ (flower).

According to the *Oxford Advanced Learner's Dictionary* (2010), holly is “a bush or small tree with hard shiny leaves with sharp points and bright red berries in winter, often used as a decoration at Christmas” (p. 717). This kind of tree is found only in Western countries; therefore, it is impossible to find an equivalent word in Thai. To solve this translation problem, KC thus used a more general word ดอกไม้ in order to help the target readers more easily understand the story.

Example 2

Original Text	KC's Translation
She was a motherly young person, and when people fell down and scraped their knees, she ran and helped them up and patted them, or found in her pocket a <u>bonbon</u> or some other article of a soothing nature. (c. 4, p. 37)	เธอเป็นเด็กสาวตัวอย่าง เมื่อมีใครหกล้มและหัวเข่าถลอก เธอจะวิ่งเข้าไปช่วยและปลอบโยน หรือให้ขนมที่มีอยู่ในกระเป๋า หรือบางครั้งก็ให้สิ่งของช่วยเหลือคนที่เส้ำราโศกให้อยู่ได้ (บทที่ 4 หน้า 43)

In this example, the word bonbon was replaced with the word ขนม (sweet food or dessert) in KC's translation. As defined by the *Oxford Advanced Learner's Dictionary* (2010), bonbon is “a sweet/candy, especially one with a soft center” (p. 155), which in Thai is equal to the word ลูกกวาด. Therefore, ขนม is a more general word than ลูกกวาด. It is possible that KC used the word ขนม because the important point in this context is that Sara wants to console other children by giving them something sweet. Hence, using the word ขนม is adequate for the target readers to understand the context.

Example 3

Original Text	KC's Translation
<u>A carriage</u> drove up one day and stopped before the house. (c. 10, p. 138)	วันหนึ่งมีพาหนะขับมาจอดอยู่หน้าบ้านนั้น (บทที่ 10 หน้า 130)

In this example, the original word carriage was replaced with the target word พาหนะ (vehicle). According to the *Oxford Advanced Learner's Dictionary* (2010), carriage refers to “a road vehicle, usually with four wheels, that is pulled by one or more horses and was used in the past to carry people” (p. 214). Thus, it is clear that พาหนะ is a more general word than carriage. It is possible that KC employed the more general word because it is more understandable than the word รถม้า for the target readers.

4. Translation by a more neutral/less expressive word

Translation by a more neutral/less expressive word was found to be the fourth most frequent strategy with the occurrence of seven times or 9.46 %. This strategy can be applied when there is no word in the target language that can express the exact meaning of the word in the source language. Therefore, the word in the source language has to be replaced with a near equivalent word of the target language which is more neutral or less expressive than the word in the source language. The examples below illustrate the use of this strategy.

Example 1

Original Text	KC's Translation
So the younger children <u>adored</u> Sara. (c. 4, p. 38)	ดังนั้น เด็กที่อายุน้อยกว่าจึง <u>ชื่นชอบ</u> ซารา (บทที่ 4 หน้า 44)

In this example, the word adored was replaced with the words ชื่นชอบ (like). As defined by the *Oxford Advanced Learner's Dictionary* (2010), adore means to love somebody very much. In the story, Sara is very kind to younger children in the school, so they not only like Sara, but also love her very much. Therefore, the words ชื่นชอบ are less expressive than the word adored.

Example 2

Original Text	KC's Translation
"I believe you <u>hate</u> her," said Jessie. "No, I don't," <u>snapped</u> Lavinia. (c. 6, p. 59)	“ฉันว่าเธอต้อง <u>ไม่ชอบ</u> ซาราแน่ๆเลย” แจ็สซี่ว่า “ไม่ใช่หรอก” ลาวินียพูด (บทที่ 6 หน้า 64)

In this example, the words hate and snapped were replaced with the words ไม่ชอบ (dislike) and พูด (say) respectively. Regarding the former, hate, as defined by the *Oxford Advanced Learner's Dictionary* (2010), means to have a strong feeling of dislike for somebody/something. However, in this context, KC translated it as ไม่ชอบ, which is less expressive than the source word. With regard to the latter, snap, means to speak or say something in an impatient, usually angry, voice. KC chose the word พูด, which is more neutral or less expressive than the original word. The use of the less expressive words in this context affects the readers' understanding of the story. That is, the strong feelings and actions of the characters in this scene are not clearly expressed in the translation.

5. Translation by addition

Translation by addition was found to be the fifth most frequently used strategy with the occurrence of six times or 8.11 %. It was found from the analysis that KC employed this strategy to help the target readers understand the story clearly and precisely, and/or to make the translation sound smoother and more natural in the Thai context. The following are instances of this strategy.

Example 1

Original Text	KC's Translation
They were accustomed to being rich and comfortable, and as Sara's frocks grew shorter and shabbier and queerer-looking, and it became an established fact that she wore shoes with holes in them... (c. 8, p. 101)	เด็กพวกนั้นคุ้นเคยกับความร่ำรวยและความสะดวกสบาย ชุดของซาราเริ่มสั้นลง โทรมขึ้น และดูแปลกตาขึ้นเมื่อเธอสวมรองเท้าที่ดูมันเข็ดหน้าขึ้น เป็นเพราะรองเท้าเธอเป็นรูขาด... (บทที่ 8 หน้า 96)

In this instance, the clause เมื่อเธอสวมรองเท้าที่ดูมันเข็ดหน้าขึ้น (when she wore a pair of old and broken shoes) was added in the translated version. It may be explained that KC added this clause because she wanted to give more details about Sara's poverty, which can be seen from the appearance of her shoes, to the target readers.

Example 2

Original Text	KC's Translation
The pupils bowed ceremoniously, and Sara made a little curtsy, and then they sat down and looked at each other again. (c. 2, p. 19)	นักเรียนทั้งหลายโค้งให้อย่างเป็นทางการ ซาราก็โค้งตอบอย่างสุภาพให้ด้วย แล้วทั้งหมดก็นั่งและมองหน้ากันไปมาอีก (บทที่ 2 หน้า 25)

In this example, KC added the adverb อย่างสุภาพ (politely) to modify the verb phrase made a little curtsy in her translation. It may be that the translator wanted to give more details to the target readers to show how Sara makes the curtsy in order to help the target readers understand the story more clearly. Polite greetings may also be a Thai cultural value that seemed logical for the translator to add.

Example 3

Original Text	KC's Translation
<p>“No, he is not Chinese,” Sara whispered back; “he is very ill. Go on with your exercise, Lottie. ‘Non, monsieur. Je n’ai pas le canif de mon oncle.’” (c. 10, p. 138)</p>	<p>“ไม่ใช่หรือก เขาไม่ใช่คนจีน” ซาร่ากระซิบกลับ “เขาป่วยมากตะหาก เรียนต่อเถอะ ลีตตี” แล้วซาร่าก็อ่านภาษาฝรั่งเศสให้ลีโอตีฟังต่อ “นองมองซิเออร์ เซอ เน ปา เลอ กานีฟ เดอมอง นองเกลอ (Non, Monsieur Je n’ai pas le canif demon oncle)” (บทที่ 10 หน้า 130)</p>

As presented in this example, the sentence แล้วซาร่าก็อ่านภาษาฝรั่งเศสให้ลีโอตีฟังต่อ (Then, Sara continues reading French to Lottie.) was added in the translated version. This sentence is considered an introductory sentence that leads the readers to the next sentence, ‘Non, monsieur. Je n’ai pas le canif de mon oncle.’ By adding this sentence, KC connected the ideas in the two sentences, which helps the target readers read the novel more smoothly. As a result, the translation sounds smooth and natural to the target readers.

6. Translation by using a synonym of the source word

Translation by using a synonym of the source word was found to be one of the two least frequent strategies with the occurrence of one time or 1.35 %. From the data analysis, the translator sometimes used a synonym of the source word because Thai people are more

familiar with the synonym than the source word itself. The example below illustrates the use of this strategy.

Example 1

Original Text	KC's Translation
No one looked at Sara in these days, and no one seemed to see her as she hurried along the crowded <u>pavements</u> . (c. 10, p. 125)	ไม่มีใครสนใจเธอ หรือแม้แต่มองเห็นเธอเสียด้วยซ้ำ ว่าเธอกำลังเดินอย่างรีบเร่งอยู่ท่ามกลางฝูงคน มากมายบน <u>ฟุตบาท</u> (บทที่ 10 หน้า 120)

In this example, the translator used the word ฟุตบาท (footpath) to replace the source word pavements. These two words mean a path that is made for people to walk along. It can be explained from this example that the translator used the synonym ฟุตบาท because it is a loan word in Thai that has been used for a long time by Thai people, so they are more familiar with this word than the word pavements.

7. Translation by using a more expressive word

Translation by using a more expressive word, similar to translation by using a synonym of the source word, was found to be the least frequent strategy with the frequency of only one time or 1.35 %. From the analysis, the translator used this strategy for the appropriateness of meaning to the context. The following example presents the use of this strategy.

Example 1

Original Text	KC's Translation
<p>“If you are four you are four,” she said severely to Lavinia on an occasion of her having -- it must be confessed -- slapped Lottie and <u>called</u> her ‘a brat’...” (c. 4, p. 37)</p>	<p>“ถ้า ลีตตี้ อายุ ๔ ขวบ หล่อนก็คือเด็กอายุ [๕] ขวบ” ซาราพูดอย่างโกรธเคืองเมื่อครั้งที่ ลาวินียา ไปตบหน้า ลีตตี้และ<u>ด่า</u>ลีตตี้ว่า ‘นั่งสารเลว’... (บทที่ 4 หน้า 44)</p>

As presented in this example, the original word called (เรียก) was replaced with the target word ด่า (scold). The word ด่า in the Thai context is more expressive than the word เรียก. The translator employed the more expressive word because it suits the context in the story and the usage of the words in Thai. Because, in the context, the word brat is an abusive word used to call a person, especially a child, who behaves badly, the word ด่า is more appropriate than the word เรียก.

To sum up, this section presents the translation strategies employed by KC in translating *A Little Princess* from English to Thai. The results showed that KC used seven strategies in her translation. The most frequent strategy was translation by omission (33 times), followed by translation by using a loan word or a loan word plus explanation (16 times), translation by using a more general word (10 times), translation by using a more neutral/less expressive word (7 times), translation by addition (6 times) respectively. Translation by using a synonym of the source word and translation by using a more expressive word were the least frequently found strategies, sharing the same frequency of one time.

Research Question 4: What Are the Differences between the Translation Strategies Used by Nuengnoy Suttha (NS) and Those Used by Kaewkhamthip Chai (KC)?

The findings of Research Question 4 are presented in Table 4.

Table 4

Comparison of the Translation Strategies Used by NS and KC

Translation Strategies	NS	KC
1. Translation by addition	36	6
2. Translation by omission	21	33
3. Translation by using a loan word or a loan word plus explanation	13	16
4. Translation by using a more general word	8	10
5. Translation by using a more specific word	7	0
6. Translation by using a more neutral/less expressive word	0	7
7. Translation by using a more expressive word	1	1
8. Translation by paraphrase using unrelated words	1	0
9. Translation by using a synonym of the source word	0	1

As presented in Table 4, NS and KC used five of the same strategies in translating *A Little Princess* from English into Thai. They were translation by addition, translation by omission, translation by using a loan word or a loan word plus explanation, translation by using a more general word, and translation by using a more expressive word. Regarding the frequency of each strategy, NS used translation by addition more frequently than KC, while

KC used translation by omission, translation by using a loan word or a loan word plus explanation, and translation by using a more general word more frequently than NS. With regard to translation by using a more expressive word, both translators used this strategy equally. Moreover, two strategies were only used by NS: translation by using a more specific word and translation by paraphrase using unrelated words. Two strategies were found only in KC's version: translation by using a more neutral/less expressive word and translation by using a synonym of the source word.

Summary of the Chapter

The results of this research showed that the differences at word level between the two Thai versions of *A Little Princess*, one by NS and the other by KC were mistranslation, acceptable translation, omission, addition, naturalness, and closeness. Mistranslation and omission were mostly found in KC's version, but addition and closeness were mostly found in NS's translation. In addition, naturalness was found only in NS's version, while acceptable translation was found in both versions equally.

Regarding translation strategies used by each translator, both NS and KC employed seven strategies. Five strategies used by both translators were translation by addition, translation by omission, translation by using a loan word or a loan word plus explanation, translation by using a more general word, and translation by using a more expressive word. Two strategies were used only by NS, namely translation by using a more specific word and translation by paraphrase using unrelated words, while translation by using a synonym of the source word and translation by using a more neutral/less expressive word were used only by KC. The most frequent strategy used by NS was translation by addition, which helped the target readers understand the story more clearly. In contrast, translation by omission was

mostly used by KC, which often affected the target readers' understanding of some parts of the novel



CHAPTER V

DISCUSSION, RECOMMENDATIONS, AND CONCLUSION

This chapter discusses the findings derived from the data analysis. Recommendations for further studies and a conclusion of the study are given at the end of the chapter.

Discussion

Research Question 1: Differences at word level in the Thai translated version of the novel *A Little Princess* by Nuengnoy Suttha and the version translated by Kaewkhamthip Chai.

Results.

The results of the present research showed that six main differences between Nuengnoy Suttha's and Kaewkhamthip Chai's translated versions of *A little Princess* were found. They were mistranslation, acceptable translation, omission, addition, naturalness, and closeness.

Discussion.

In terms of mistranslation and omission, they were found more in Kaewkhamthip Chai's version than in NS's version. Regarding mistranslation, Kaewkhamthip Chai more often mistranslated the novel (79.55 %) than NS did (20.45 %), almost four times as often as NS's. With regard to omission, the percentage of Kaewkhamthip Chai's omission (61.11%) is almost two times that of Nuengnoy Suttha's (38.89%), which suggests that Kaewkhamthip Chai preferred to use the omission strategy in her translation. Of all the 33 places of omission found in Kaewkhamthip Chai's translation, 25 (33.78%) of them were found to affect the overall meaning of some parts of the text. Since it was important information that

was often omitted, the omission in Kaewkhamthip Chai's version affected the target readers' understanding of the overall meaning of some contents of the novel.

In contrast, naturalness, addition, and closeness were found more in Nuengnoy Suttha's version than in Kaewkhamthip Chai's version. As all naturalness was found in Nuengnoy Suttha's version (100%), it can be inferred that Nuengnoy Suttha could translate English into Thai more smoothly and naturally than Kaewkhamthip Chai. It may be explained that Nuengnoy Suttha could produce a smoother translation because she was more careful in choosing words than Kaewkhamthip Chai was. Concerning addition, the percentage of Nuengnoy Suttha's addition (85.71%) is almost six times that of Kaewkhamthip Chai's (14.29%). The findings indicate that Nuengnoy Suttha preferred to give more details in her translation to facilitate the readers' understanding of the story so that her translation was found to be longer, clearer, and more understandable than Kaewkhamthip Chai's. Pertaining to closeness, the percentage of Nuengnoy Suttha's closeness (92.86%) is more than 10 times that of Kaewkhamthip Chai's (7.14%), which indicates that Nuengnoy Suttha could translate *A Little Princess* more closely to the source text than Kaewkhamthip Chai did.

In short, as it was found that Nuengnoy Suttha's version had a much lower percentage of mistranslation and omission, and higher percentages of naturalness, closeness, and addition, it can be deduced that Nuengnoy Suttha's translation is not only closer when compared to the source text and clearer for the target readers to understand the story, but also sounds smoother and more natural in the Thai language.

Research Questions 2-4: Translation strategies employed by Nuengnoy Suttha and Kaewkhamthip Chai and their differences.

Results.

It was found that Nuengnoy Suttha and Kaewkhamthip Chai each used seven strategies in translating the novel. Five strategies were used by both translators. They were translation by addition, translation by omission, translation by using a loan word or a loan word plus explanation, translation by using a more general word, and translation by using a more expressive word. Two strategies were only used by Nuengnoy Suttha, namely translation by using a more specific word and translation by paraphrase using unrelated words, and two strategies were only found in Kaewkhamthip Chai's version: translation by using a more neutral/less expressive word and translation by using a synonym of the source word.

Discussion.

Although both Nuengnoy Suttha and Kaewkhamthip Chai used translation by addition for the same purposes, which are (a) adding some connectors in their translations to make the translated text sound smoother, or (b) giving some additional information in their translations to help the target readers understand the story more clearly, Nuengnoy Suttha frequently applied translation by addition in her translation (41.38%) while translation by addition was rarely used in Kaewkhamthip Chai's translation (8.11%). As a result, when comparing the two translations, Nuengnoy Suttha's translation was found to be longer, clearer, and more understandable than Kaewkhamthip Chai's version.

In contrast, translation by omission was the strategy mostly used by Kaewkhamthip Chai (44.59%), while Nuengnoy Suttha used it less frequently (24.14%) than Kaewkhamthip Chai did. The interesting point found was that Nuengnoy Suttha usually used this strategy

when the omission did not affect the target readers' understanding of the overall meaning of the texts (15 places or 17.24%) while only 6.90% (six places) of Nuengnoy Suttha's omissions affected the target readers' understanding of the overall meaning of some contents of the novel. However, Kaewkhamthip Chai often omitted important information (25 places or 33.78%), which often made some parts of her translation unclear and incomplete.

Other than the two translation strategies discussed above, the other three strategies were also used by both translators. Nuengnoy Suttha used loan words more often (16 places) than Kaewkhamthip Chai did (13 places), while loan words plus explanation were only used by Kaewkhamthip Chai. Both Nuengnoy Suttha and Kaewkhamthip Chai used a loan word to retain the original word in order to maintain the original culture or when Thai people were familiar with the loan word. In addition, the use of a more general word was found more often in Kaewkhamthip Chai's version (10 places) than that of Nuengnoy Suttha (8 places). This strategy was used to solve the problem of a lack of an equivalent word in Thai or to make the translation more understandable in the Thai context. Moreover, both Nuengnoy Suttha and Kaewkhamthip Chai seldom used translation by using a more expressive word as it was found only one place in each version, and they used this strategy to convey the appropriate meaning in the context. Although these three strategies were used by both translators, the difference of the frequency of these strategies found is not as large. Moreover, both Nuengnoy Suttha and Kaewkhamthip Chai used these strategies for most of the same purposes. Hence, the quality of each translated version may not result from the use of these strategies.

Regarding translation strategies used only by each translator, the two translators used them when word choices should be adjusted to be more appropriate in the Thai context.

Because these strategies were seldom used and the two translators also used them for the same purposes, the use of these strategies may not have an effect on the quality of the two translations.

It can be concluded from the data analysis that there was no difference between the total number of strategies used by each of the two translators in translating *A Little Princess* from English into Thai because they each used seven strategies. However, the main difference found between the two translations was that Nuengnoy Suttha mostly used translation by addition while Kaewkhamthip Chai mostly employed translation by omission. As a result, Nuengnoy Suttha's translation was found to be clearer and more understandable for the target readers since she preferred to add useful information which is crucial for the target readers' understanding in her translation. On the other hand, Kaewkhamthip Chai's translation was found to affect the target readers' understanding of some parts of the texts as she often omitted important information.

Recommendations for Further Studies

Recommendations for further studies are presented as follows:

1. The data selected in this present study were two Thai versions of an English novel. For further studies, it would be interesting to study two English versions translated from a Thai novel in order to find out if the results would be different from or similar to the results of this present study.
2. Since this present study focused on translation strategies at word level, additional studies might further focus on other levels such as collocations, idioms and fixed expressions, grammatical equivalence, textual equivalence, and pragmatic equivalence

in order to find out if there are differences above word level between the two versions of *A Little Princess*.

3. It would be interesting to directly interview the two translators, Nuengnoy Suttha and Kaewkhamthip Chai, in order to find what translation strategies they used in their translations and to find out if the results would be consistent with the results of this present study.

Conclusion

This study aimed to discover the differences at the word level between two Thai translated versions of the novel *A Little Princess*, one by Nuengnoy Suttha and the other by Kaewkhamthip Chai. It focused on differences of word selection between the two translated versions. In addition, the differences in the use of translation strategies between the two translators were also examined.

Data were collected from Nuengnoy Suttha's and Kaewkhamthip Chai's Thai translated versions of *A Little Princess*. The even-numbered chapters out of the overall 19 chapters in *A Little Princess* from both of the Thai versions were studied. The results were crucial in showing that NS could translate the novel more closely and clearly when compared to the source text, and more naturally in the target language. In addition, each of the two translators used seven translation strategies, but the strategy used the most by each translator differentiated the quality of the translation. That is, Nuengnoy Suttha mostly used the addition strategy in her translation; therefore, her translation was found to be longer, clearer, and more understandable for the target readers. On the other hand, translation by omission was mostly used by Kaewkhamthip Chai, which sometimes affected the target readers' understanding of some contents of the story. Hence, those who want to be good translators

may use the findings as a guideline by studying how Nuengnoy Suttha chose words and strategies to translate the novel.





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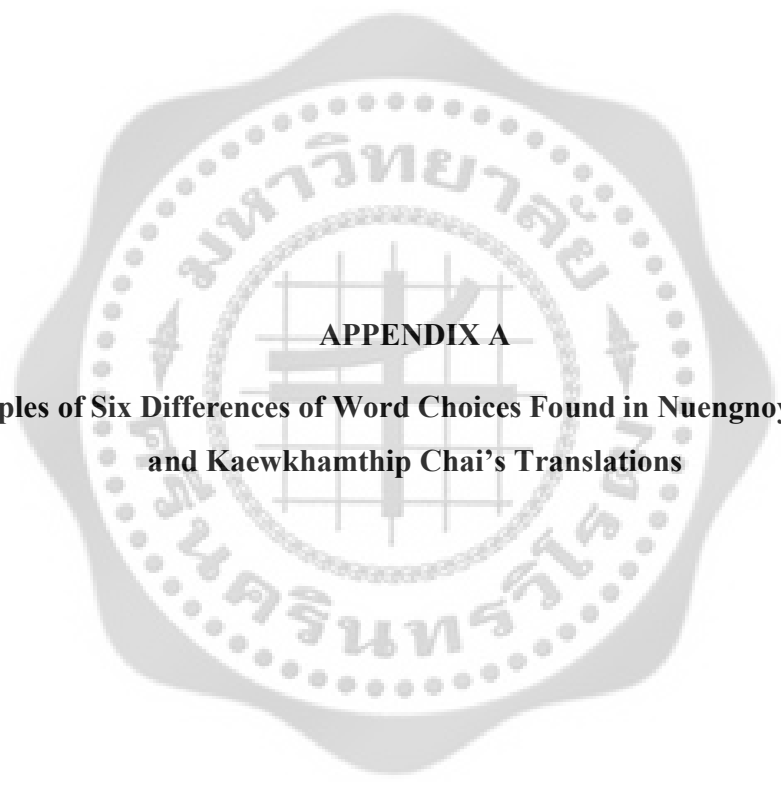
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APPENDIX A

**Examples of Six Differences of Word Choices Found in Nuengnoy Suttha's
and Kaewkhamthip Chai's Translations**

**Examples of Six Differences of Word Choices Found in Nuengnoy Suttha's
and Kaewkhamthip Chai's Translations**

1. Mistranslation

Original Text	Nuengnoy Suttha's Translation	Kaewkhamthip Chai's Translation
1. "Dear Sara must come into <u>the drawing room</u> and talk to Mrs. Musgrave about India,"... (c. 4, p. 36)	“หนูซาร่าจะ หนูต้องเข้ามาเล่าเรื่อง ประเทศอินเดียให้คุณมัสเกรฟฟังใน <u>ห้องรับแขก</u> นี้หน่อยแล้วหละ” (บทที่ 4 หน้า 45)	“ซาร่าที่รัก ต้องมาที่ <u>ห้องวาดเขียน</u> และพูดคุยกับคุณ มัสเกรฟ เกี่ยวกับอินเดียนะจ๊ะ” (บทที่ 4 หน้า 43)
2. But before <u>daybreak</u> she used to slip into Sara's attic and button her dress and give her such help as she required before she went downstairs to light the kitchen fire. (c. 8, p. 102)	ก่อน <u>ดวงอาทิตย์ขึ้น</u> เบ็คก็ค่อยๆ ย่องเข้าไปในห้องของซาร่า ช่วย เด็กหญิงก๊อดกระดุมเสื้อ หรือให้ความช่วยเหลืออื่นๆเท่าที่จะช่วยได้ ก่อนจะไปติดเตาไฟหุงต้มในครัว (บทที่ 8 หน้า 114)	แต่ก่อนที่จะถึงช่วง <u>พักกลางวัน</u> เบ็คก็ เคยแอบเข้าไปในห้องใต้ หลังคาของซาร่า และช่วยติด กระดุมเสื้อให้ รวมถึงช่วยซาร่าในเรื่องต่างๆตามที่ต้องการก่อนที่จะลงไปข้างล่างและติดไฟในครัว (บทที่ 8 หน้า 97)
3. She could be told to do things other people <u>neglected</u> . (c. 8, p. 99)	แกถูกใช้ให้ทำงานที่คนอื่น <u>ไม่ยอมทำ</u> ด้วย (บทที่ 8 หน้า 111)	เธอจะต้องทำตามทุกเรื่องทุกอย่าง ที่มีคน <u>คอยสั่ง</u> (บทที่ 8 หน้า 94)
4. "I've got so I don't mind 'em s' long as they don't run over my <u>piller</u> ." (c. 6, p. 65)	“แต่ถ้าชินเสียแล้วก็ไม่รำคาญเสีย ของพวกมันอีก ดิฉันเจอจนไม่รำคาญ อีกแล้ว ขออย่างเดียว อย่ามาวิ่งบน <u>หมอน</u> ก็แล้วกัน” (บทที่ 6 หน้า 76)	“ฉันชินแล้ว ฉันไม่เกลียดมัน หรอกนะ ถ้ามันไม่มาวิ่งบนที่ <u>นอน</u> ของฉัน” (บทที่ 6 หน้า 68)

2. Acceptable Translation

Original Text	Nuengnoy Suttha's Translation	Kaewkhamthip Chai's Translation
1. Sara <u>rubbed</u> the end of her little nose reflectively, as she thought the matter over. (c. 4, p. 35)	ซาร่ายกมือเช็ดปลายจมูก ครุ่นคิดถึงเรื่องนี้ (บทที่ 4 หน้า 44)	ซาร่ายูปลายจมูกน้อยๆของเธอ ขณะใช้ความคิด (บทที่ 4 หน้า 42)
2. ...until Sara's velvet coats and sable <u>muffs</u> appeared, combined with drooping ostrich feathers, ... (c. 4, p. 36)	จนกระทั่งซาร่ามาอยู่ที่นี้ ซาร่าสวมเสื้อคลุมกำมะหยี่ <u>ปลอกสอดมือกันหนาว</u> ขนเซบิลผสมขนนกกระจอกเทศสะดูดา (บทที่ 4 หน้า 44)	จนกระทั่งมาเจอซาร่าซึ่งสวมเสื้อคลุมกำมะหยี่ และสวมถุงมือกันหนาวขนสัตว์แซมด้วยขนนกอย่างสวยงาม (บทที่ 4 หน้า 42)
3. "So would I," said Sara; "I suppose you might make friends with a rat in time, but I don't believe I should like to <u>make friends</u> with a cockroach." (c. 6, p. 66)	"ฉันก็เหมือนกัน" ซาร่าเห็นด้วย "ขอเวลาสักหน่อยอาจจะพอเป็นมิตรกับหนูได้ แต่ฉันว่าฉัน ไม่มีวันผูกมิตรกับแมลงสาบได้แน่ๆ" (บทที่ 6 หน้า 76)	"ฉันก็เหมือนกัน" ซาร่าพูด "ฉันหวังว่าเธอคงจะผูกมิตรกับหนูได้แล้ว แต่ฉันคิดว่าฉันคงญาติกับพวกแมลงสาบไม่ได้หรอก" (บทที่ 6 หน้า 68)
4. Then Sara was guilty of an injustice. Just at that moment her torn heart swelled within her, and she felt that if anyone was as <u>stupid</u> as that, one had better get away from her. (c. 8, p. 104)	หลังจากนั้นซาร่าจึงรู้สึกผิดกับการตัดสินคนผิดพลาดในครั้งนี้ แต่ตอนนี้หัวใจของแกบอบข้างเกินจะทนไหว เกิดว่าถ้าเขาปัญญาขนาดนี้ละก็ ปล่อยให้ห่างๆกันจะดีกว่า (บทที่ 8 หน้า 116-117)	แล้วซาร่าก็รู้สึกถึงความอยุติธรรมในขณะนั้นเอง เธอรู้สึกปวดร้าวอยู่ในหัวใจ และก็ยังรู้สึกว่า ถ้ามีคนอื่นๆที่มอย่างนี้ ทางที่คิดกันนั้น ควรอยู่ห่างๆจากเธอ (บทที่ 8 หน้า 99)
5. "Yes; a rat, <u>Sahib</u> ," answered Ram Dass, also whispering. "There are many in the walls." (c. 14, p. 176)	"ครับซาฮิบ หนู" राम दासส์กระซิบตอบ "ในผนังห้องมีอยู่หลายตัว" (บทที่ 14 หน้า 194)	"ใช่ครับ! นาย" แรมแดสตอบพร้อมกับกระซิบว่า "มีหนูมากมายเลยครับในข้างกำแพงนี้" (บทที่ 14 หน้า 164)

3. Omission

Original Text	Nuengnoy Suttha's Translation	Kaewkhamthip Chai's Translation
1. Lavinia, in fact, was spiteful. She was <u>inordinately</u> jealous of Sara. (c. 4, p. 36)	อันที่จริงลาวินเนียเป็นเด็กนิสัยเสีย ธรรมดาๆ แก่จิดจางซาร่าอย่างมาก (บทที่ 4 หน้า 44)	ความจริงแล้วลาวินเนียเป็นคนเจ้า อารมณ์ เธอจิดจางซาร่า Ø (บทที่ 4 หน้า 42)
2. ..., he had this very sixpence in the pocket of his very short <u>man-o-war</u> trousers. And just as Rosalind Gladys got into the vehicle and jumped on the seat in order to feel the cushions spring under her, he saw Sara standing on the wet pavement in her shabby frock and hat, with her old basket on her arm, looking at him <u>hungrily</u> . (c. 10, p. 127)	... แก่มีหกเพนนีอันมีค่าขี้งนี้อยู่ใน กระเป๋ากางเกงทรงกลาสี ขณะที่โร ซาลินด์ แก่ลีส ขึ้นไปบนรถและ กระโดดอยู่บนที่นั่งเพื่อให้สปริงได้ เบาะกระเด็นเล่นๆ เด็กชายมองเห็นซา ร่ายืนอยู่บนทางเท้าเปียก หมวกแบน ไม่มีรูปทรง เสื้อคลุมเก่าขาด หัว ตะกร้าอยู่ในวงแขน และกำลังมองดู แก่ด้วยสายตาหิวโหย (บทที่ 10 หน้า 142)	... เงินจำนวน ๖ เพนนีก็ยังคงอยู่ ในกระเป๋ากางเกง Ø เขา ตลอดเวลา เมื่อโรซาลินด์ กลาสีส ก้าวข้ามไปนั่งในรถแล้ว ก็ กี่ สังเกตเห็นซาร่า ในชุดปอนๆยืน อยู่บนพุดบารที่เปียกและ ในมือ ของเธอถือตะกร้าเก่าๆอยู่ และ กำลังมองมาที่เขา Ø (บทที่ 10 หน้า 122)
3. <u>Very naturally</u> , even Becky was beginning to look plumper and <u>less frightened</u> . (c. 16, p. 224)	เป็นเรื่องธรรมดาที่เบ็คก็จะมีน้ำมี นวลและมีกิริยาดีนกล้วนน้อยลงอย่าง ช่วยไม่ได้ (บทที่ 16 หน้า 243)	Ø แม้แต่เบ็คก็ ก็เริ่มดูตัวม้วนขึ้น Ø (บทที่ 16 หน้า 201)
4. Sara stood by the howling furious child for a few moments, and <u>looked down at her</u> without saying anything. (c. 4, p. 41)	ซาร่ายืนอยู่ข้างๆเสียงกรีดร้องและ ความโกรธเคืองของหนูน้อยคนนั้น ชั่วครู่ มองดูโดยไม่พูดอะไรออกมา (บทที่ 4 หน้า 46)	ซาร่ายืนอยู่ใกล้ๆเด็กหญิงที่หลับ หูหลับตาร้องอาละวาด Ø โดยไม่ พูดว่าอะไรอยู่ครู่หนึ่ง (บทที่ 4 หน้า 49)

4. Addition

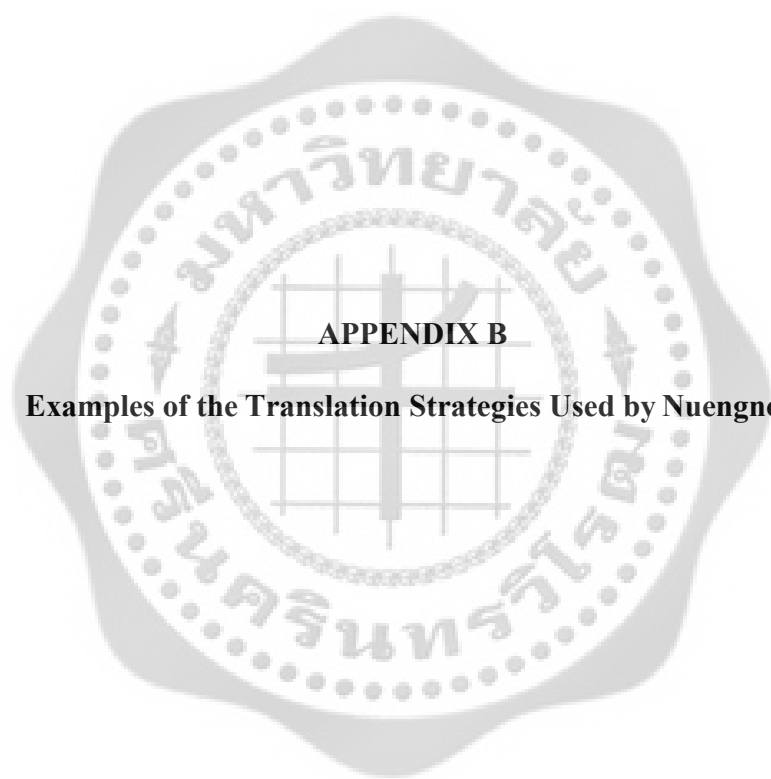
Original Text	Nuengnoy Suttha's Translation	Kaewkhamthip Chai's Translation
<p>1. By that time every pupil -- from Lavinia Herbert, who was nearly thirteen and felt quite grown up,...</p> <p>(c. 2, p. 16)</p>	<p>ทั้งนี้เพราะทุกคนได้ยินกิดติศัพท์ของ แกกันแล้วทั้งนั้น ตั้งแต่เด็กหญิงลาวินเนีย เซอร์เบิร์ต นักเรียนโตที่สุดอายุ ใกล้เคียงสิบสามและมีความรู้สึกรว่าตัวเองเป็นผู้ใหญ่แล้ว...</p> <p>(บทที่ 2 หน้า 23)</p>	<p>ในขณะที่นั้นนักเรียนทุกคน นับตั้งแต่ลาวินเนีย เซอร์เบิร์ต ที่อายุ เกือบ ๑๓ ปี ซึ่งเป็นเด็กที่โตมาก ที่เดียว...</p> <p>(บทที่ 2 หน้า 23)</p>
<p>2. "If you don't stop, Lottie, I will shake you. Poor little angel! There - - ! You wicked, bad, detestable child, I will smack you! I will!"</p> <p>(c. 4, p. 40)</p>	<p>“นี่ ลีออตตี หยุกร้องเดี๋ยวนี้นะ! ไม่งั้น จะจับตัวเธอเข้าให้หัวหลุคเซีย โอ้ โอ้ คนดีคนดี! นิ่งเสียนะจ๊ะ—นิ่งเสียนะ— นี่ เด็กเลว ร้ายกาจจะไรร่างนี้ ฉันจะ เจียนเธอเดี๋ยวนี้นี้แหละ!”</p> <p>(บทที่ 4 หน้า 48-49)</p>	<p>“ถ้าเธอไม่หยุดนะ ลีออตตี ฉันจะ จับเธอไปกระทะที่ตรงนั้น-ตรง นั้นนะแม่ นางฟ้าตัวน้อย เธอเป็น เด็กดี เลว และก็ไม่น่ารักเอาซะ เลย ฉันจะตีเธอ ฉันจะฟาดเธอ แน่ๆ”</p> <p>(บทที่ 4 หน้า 46)</p>
<p>3. Lavinia had managed to pass Sara's room when the door was open, and had seen Mariette opening a box which had arrived late from some shop.</p> <p>(c. 2, p. 16)</p>	<p>ลาวินเนียทำเป็นเดินผ่านห้องของซารา ตอนที่ประตูห้องเปิดอยู่ พอได้เห็น มาเรียตเต้เปิดหีบใบหนึ่งในจำนวน หลายใบที่เพิ่งขนขึ้นมาจากเรือ</p> <p>(บทที่ 2 หน้า 23)</p>	<p>ลาวินเนียได้เคยเดินผ่านห้องของซารา ในขณะประตูเปิดอยู่ เธอเห็น มาเรียตเต้ กำลังเปิดกล่องซึ่งถูกส่ง มาจากร้านค้าแห่งหนึ่ง</p> <p>(บทที่ 2 หน้า 23)</p>
<p>4. She had had a long talk with Emily about her papa that morning.</p> <p>(c. 2, p. 17)</p>	<p>เช้าวันนั้นก่อนที่จะลงมาเข้าห้องเรียน แกได้คุยกับเอมิลี่ถึงพ่อของแกอย่าง ยืดยาว</p> <p>(บทที่ 2 หน้า 25)</p>	<p>เช้าวันนั้นเธอได้คุยกับเอมิลี่ ยืด ยาวเกี่ยวกับพ่อของเธอ</p> <p>(บทที่ 2 หน้า 24)</p>

5. Naturalness

Original Text	Nuengnoy Suttha's Translation	Kaewkhamthip Chai's Translation
1. “ <u>Oh</u> ,” sniffed Lavinia, spitefully, “that is the way her slippers are made. My mamma says that even big feet can be made to look small if you have a clever shoemaker. I don’t think she is pretty at all. Her eyes are such a queer color.” (c. 2, p. 17)	“ <u>โห้เอ๊ย</u> ” ลาวินีย่ำเสียงสังเวช “นั่นเป็นเพราะรองเท้าของเขาทำให้ดูอย่างนั้นต่างหาก แม่ฉันบอกว่าต่อให้เท้าใหญ่แค่ไหน ช่วงรองเท้าเก่งๆ ก็สามรถตัดให้ดูเล็กอย่างเท้าผู้ดีได้ ฉันไม่เห็นว่าคุณคนนี้จะสวยตรงไหนเลย ดวงตาก็สีพิลึก” (บทที่ 2 หน้า 24)	“ <u>โห!</u> ...” ลาวินีย่นจมูก “นั่นก็เป็นเพราะรองเท้าของเธอเป็นแบบสั่งตัดนะสิ แม่ของฉันบอกว่า แม่เท้าจะใหญ่ก็ทำให้ดูเล็กลงได้ ถ้ามีช่างตัดรองเท้าที่เก่งๆ ฉันไม่คิดว่าซาราจะน่ารัก ตาของเธอสีแปลกพิลึก” (บทที่ 2 หน้า 24)
2. “ <u>Dear Sara</u> must come into the drawing room and talk to Mrs. Musgrave about India.”... (c. 4, p. 36)	“ <u>หนูซารา</u> จ๊ะ หนูต้องเข้ามาเล่าเรื่องประเทศอินเดียให้คุณแม่เกรฟฟังในห้องรับแขกนี่หน่อยแล้วหละ” (บทที่ 4 หน้า 45)	“ <u>ซาราที่รัก</u> ต้องมาที่ห้องวาดเขียน และพูดคุยกับคุณแม่เกรฟเกี่ยวกับอินเดียนะจ๊ะ” (บทที่ 4 หน้า 43)
3. “ <u>Oh</u> , Lottie!” screamed Miss Amelia. “Do stop, darling! Don't cry! Please don't!” (c. 4, p. 39)	“ <u>นี่ ล็อตตี้!</u> ” คราวนี้เป็นเสียงของมิสอามิเลีย “หยุดร้องไห้เสียทีเถอะ อย่าร้องไห้ซะจ๊ะ! คนดี!” (บทที่ 4 หน้า 47)	“ <u>โห้ ล็อตตี้!</u> ” มิสอามิเลีย กรีดร้องใส่ “หยุดเถอะที่รัก อย่าร้องไห้เลยได้โปรดเถอะ” (บทที่ 4 หน้า 45)
4. “Neither have I,” she said. (c. 4, p. 42)	“ <u>พี่ก็</u> ไม่มีแม่เหมือนกัน” แกพูด (บทที่ 4 หน้า 51)	“ <u>ฉันก็</u> ไม่มีแม่เหมือนกัน” ซาราพูด (บทที่ 4 หน้า 48)
5. “ <u>Ugh!</u> ” said Sara. (c. 6, p. 66)	“ <u>อึ้ย!</u> ” ซาราอุทาน (บทที่ 6 หน้า 76)	“ <u>อ้าว!</u> ” ซาราร้อง (บทที่ 6 หน้า 68)

6. Closeness

Original Text	Nuengnoy Suttha's Translation	Kaewkhamthip Chai's Translation
1. The eight children were always either being taken out to walk or to ride in perambulators by comfortable <u>nurses</u> ,... (c. 10, p. 125)	เด็กทั้งแปดมักจะออกเดินเล่นนอกบ้านกับพี่เลี้ยงท่าทางสะอาดสะอาด (บทที่ 10 หน้า 141)	เด็กๆทั้งแปดมักจะออกมาเดินเล่นหรือนั่งรถเข็นอยู่เสมอ ซึ่งเด็กเหล่านี้ก็จะได้รับการดูแลจากนางพยาบาลเป็นอย่างดี (บทที่ 10 หน้า 120)
2. “And, as to her papa, there is nothing so grand in being an Indian <u>officer</u> .” (c. 4, p. 37)	“พูดถึงพ่อของเด็กนี่ก็อีก วิเศษวิโส สักแค่ไหนกันเชียว กะอีแค่ นายทหารอินเดีย” (บทที่ 4 หน้า 45)	“ส่วนพ่อของเธอก็ไม่ได้มี ตำแหน่งใหญ่โตอะไร ในการเป็นเจ้าหน้าที่อินเดีย” (บทที่ 4 หน้า 43)
3. Sara thought them enchanting, and painted pictures, for Ermengarde and Lottie, of labyrinthine passages in the bowels of the earth, where sparkling stones studded the walls and roofs and ceilings, and strange, dark <u>men</u> dug them out with heavy picks. (c. 6, p. 59)	ซาร่าต้องมนตร์ของมันและวาดภาพออกมาให้เออร์เมนการ์ดกับลีโอตี ฟังถึงเหมืองเพชรที่มีอุโมงค์ลึกลับ ลงไปได้ดิน ผนังแฉกกลางโลก ตามผนังหินและเพดานถ้ำคาร์คายด้วย หินมีค่าส่องประกายแพรวพราว <u>คนงาน</u> ผิวดำใช้จอบหัวแหลมยาว ทำงานกันอย่างแข็งขัน (บทที่ 6 หน้า 69)	ซาร่าคิดว่ามันชวนให้หลงใหล และนี่ก็วาดภาพ แต่สำหรับเออร์เมนการ์ดและลีโอตี ก็คือทางเดินที่พวกเธออยู่ได้โลก เป็นที่ซึ่งมีหิน ตกผลึกเป็นปุ่มๆ เหมือนกำแพง และเพดานอย่างน่าประหลาด และคู่มือด้วย <u>มนุษย์</u> ขุดสิ่งเหล่านี้ขึ้นมาด้วยเครื่องยกต่างๆ (บทที่ 6 หน้า 64)
4. Some brilliant <u>fans</u> were pinned up, and there were several large cushions, big and substantial enough to use as seats. (c. 16, p. 221)	มีพัดสีสดใสแขวนไว้หลายอัน และมีหมอนขนาดใหญ่วางไว้ให้หลายใบ แต่ละใบล้วนเนื้อแน่นพอที่จะใช้เป็นเบาะรองนั่งได้ด้วย (บทที่ 16 หน้า 240)	มีพัดลมสีสวยสดติดไว้ด้วย มีเบาะรองนั่ง ๒-๓ ใบ (บทที่ 16 หน้า 198)



APPENDIX B

Examples of the Translation Strategies Used by Nuengnoy Suttha

Examples of the Translation Strategies Used by Nuengnoy Suttha

1. Translation by Addition

Original Text	Nuengnoy Suttha's Translation
<p>1. The table before him was heaped with papers and letters which were alarming him and filling him with anxious dread, but he laughed as he had not laughed for weeks. (c. 6, p. 69)</p>	<p>โต๊ะเบื้องหน้ามีเอกสารและจดหมายปักใหญ่ๆที่ทำให้เขาประหวั่นพรั่นพรึงใจยิ่ง แต่เขาก็ปลั่งเสียงหัวเราะ<u>คั่ง</u> <u>กั้น</u>อย่างที่ไม่ได้หัวเราะมาก่อนเป็นเวลาหลายอาทิตย์เต็มทีแล้ว (บทที่ 6 หน้า 79)</p>
<p>2. She had no one to talk to; and when she was sent out on errands and walked through the streets, a forlorn little figure carrying a basket or a parcel,... (c. 10, p. 124)</p>	<p>แก็ไม่มีใครพูดด้วย เวลาที่แก็ถูกใช้ให้ออกไปซื้อของข้างนอกและต้องเดินไปตามถนนหลายสาย หอบห่อของหรือตะกร้าใส่ของ<u>พระรุงพระวัง</u> (บทที่ 10 หน้า 139)</p>
<p>3. The fat, fair baby with the lace cap was Ethelberta Beauchamp Montmorency;... (c. 10, p. 126)</p>	<p>ทารกน้อยคนสุดท้องตัวอ้วนกลมที่สวมหมวกผ้าลูกไม้เป็นประจำคือเอเธลเบอร์ต้า โบแชมป์ มอนท์มอเร็นซี (บทที่ 10 หน้า 141)</p>
<p>4. Some new comfort or ornament appeared each time Sara opened the door at night, until in a short time the attic was a beautiful little room full of all sorts of odd and luxurious things. (c. 16, p. 222)</p>	<p>สิ่งอำนวยความสะดวกสบายและของแต่งห้องสวยงามถูกนำมาเพิ่มเติมทุกครั้งที่ซาราเปิดประตูห้องใต้หลังคาของแก็ในตอนกลางคืน ชั่วเวลาไม่นานนัก ห้องใต้หลังคาเล็กๆที่<u>เคยขอมซ่อน</u>น้าเกลียด ก็กลายเป็นห้องสวยงามน่าอยู่ไปอย่างไม่น่าเชื่อด้วยสิ่งละอันพันละน้อย (บทที่ 16 หน้า 241)</p>
<p>5. Sometimes Sara read aloud from her books, sometimes she learned her own lessons, sometimes she sat and looked into the fire and tried to imagine who her <u>friend</u> could be, and wished she could say to him some of the things in her heart. (c. 16, p. 225)</p>	<p>บางครั้งซาราอ่านหนังสือดังๆ บางครั้งก็อ่านตำราของเธอเอง บางครั้งแก็ก็นั่งดูเปลวไฟในเตาผิง ครุ่นคิดว่าเพื่อน<u>ผู้</u> <u>ลับ</u>ของแก็คนนี้น่าจะเป็นใคร และปรารถนาจะได้มีโอกาสกล่าวขอบคุณอย่างจริงใจแก่<u>ผู้นั้น</u> (บทที่ 16 หน้า 244)</p>

2. Translation by Omission

Original Text	Nuengnoy Suttha's Translation
<p>1. The pupils bowed <u>ceremoniously</u>, and Sara made a little curtsy, and then they sat down and looked at each other again. (c. 2, p. 19)</p>	<p>นักเรียนเก่าก้มศีรษะ ๑ ให้ซารา ซาร่าอนสายบัวตอบ จากนั้นทุกคนนั่งลงและมองดูกันต่อไป (บทที่ 2 หน้า 26)</p>
<p>2. Miss Minchin knew she had tried, and that it had not been her fault that she was not allowed to explain. And when she saw that the pupils had been listening and that Lavinia and Jessie were giggling <u>behind their French grammars</u>, she felt infuriated. (c. 2, p. 22)</p>	<p>มิสมินชินรู้ว่าเด็กหญิงพยายามจะบอกก่อนแล้ว ไม่ใช่ความคิดของเด็กที่ไม่ได้รับความยินยอมให้อธิบายเรื่องราวให้กระจ่าง ยังได้เห็นพวกนักเรียนตั้งอกตั้งใจฟังการสนทนานั้น และลาวินิเญกับเจสซี่ส่งเสียงหัวเราะเบาๆ ๑ ก็ยิ่งทำให้มิสมินชินหัวเสียหนักขึ้น (บทที่ 2 หน้า 31)</p>
<p>3. Miss Minchin's opinion was that if a child were <u>continually</u> praised and never forbidden to do what she liked, she would be sure to be fond of the place where she was so treated. (c. 4, p. 34)</p>	<p>มิสมินชินมีนโยบายส่วนตัวว่า เด็กนักเรียนที่ถูกเอาใจและตามใจ ๑ จะต้องรักโรงเรียนที่ปฏิบัติกับตัวเองดังนั้นด้วย (บทที่ 4 หน้า 43)</p>
<p>4. Sara rubbed the end of her <u>little</u> nose reflectively, as she thought the matter over. (c. 4, p. 35)</p>	<p>ซารายกมือเช็ดปลายจมูก ๑ กรุ่นคิดถึงเรื่องนี้ (บทที่ 4 หน้า 44)</p>
<p>5. Sara stood by the howling furious child for a few moments, and <u>looked down at her</u> without saying anything. (c. 4, p. 41)</p>	<p>ซารายืนอยู่ใกล้ๆเด็กหญิงที่หลับหูหลับตาร้องอาละวาด ๑ โดยไม่พูดว่าอะไรอยู่ครู่หนึ่ง (บทที่ 4 หน้า 49)</p>
<p>6. Among other things there was a <u>superb</u> god Buddha in a splendid shrine. (c. 10, p. 136)</p>	<p>เหนือสิ่งอื่นใดคือพระพุทธรูป ๑ ในครอบแก้วงดงาม (บทที่ 10 หน้า 152)</p>

3. Translation by Using a Loan Word or a Loan Word Plus Explanation

Original Text	Nuengnoy Suttha's Translation
<p>1. "If you have not learned, you must begin at once. The French master, <u>Monsieur Dufarge</u>, will be here in a few minutes. Take this book and look at it until he arrives." (c. 2, p. 20)</p>	<p>“ถ้าเธอยังไม่เคยเรียนมาก่อน เธอก็ต้องเริ่มเรียนที่นี่ ประเดี๋ยวครูฝรั่งเศส เมอซีเออร์ดูฟาร์จ จะมาแล้ว เอาหนังสือนี้ไปเตรียมไว้ก่อน” (บทที่ 2 หน้า 29)</p>
<p>2. "Is this a new pupil for me, <u>madame</u>?" he said to Miss Minchin. (c. 2, p. 21)</p>	<p>“นี่หรือครับมาตาม นักเรียนใหม่ของผม” ครูฝรั่งเศสถามครูใหญ่ (บทที่ 2 หน้า 30)</p>
<p>3. She was a pretty, little, curly-headed creature, and her round eyes were like wet <u>forget-me-nots</u>. (c. 4, p. 42)</p>	<p>แกลเป็นเด็กหน้าตาน่าเอ็นดู ผมหยิกทั้งศีรษะ ดวงตากลมโตเหมือนดอกฟอร์เก็ตมีน้อคเปียกน้ำค้างยามเช้า (บทที่ 4 หน้า 51-52)</p>
<p>4. The schoolroom was being decked with garlands of <u>holly</u>; the desks had been moved away, and red covers had been put on the forms which were arrayed round the room against the wall. (c. 6, p. 69)</p>	<p>ห้องโถงตกแต่งด้วยกิ่งฮอลลี่มัดเป็นช่อ โต๊ะเก้าอี้ถูกย้ายออกไป พรมปูพื้นสีแดงถูกม้วนเก็บไว้เรียงไว้ริมผนัง (บทที่ 6 หน้า 79)</p>
<p>5. "Was that a rat?" he asked Ram Dass in a whisper. "Yes; a rat, <u>Sahib</u>," answered Ram Dass, also whispering. "There are many in the walls." (c. 14, p. 176)</p>	<p>“นั่นหนูใช่หรือเปล่า” เขากระซิบถามราม ดาสส์ “ครับ ซาฮิบ หนู” ราม ดาสส์กระซิบตอบ “ในผนังห้องมีหนูอยู่หลายตัว” (บทที่ 14 หน้า 194)</p>

4. Translation by Using a More General Word

Original Text	Nuengnoy Suttha's Translation
1. "If she doesn't stop, Miss Minchin will hear her," cried Jessie. "Lottie darling, I'll give you a <u>penny</u> !" (c. 6, p. 62)	“ถ้าไม่นั่ง เดี่ยวมิสมินชินได้ยินนะ” เจสซี่บอก “โอ้ โอ้ นิ่งนะ ล็อตตี้เด็กดี เอ้า...พี่ให้ <u>เงิน</u> นะ” (บทที่ 6 หน้า 72)
2. Captain Crewe had a splitting headache when he read this letter in his <u>bungalow</u> in India. (c. 6, p. 69)	กัปตันครูว์หายปวดหัวเป็นปลิดทิ้งขณะอ่านจดหมายฉบับนี้อยู่ใน <u>บ้านพัก</u> ของเขาที่ประเทศอินเดีย (บทที่ 6 หน้า 79)
3. It was Christmas time, and the Large Family had been hearing many stories about children who were poor and had no mammas and papas to fill their stockings and take them to the <u>pantomime</u> -- children who were, in fact, cold and thinly clad and hungry. (c. 10, p. 127)	ตอนนั้นเป็นเทศกาลคริสต์มาส ครอบครัวใหญ่ได้ยินเรื่องราวเกี่ยวกับเด็กยากจนที่ไม่มีพ่อแม่จะเอาของขวัญมาใส่ถุงเท้ายาวหน้าตาผิวงให้—ไม่มีใครพาไป <u>ดูละคร</u> —เด็ก ๆ ชั่งหนาวเย็น สวมเสื้อผ้าบางๆ และหิวโหย (บทที่ 10 หน้า 142)
4. "...I am sure the Large Family have fat, comfortable <u>armchairs</u> and sofas,..." (c. 10, p. 135)	"...เราว่าครอบครัวใหญ่คงใช้ <u>เครื่องเรือนแบบป้อมๆ เก้าอี้และโซฟา</u> นั่งสบาย..." (บทที่ 10 หน้า 151)
5. "It's a <u>Nindian</u> gentleman that's comin' to live next door, miss," she said. (c. 10, p. 137)	“มีสุภาพบุรุษ <u>แขก</u> จะมาอยู่ที่ตึกใกล้เราแล้วละคะ คุณหนู” เจ้าหล่อนรายงาน (บทที่ 10 หน้า 152)
6. "It has been hard to be a princess today, Melchisedec," she said. "It has been harder than usual. It gets harder as the weather grows colder and the streets get more sloppy. When Lavinia laughed at my muddy <u>skirt</u> as I passed her in the hall,..." (c. 12, p. 160)	“วันนี้เป็นเจ้าหญิงได้ยากจังเลย เมลคิเสเด็ค” แกพูด “ยากกว่าปกตินั่นแหละ ยากมากขึ้นทุกทีที่อากาศหนาวมากขึ้น ถนนเป็นโคลนเลนมากขึ้น เวลาที่เดินผ่านลาวิเนียในห้องโถงแล้วเขาหัวเราะเยาะฉันที่ <u>เสื้อผ้า</u> เป็นโคลน...” (บทที่ 12 หน้า 176)

5. Translation by Using a More Specific Word

Original Text	Nuengnoy Suttha's Translation
<p>1. Sara started toward her. She looked as if she were going to box her <u>ears</u>. (c. 6, p. 63)</p>	<p>ซาร่าก้าวออกไปข้างหน้า ทำทางเหมือนจะกรากเข้าไปชกอกหูของลาเวเนีย (บทที่ 6 หน้า 73)</p>
<p>2. The fact was that Miss Minchin's pupils were a set of dull, matter-of-fact young people. They were accustomed to being rich and comfortable, and as Sara's frocks grew shorter and shabbier and queerer-looking, and it became an established fact that she wore shoes with holes in them and was sent out to <u>buy groceries</u> and carry them through the streets in a basket on her arm when the cook wanted them in a hurry,...</p> <p>(c. 8, p. 101)</p>	<p>ความจริงก็คือนักเรียนของมิสมินชินนั้นไม่ใช่เด็กที่จะนับได้ว่าปราดเปรื่องนัก เป็นเพียงเด็กที่คุ้นเคยกับความมั่งคั่งและสะดวกสบายเท่านั้นเอง พวกเขาได้เห็นสภาพของซาร่าที่ต้องสวมเสื้อผ้าที่ทั้งคับทั้งสั้น สวมรองเท้าขาดๆ หน้าตามอมแมม ถูกแม่ครัวใช้ออกไป<u>ซื้อเนื้อซื้อผัก</u>ใส่ตะกร้าหิ้วกลับมา</p> <p>(บทที่ 8 หน้า 113)</p>
<p>3. When Sara's mind seemed to awaken again to the life about her, she realized that she had forgotten that an Ermengarde lived in the world. The two had always been <u>friends</u>, but Sara had felt as if she were years the older.</p> <p>(c. 8, p. 103)</p>	<p>เมื่อซาร่าเริ่มฟื้นตัวกลับเข้าสู่ความเป็นจริงในฐานะปัจจุบันของแก แกนึกขึ้นได้ว่าแกลืมไปเสียสนิทว่าในโลกนี้มีเออร์เมนการ์ดอยู่ด้วย ทั้งสองเป็น<u>เพื่อนสนิทกัน</u> มาตลอด แต่ซารารู้สึกเหมือนกับว่าแกอายุมากกว่าหลายปี</p> <p>(บทที่ 8 หน้า 115)</p>
<p>4. She had no one to talk to; and when she was sent out on <u>errands</u> and walked through the streets, a forlorn little figure carrying a basket or a parcel,...</p> <p>(c. 10, p. 124)</p>	<p>แกไม่มีใครพูดด้วย เวลาที่แกถูกใช้ให้ออกไป<u>ซื้อของ</u> ข้างนอกและต้องเดินไปตามถนนหลายสาย หอบห่อของหรือตะกร้าใส่ของพะรุงพะรัง</p> <p>(บทที่ 10 หน้า 139)</p>
<p>5. "I can <u>move</u> as if my feet were of velvet," Ram Dass replied;... (c. 14, p. 179)</p>	<p>"ผม<u>เดิน</u>ได้ไฉยเชียบเหมือนกับว่าเท้าทั้งสองทำด้วยกำมะหยี่" รัม ดาสส์ ตอบ</p> <p>(บทที่ 14 หน้า 196)</p>

6. Translation by Using a More Expressive Word

Original Text	Nuengnoy Suttha's Translation
<p>1. She knew what had happened, but, somehow, she had never imagined Sara could look like this -- so odd and <u>poor</u> and almost like a servant. (c. 8, p. 104)</p>	<p>แกรู้เรื่องแล้ว แต่คาดไม่ถึงว่าซาราจะเปลี่ยนไปได้ถึงที งนี้—ดูแปลกประหลาดและ<u>น่าสมเพช</u>ราวกับคนใช้ (บทที่ 8 หน้า 116)</p>

7. Translation by Paraphrase Using Unrelated Words

Original Text	Nuengnoy Suttha's Translation
<p>1. Sara thought them enchanting, and painted pictures, for Ermengarde and Lottie, of labyrinthine passages in the bowels of the earth, where sparkling stones studded the walls and roofs and ceilings, and strange, dark men dug them out with heavy <u>picks</u>. (c. 6, p. 59)</p>	<p>ซาราต้องมนตร์ของมันและวาดภาพออกมาให้เออร์เมน การ์ดกับลื้อตตีฟังถึงเหมืองเพชรที่มีอูโมงค์ลคเลียวลง ไปได้ดิน ณ แอ่งใจกลางโลก ตามผนังหินและเพดานถ้ำ คารคายด้วยหินมีค่าส่องประกายแพรวพราว คนงามผิว คล้ำใช้<u>จอบหัวแหลมยาว</u>ทำงานกันอย่างแข็งขัน (บทที่ 6 หน้า 69)</p>



APPENDIX C

Examples of the Translation Strategies Used by Kaewkhamthip Chai

Examples of the Translation Strategies Used by Kaewkhamthip Chai

1. Translation by Omission

Original Text	Kaewkhamthip Chai's Translation
1. When she was taking in the evening's milk for the cook (there was really no odd job she was not called upon to do), she saw something occur which made the situation more interesting than ever. (c. 10, p. 136)	เมื่อเธอถูกใช้ออกมาในตอนเย็น เธอเห็นสถานการณ์ที่น่าสนใจเกิดขึ้นอีก (บทที่ 10 หน้า 129)
2. If all went as was confidently expected, he would become possessed of such wealth as it made one dizzy to think of; and because he was fond of the friend of his school days, he had given him an opportunity to share in this enormous fortune by becoming a partner in his scheme. (c. 6, p. 58)	ถ้าเหตุการณ์ดำเนินไปอย่างปกติเขาก็จะกลายเป็นเศรษฐีที่ร่ำรวย แต่เพื่อนของพ่อรักพ่อ จึงให้โอกาส กัปตันครูว์ มีส่วนร่วมในความมั่งคั่งนั้นด้วย กัปตัน ครูว์ จึงเป็นผู้ช่วยในโครงการของเขา (บทที่ 6 หน้า 63)
3. "Sara," said Miss Minchin in her schoolroom manner, "come here to me." (c. 2, p. 19)	"ซารา" มีสมินชินพูด "มานี่ซิ" (บทที่ 2 หน้า 26)
4. But she crept out of the room, and was very much relieved to find an excuse for doing it. (c. 4, p. 41)	แต่แล้วเธอก็ออกจากห้องไปด้วยท่าที่โล่งลงมาก (บทที่ 4 หน้า 46)
5. If all went as was confidently expected, he would become possessed of such wealth as it made one dizzy to think of; and because he was fond of the friend of his school days, he had given him an opportunity to share in this enormous fortune by becoming a partner in his scheme. (c. 6, p. 58)	ถ้าเหตุการณ์ดำเนินไปอย่างปกติเขาก็จะกลายเป็นเศรษฐีที่ร่ำรวย แต่เพื่อนของพ่อรักพ่อ จึงให้โอกาส กัปตันครูว์ มีส่วนร่วมในความมั่งคั่งนั้นด้วย กัปตัน ครูว์ จึงเป็นผู้ช่วยในโครงการของเขา (บทที่ 6 หน้า 63)

2. Translation by Using a Loan Word or a Loan Word Plus Explanation

Original Text	Kaewkhamthip Chai's Translation
<p>1. "Is this a new pupil for me, <u>madame</u>?" he said to Miss Minchin. "I hope that is my good fortune." (c. 2, p. 21)</p>	<p>“นี่คือนักเรียนใหม่ของผมหรือครับ <u>มาดาม</u>”* เขาเอ่ยขึ้นกับมิสมินชิน “ผมหวังว่าเป็นความ โชคดีของผม”</p> <hr/> <p>*<u>madam</u> : เป็นภาษาฝรั่งเศส คล้ายคำว่า <u>missis</u> ในภาษาอังกฤษ ภาษาไทยว่านาง, คุณหญิง, คุณนาย คำนี้แต่แรกๆก็เป็นคำเรียกพระธิดาของพระเจ้าแผ่นดินฝรั่งเศส แล้วจึงค่อยๆกร่อนมาเป็นคำพูด ลูกสาวของโอรส แล้วกร่อนมาเรียกภรรยาของพวกผู้ดี แล้วกร่อนมาเป็นคำเรียกแม่บ้านทั่วไป (บทที่ 2 หน้า 28)</p>
<p>2. "I am sorry of that, <u>mademoiselle</u>," he said kindly to Sara. (c. 2, p. 21)</p>	<p>“ฉันเสียใจนะ <u>มาดมัวแซล</u>”* เขาพูดอย่างใจดีกับซารา</p> <hr/> <p>*<u>mademoiselle</u> : เป็นภาษาฝรั่งเศส มีความหมายคล้ายกับคำว่า <u>miss</u> ในภาษาอังกฤษ แปลว่า นางสาว, คุณ (บทที่ 2 หน้า 28)</p>
<p>3. "She is a kind of servant at the <u>seminary</u>," Janet said. (c. 10, p. 130)</p>	<p>“เธอเป็นคนรับใช้อยู่ที่เซมินารี” (Seminary โรงเรียนสตรีเอกราช) (บทที่ 10 หน้า 124)</p>
<p>4. They came to assist their master, who, when he was helped out of the carriage, proved to be a man with a haggard, distressed face, and a skeleton body wrapped in <u>furs</u>. (c. 10, p. 138)</p>	<p>พวกนางพยาบาลและคนใช้ช่วยกันพาเจ้านายลงมาจากพาหนะ ผู้ชายคนที่เป็นเจ้านายนั้นหน้าตาซีดเซียว ร่างผอมบางของเขาห่มคลุมด้วย<u>ผ้าเฟอร์</u> (บทที่ 10 หน้า 130)</p>

3. Translation by Using a More General Word

Original Text	Kaewkhamthip Chai's Translation
<p>1. She was a motherly young person, and when people fell down and scraped their knees, she ran and helped them up and patted them, or found in her pocket a <u>bonbon</u> or some other article of a soothing nature. (c. 4, p. 37)</p>	<p>เธอเป็นเด็กสาวตัวอย่าง เมื่อมีใครหกล้มและฟัวเข้า ถลอก เธอจะวิ่งเข้าไปช่วยและปลอบโยน หรือให้ขนมที่มีอยู่ในกระเป๋า หรือบางครั้งก็ให้สิ่งของช่วยเหลือคนที่ เสรีาโศกให้อยู่ได้ (บทที่ 4 หน้า 43)</p>
<p>2. "If she doesn't stop, Miss Minchin will hear her," cried Jessie. "Lottie darling, I'll give you a <u>penny</u>!" (c. 6, p. 62)</p>	<p>"ถ้าเธอไม่หยุดร้อง มีสมินชินจะได้ยินนะ" เจสซี่ร้อง "ลื้อดดี ที่รัก...ฉันจะให้เงินเธอ" (บทที่ 6 หน้า 66)</p>
<p>3. It was Christmas time, and the Large Family had been hearing many stories about children who were poor and had no mammas and papas to fill their stockings and take them to the <u>pantomime</u>... (c. 10, p. 127)</p>	<p>ในตอนนั้นเป็นช่วงคริสต์มาสและครอบครัวใหญ่ก็ได้ ฟังเรื่องราวต่างๆมากมายเกี่ยวกับเด็กยากจนที่ไม่มีแม่ หรือพ่อที่จะมาใส่ของขวัญไว้ในถุงเท้าหรือว่าพาไปดูละคร (บทที่ 10 หน้า 121)</p>
<p>4. <u>A carriage</u> drove up one day and stopped before the house. (c. 10, p. 138)</p>	<p>วันหนึ่งมีพาหนะขับมาจอดอยู่หน้าบ้านนั้น (บทที่ 10 หน้า 130)</p>
<p>5. He could have told any number of stories if he had been able to speak anything but <u>Hindustani</u>. (c. 12, p. 154)</p>	<p>แรมเดสสามารถเล่านิทานต่างๆมากมาย ถ้าเขาได้เล่า เป็นภาษาอินเดีย (บทที่ 12 หน้า 144)</p>

4. Translation by Using a More Neutral/Less Expressive Word

Original Text	Kaewkhamthip Chai's Translation
1. "How I shall ever find out whether I am really a nice child or a <u>horrid</u> one. Perhaps I'm a hideous child, and no one will ever know, just because I never have any trials." (c. 4 p. 35)	"ฉันจะรู้ได้อย่างไรว่า ฉันเป็นเด็กน่ารักหรือเด็ก <u>น่าเกลียด</u> บางทีฉันอาจจะ เป็นเด็กที่น่ารังเกียจก็ได้ ใครจะไปรู้ เพราะว่ามันไม่เคยมีอะไรเป็นข้อพิสูจน์" (บทที่ 4 หน้า 42)
2. "Oh!" cried Sara, with a warm feeling in her heart. "What pains she has taken! I like it so, it -- it makes me feel <u>sorrowful</u> ." (c. 6, p. 70)	"โอ้!" ซาราอุทานด้วยความรู้สึกอบอุ่นในหัวใจ "เธอต้องใช้ความพยายามแค่ไหนกันนี้ ฉันชอบมันมาก แต่มันทำให้ฉัน <u>ไม่สบายใจ</u> " (บทที่ 6 หน้า 71)
3. "I believe you <u>hate</u> her," said Jessie. "No, I don't," <u>snapped</u> Lavinia. (c. 6, p. 59)	"ฉันว่าเธอต้อง <u>ไม่ชอบ</u> ซาราแน่ๆเลย" แจ็สซี่ว่า "ไม่ใช่หรอก" ลาวินิยาพูด (บทที่ 6 หน้า 64)
4. Mrs. Carmichael was <u>crying</u> as she kissed her again. (c. 18, p. 244)	มิสซิคคาร์ไมเคิล <u>ไม่เคยน้ำตาซึม</u> ขณะหอมแก้มเธออีก (บทที่ 18 หน้า 218)
5. So the younger children <u>adored</u> Sara. (c. 4, p. 38)	ดังนั้น เด็กที่อายุน้อยกว่าจึง <u>ชื่นชอบ</u> ซารา (บทที่ 4 หน้า 44)

5. Translation by Addition

Original Text	Kaewkhamthip Chai's Translation
<p>1. The pupils bowed ceremoniously, and Sara made a little curtsy, and then they sat down and looked at each other again. (c. 2, p. 19)</p>	<p>นักเรียนทั้งหลายโค้งให้อย่างเป็นทางการ ซาร่าก็โค้งตอบอย่างสุภาพให้ด้วย แล้วทั้งหมดก็นั่ง และมองหน้ากันไปมาอีก (บทที่ 2 หน้า 25)</p>
<p>2. They knew very certainly that she was Miss Minchin's show pupil and was considered a credit to the establishment. (c. 2, p. 16)</p>	<p>นักเรียนทั้งหลายรู้ว่าซาร่าเป็นนักเรียนตัวอย่างของสถานศึกษามิสมินชิน และเกี่ยวพันไปถึงสถานการณที่เธออยู่ที่นี้เป็นการให้เครดิตกับสถาบันว่าได้รับความไว้วางใจ (บทที่ 2 หน้า 23)</p>
<p>3. After Sara had sat in her seat in the schoolroom for a few minutes, being looked at by the pupils, Miss Minchin rapped in a dignified manner upon her desk. (c. 2, p. 18)</p>	<p>หลังจากที่ซาร่านั่งลงตรงที่นั่งของแกในห้องเรียนได้ประมาณ ๒-๓ นาที มิสมินชินและเด็กนักเรียนทั้งหลายกำลังมองซาร่าอยู่ มิสมินชินก็เคาะโต๊ะของเธอด้วยท่าทางน่าเกรงขาม (บทที่ 2 หน้า 25)</p>
<p>4. And little children run about in the lily fields and gather armfuls of them, and laugh and make little wreaths. (c. 4, p. 43)</p>	<p>เด็กเล็กๆคนหนึ่งวิ่งเข้าไปในทุ่งลิลี่นั้น และกอบมันขึ้นมาไว้เต็มวงแขนเลย และก็หัวเราะด้วยเสียงสดใส แล้วก็นำดอกลิลี่มาทำมาลัย (บทที่ 4 หน้า 49)</p>

6. Translation by Using a Synonym of the Source Word

Original Text	Kaewkhamthip Chai's Translation
1. No one looked at Sara in these days, and no one seemed to see her as she hurried along the crowded <u>pavements</u> . (c. 10, p. 125)	ไม่มีใครสนใจเธอ หรือแม้แต่มองเห็นเธอเสียด้วยซ้ำว่า เธอกำลังเดินอย่างรีบเร่งอยู่ท่ามกลางฝูงคนมากมายบน <u>ฟุตบาท</u> (บทที่ 10 หน้า 120)

7. Translation by Using a More Expressive Word

Original Text	Kaewkhamthip Chai's Translation
1. "If you are four you are four," she said severely to Lavinia on an occasion of her having -- it must be confessed -- slapped Lottie and <u>called</u> her "a brat;"... (c. 4, p. 37)	"ถ้าสี่คือสี่อายุ ๔ ขวบ หล่อนก็คือเด็กอายุ [๕] ขวบ" ซา รำพูดอย่าง โกรธเคืองเมื่อครั้งที่ ลาวินียา ไปตบ หน้าสี่คือสี่และ <u>ด่า</u> สี่คือสี่ว่า 'นั่งสารเลว'... (บทที่ 4 หน้า 44)



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