

**AN ANALYSIS OF TRANSLATION STRATEGIES USED IN
THE SHORT STORY *THE SONG OF THE LEAVES***

A MASTER'S PROJECT

BY

MISS JUTAMART SAEWONG

presented in partial fulfillment of the requirements for the

Master of Arts degree in English

at Srinakharinwirot University

May 2004

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Jutamart Saewong. (2004). *An Analysis of Translation Strategies Used in the Short Story*

The Song of the Leaves. Master's Project, M.A. (English).

Bangkok: Graduate School, Srinakharinwirot University.

Advisor Committee: Assist. Prof. Dr. Tipa Thep-Ackrapong, Dr. Nitaya

Suksaeresup, Mr. Martin Grose.

This study aimed to analyze translation strategies in the Thai short story *The Song of the Leaves* written by Vanich Jarungkij-anant and translated into English by Chamnongsri L. Ritnin. The Thai and English versions were compared in order to find the translation strategies proposed by Baker (1992). It was found that the translator used many 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 loan word plus explanation was most frequently used, followed by translation by a more/less expressive word, using a more general word, paraphrase using unrelated words, using a more general word plus explanation, description, paraphrase using related word, omission, giving an example and using a more specific word respectively. In terms of textual equivalence, the change of verb was mostly found, followed by nominalization and voice change respectively.

การศึกษากลยุทธการแปลในเรื่องสั้น เพลงใบไม้

บทคัดย่อ

โดย

นางสาว จุฑามาศ แซ่หว่อง

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

พฤษภาคม 2547

จุฬามาศ แซ่ห้วง (2547). การศึกษากลยุทธการแปลในเรื่องสั้น เพลงใบไม้

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

คณะกรรมการควบคุม : ศศ. ดร.ทิพา เทพอักษรพงศ์, ดร. นิตยา สุขเสรีทรัพย์,

Mr. Martin Grose.

การศึกษานี้มีจุดมุ่งหมายเพื่อวิเคราะห์กลยุทธการแปลในเรื่องสั้นเรื่อง เพลงใบไม้ ของ วาณิช จรุงกิจอนันต์ ซึ่งแปลเป็นภาษาอังกฤษโดย Chamnongsri L. Rutnin โดยใช้กลยุทธการแปลของ Baker (1992) เป็นเครื่องมือในการวิเคราะห์ ด้นฉบับภาษาไทยและฉบับแปลเป็นภาษาอังกฤษได้ถูกนำมาเปรียบเทียบกันในการวิเคราะห์เพื่อหากลยุทธการแปล ผลการศึกษาพบว่า ผู้แปลใช้ กลยุทธหลากหลาย เพื่อสื่อความหมาย วัฒนธรรม และวิถีชีวิตที่ปรากฏอยู่ในเรื่อง ในด้านการแปลในระดับคำ พบว่าผู้แปลใช้วิธีการแปลโดยใช้คำยืมหรือคำยืมพร้อมคำอธิบายมากที่สุด รองลงมาคือวิธีการแปลโดยใช้คำที่แสดงความหมายมากกว่าหรือน้อยกว่า, การแปลโดยใช้คำที่มีความหมายทั่วไป, การแปลโดยใช้วิธีการถ่ายข้อความโดยใช้คำที่มีความหมายไม่เกี่ยวข้องกันกับคำในต้นฉบับ, การแปลโดยใช้คำที่มีความหมายทั่วไปพร้อมคำอธิบาย, การแปลโดยการอธิบายลักษณะ, การแปลโดยใช้วิธีการถ่ายข้อความโดยใช้คำที่มีความหมายเกี่ยวข้องกันกับคำในต้นฉบับ, การแปลโดยการละ, การแปลโดยการให้ตัวอย่าง, การแปลโดยใช้คำเฉพาะ และวิธีแปลโดยการแทนที่ด้วยวัฒนธรรมของอีกภาษาหนึ่ง ตามลำดับ ในด้านการแปลในระดับข้อความ พบว่าผู้แปลใช้วิธีเปลี่ยนคำกริยามากที่สุด รองลงมาคือวิธีการทำให้เป็นคำนาม และการเปลี่ยนจากประโยค ตามลำดับ

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

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May 21, 2004

ACKNOWLEDGEMENTS

I would like to express my deep gratitude to my advisor, Assistant Professor Dr. Tipa Thep-Ackrapong. Her valuable comments, patience, and encouragement made this master's project possible.

My deep thanks are extended to Dr. Nitaya Suksaeresup and Mr. Martin Grose, my readers, who kindly helped to read my work and offered valuable comments.

My appreciation is extended to all teachers in the Western Languages Department, the Faculty of Humanities, Srinakharinwirot University, for their patience to encourage me to complete this program.

My warmest thanks are given to my beloved friends in this program for their warm friendship and assistance.

Finally, special thanks are presented to my aunts and uncles for their continuous support and encouragement throughout my academic journey.

Jutamart Saewong

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CHAPTER 1

INTRODUCTION

Statement of the Problems

Translating literature is an interesting and challenging task. Besides knowing well both the source and target languages, the translator has to consider appropriate language use for the context of the translation. For example, a translator has to consider the cultural aspect, social condition, situation and a character's status and mood in order to transfer and convey them to the readers of the target language.

A translator may encounter some problems and difficulties in translation resulting from the differences between the source and target languages. According to Baker (1992), every language has its own concept and its use. There must always be some non-equivalence between languages. The non-equivalence can be seen in the linguistic concepts and structures. Some concepts of one language are different from those of another, and some of them do not exist in another. For example, the concept of breakfast for Thais is different from that of others. Thai breakfast usually refers to boiled rice in soup, but people in other cultures have soy, coffee and toast as their breakfast. The concepts of การตักน้ำ (an act of merit-sharing by pouring water), สินสอด (the settlement demanded of the groom's parents by the bride's parents before marriage) and น้ำพริก (Thai dip) have no equivalents and do not exist in many languages. Furthermore, linguistic structures differ from one language to another; for instance, the different structures of the passive form between English and Thai. In

English, the passive voice is formed by the verb be and the past participle, but the Thai passive voice can be structured by adding the particle ณ or receive before the verb

(Thep-Ackrapong, 2003). For example:

English: He was killed.

Thai: เขาถูกฆ่า (He received killing.)

In all, there are many aspects in translation problems and difficulties. It is the duty of the translator to cope with them in order to produce an effective translation. Therefore, when encountering some problems and difficulties such as non-equivalence and the cultural difference between Thai and English, certain strategies are applied to deal with them. In this study, the translation strategies used in *The Song of the Leaves* are analyzed. The findings will be useful for translating texts and they can guide translators in dealing with translation problems and difficulties caused by the non-equivalence between Thai and English.

Scope of the Study

1. The data used in the study are as follows:

The original version

Charungkij-anant, Vanich. (1983). *The song of the leaves: Down the same lane*. Bangkok: Burapasard. (In Thai)

The translated version

Charungkij-anant, Vanich. (2000). The song of the leaves (C.L., Rutnin, Trans.). In N. Masavisut & M. Grose (Eds.), *The S.E.A. Write anthology of Thai short stories & poems* (3rd ed., pp. 15-28). Bangkok: O.S. Printing House.

2. Words and thematic and information structures at text level in the data are analyzed according to the translation strategies proposed by Baker (1992).

Objectives of the Study

The objectives of this study are as follows:

1. To examine types of translation strategies used by the translator in dealing with the non-equivalence at word and textual levels between Thai and English
2. To find the frequency of each type of translation strategy used

Significance of the Study

The results of the study should be useful as follows:

1. They can be used as guidelines to translate Thai short stories and literal texts into English.
2. They can guide translators to cope with translation problems and difficulties caused by the non-equivalence between Thai and English.
3. They can be used by students in translation classrooms to study and find solutions for dealing with the translation problems and differences between Thai and English.

Definition of Terms

The following are explanations of the terms used in this study:

1. **Source language** (SL) refers to the language of the original text (Thai).
2. **Target language** (TL) refers to the language into which the text is translated (English).
3. **General word** refers to a word in TL which has the same general meaning and concept as the original. For example, the word hit is more general than the Thai word ตีหัว (hit on the head).
4. **More neutral word** refers to a word in TL of which the meaning is more neutral than the original. For instance, the word suggest is used as a more neutral word of the Italian word mugugnare (mumble) (Baker, 1992: 29).

5. **Less expressive word** refers to a word in TL whose meaning is inferior to the original. For instance, the word annoyed is less expressive than the word เจ็บใจ (feeling angry for being unable to do something successfully).

6. **Cultural substitution** refers to replacing a culture-specific item or expression with a target language item. For example, น้ำเต้าหู้ (soy bean milk) is translated as coffee. น้ำเต้าหู้ (soy bean milk) is a kind of drink for Thai breakfast, but coffee which is often drunk at breakfast in many cultures is used instead.

7. **Loan word** refers to a word which is employed from another language. For instance, the word น้ำพริก (Thai dip) is translated as nam phrik.

8. **Paraphrase** refers to expressing TL by using different words and forms than the original. For example:

Source text: The rich and creamy KOLESTRAL-SUPER is easy to apply and has a pleasant fragrance.

Target text (Arabic): Kolestral-super is rich and concentrated in its make-up which gives a product that resembles cream.

(Baker, 1992: 37)

9. **Voice change** refers to translating by changing the syntactic form of a verb.

For example:

Source text:

Thai: ต้นกร่างใหญ่อยู่ถัดลานบ้านออกไปลูกกร่างร่วงเต็มลานไปหมด

Literal translation: tree krang big is next to court house fruit krang fall full all ground

(จรุงกิจอนันต์, 2526: 15)

Target text:

Final translation: A big *krang* tree towered nearby, the ground underneath it was covered with hundreds of its small round berries.

(Rutnin, 2000: 17)

10. **Change of verb** refers to translating by replacing a verb with another. For

example:

Source text:

Thai: ยายยังจำเพลงที่ร้องกับเพื่อนร่วมวงตอนที่เลิกกับตัวใหม่ ๆ ได้ดี

Literal translation: Grandma remember the songs sing with friends in group when just separate with husband well

(จรุงกิจอนันต์, 2526: 18)

Target text:

Final translation: Grandma still remembered the song she improvised when singing with her songster friends soon after she regained her single status.

(Rutnin, 2000: 20)

11. **Nominalization** refers to translating by changing a verb into noun. For example:

Source text:

Thai: ยายไม่เคยไปไหนไกลบ้านนอกจากไปเล่นเพลง

Literal translation: Grandma never go any where far from house except go to play song

(จรุงกิจอนันต์, 2526: 19)

Target text:

Final translation: Grandma never went far out of the village except on her singing missions.

(Rutnin, 2000: 21)

12. **Extraposition** refers to translating by changing the position of the whole clause in the sentence. For example:

It was the book which received a great deal of publicity in China.

It was in China where the book received a great deal of publicity.

(Baker, 1992: 136)

In brief, translation problems and difficulties arise from the non-equivalence between languages such as Thai and English. Some Thai concepts are different and

difficult to express in English; moreover, some of them do not exist in English concepts. Therefore, the translator has to cope with these difficulties to produce an effective translation. The researcher is interested in how a translator deal with the non-equivalence between Thai and English when he or she translates his or her work. In this study, the researcher selects and analyzes the Thai original version of the short story *The Song of the Leaves* in the collection of Vanich Charungkij-anant's short stories, *Down the Same Lane*, which won the S.E.A. Write Award in 1984, and the translated version of this short story by Chamnongsri L. Rutnin. The findings of the study convey what strategies are used and they can be used as guidelines to translate texts from Thai into English when encountering problems and difficulties caused by the non-equivalence.

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

The review of the related literature consists of three main parts: translation process, translation problems, and translation strategies.

I. Translation Process

Lorsch (1991) supports Nida (1964) that a translator's work is to produce a text in the target language with effects on the receiver as close as possible to the source language; for instance, the receivers of the target language have the same understanding as those of the original by the work of a translator. In other words, it is to reproduce the communicative intention of the producer. To understand how to achieve this effect, many scholars and translators have proposed explanations of the translation process.

Newmark (1988) thinks the translation process should focus on the following factors: the purpose of the original, the purpose of the translator, the target reader, language use, attitudes expressed in the original, the writing quality and the writing style of the original, connotative and denotative meaning, and cultural aspects. That is, a translator has to analyze and understand many aspects of the text clearly before he or she selects an appropriate translation method. This corresponds to Borisud (1994). He explains that a translator has to work step by step in the translation process. First, he or she has to analyze and study the original text in many aspects in order to understand the message of the original both in terms of meaning and aesthetics. An important step is to analyze the relationship of the language structure, such as the meaning of words and idioms. Next, the translator has to interpret and convey the

meaning of the original into the translated version. Then, he or she has to select an appropriate translation method. Both Newmark (1988) and Borisud (1994) suggest the translator find a translation method to achieve the communicative function in the translated text. In addition, Jang (2000) states that translation is communicative behavior and it is the task of a translator to convey what is intended in the source text into the target text in order to facilitate the readers' understanding of the text. This relates to how the translator deals with the degree of equivalence between source and target languages.

The concept of equivalence has been influencing many scholars and translators in their translation process and method. According to Culic (2002), translation is a process to transfer a source language text to a target language text. A translated text should be equivalent to the original in terms of readers' understanding of content and style. Similarly, Wilss (1982) defines translation as a process of transfer which aims to equalize the meaning and style between the source and target language texts. This process requires syntactic, semantic and pragmatic understandings.

Due to the influence of equivalence in a good translation process, there have been various discussions on how the equivalence can be achieved. Equivalence dichotomy has been examined in terms of formal vs. dynamic equivalence (Nida, 1964), semantic vs. communicative translation (Newmark, 1981), and so on. According to Nida and Taber (1964), formal-equivalent translation focuses on language structure and form between the source and target languages. This kind of translation aims to maintain the form and content of the original in the target text while dynamic-equivalent translation focuses on the nature of form and language structure in

the target language. Similarly, Newmark (1981) distinguishes semantic from communicative translation. He defines communicative translation as an attempt to produce a reader's effect as closely as possible to readers of the original while semantic translation is defined as an attempt to transfer the exact contextual meaning of the original.

In short, translation is a process of transferring the meaning and concept of one language into another. It is necessary that the translator understand the meaning and concept to reproduce the communicative intention of the original text. In order to achieve the communicative function, it is the task of the translator to use an appropriate method to equalize the source and target text in the translation process. In other words, the translation process concerns a method that is used to deal with the degree of equivalence between the source and target languages.

II. Translation Problems

As the concept of equivalence has been an essential issue for effective translation, the non-equivalence between languages is the main problem in the translation process. This point has been raised by several scholars and translators.

According to Gabrielatos (1998), translation problems arise from the non-equivalence of linguistic and cultural aspects among languages. In terms of the linguistic aspect, the problem derives from the lack of some linguistic features in either the source or target language. Some concepts appear in the source language, but do not in the target language. In terms of cultural aspects, the problem arises from differences between two cultures. The difficulties arise when a translator has to

transfer some conceptual and cultural aspects of the source language into the target language.

Supporting Gabrielatos (1998), Sang-Aramruang (1999) and Prasithrathsint (2001) have found that translation problems and difficulties result from non-equivalence between languages, such as different characteristics of languages and cultural features. A translator has to cope with the differences in terms of word use, lexical sets, collocation, idioms and grammatical categories. Moreover, cultural features must be considered because different cultural features can affect meaning when they are translated into the target language. Likewise, Supol (1998) states that the translator has to realize and understand cultural background before translating a text. In addition, the source language and its language style and register are critical to translation.

James (2002) points out that it is important to select translation approaches to cope with the cultural bond because each language group has its own cultural features which are sources of translation problems. The target language readers may misunderstand the meaning if the translator does not provide some information background or adjust it to the nature of the target language appropriately.

In order to support that translation problems arise from non-equivalence, Sewell (2002) conducted a survey of the effectiveness of Dutch translation in business communication. He has revealed that the non-equivalence in business literature between Dutch and English causes ineffective business translation. This is an effect of differences in understanding and culture in the business field, notwithstanding the linguistic gap.

Therefore, translation problems result from the non-equivalence found in the differences in language structure and cultural features. Baker (1992: 21-26) has identified translation problems and difficulties in non-equivalence at the word level as follows:

(a) Culture-specific concepts

A concept of the source-language word may be unknown in the target culture. The concept may be abstract or concrete, such as religious belief, a social custom, or a type of food. For example, the word การตักน้ำ (an act of merit-sharing by pouring water), สินหมาก (the settlement demanded of the groom's parents by the bride's parents before marriage) and น้ำพริก (Thai dip) have no equivalents in many languages. Thus, the words that refer to such concepts are difficult to translate into other languages.

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

A concept of the source-language word may be known in the target culture, but it is not lexicalized or not allocated a target-language word to express it. For example, the concept of savoury (Baker, 1992: 21) can refer to spicy food that is served as an appetizer. Although it is understandable, there is no equivalent in some languages.

(c) The source-language word is semantically complex

A single word is able to express a more complex set of meanings than a whole sentence. Thus, it is difficult to translate a source-language word which is semantically complex and unequivalent to the target language. For instance, the Thai word เจ็บใจ (hurt at heart) is feeling frustrated and angry with oneself for being unable to do something successfully. It is difficult to translate this word into other languages because of its complex semantics.

(d) Different distinctions in meaning between source and target languages

The distinctions in meaning between the source and target language words may be different. It may be difficult to select the right equivalent word in translation. For example, Indonesian makes a distinction between going out in the rain knowing it is raining (hujan-hunana) and not knowing (kehujanan). However, English does not have this distinction (Baker, 1992: 22).

(e) The lack of a superordinate in the target language

A target language may not have a general word (superordinate) which is equivalent to a source-language word. For instance, English has no equivalent for the Thai word ข้าวผัด which refers to things to eat with rice, such as curry, Thai salad, fried food, etc.

(f) The lack of a specific term (hyponym) in the target language

The target language may have a general word (superordinate), but may not have a specific word (hyponym). For instance, there are some hyponyms under apple, such as golden crunchy and red delicious, but there is no such hyponym in Thai.

(g) Differences in physical or interpersonal perspective

A language may give importance to some physical or interpersonal perspectives rather than others. A physical perspective relates to the relationships between people, things and places; for example, perspectives of a pair of words are differently expressed, such as come/go, take/bring, arrive/depart, and so on. For instance, in English, a person asks Will you come to the party? when inviting someone to a party. However, in Thai, it is Will you go to the party?

(h) Differences in expressive meaning

A target-language word may have the same propositional meaning as the source-language word, but its expressive meaning is different. This problem can be solved by adding an evaluative element by placing a modifier or an adverb. For example, the verb batter (as in child/wife battering) is translated in Japanese by the more neutral verb tataku, which means to beat plus an equivalent modifier such as savagely or ruthlessly (Baker, 1992: 24).

(i) Differences in form

A particular form in a language is not equivalent to another. English suffixes and prefixes have no direct equivalents in some other languages to convey propositional and other types of meaning. For example, the English suffix -ish, as in boyish, hellish and greenish, has no equivalent in Thai. Therefore, an appropriate paraphrase depending on the conveyed meaning is rendered instead.

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

Although there is a particular form which is equivalent to that in the target language, the frequency and purpose of its use may be different. For example, there is much more frequency of using the continuous -ing form for binding clauses in English than in other languages.

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

The use of loan words in the source language may cause a problem because it is impossible to find a loan word which has the same meaning in the target language. In addition, the use of a loan word often causes translation loss and stylistic effects because a loan word which is equivalent to that in the target language cannot be found. For example, the word dilettante refers to amateur or unprofessional. It is a loan word

in English, Russian, and Japanese. However, it has no equivalent in Thai. As a result, only its propositional meaning can be rendered, but its stylistic effect is lost.

It can be summarized that many translation problems arise from the non-equivalence between languages. The non-equivalence derives from differences in semantic, linguistic and cultural aspects. However, these differences and problems have to be solved in order to achieve a translation goal. Thus, translation strategies are proposed.

III. Translation Strategies

In this part, translation strategies proposed by Baker (1992: 26-42) are presented. She proposes strategies to cope with the equivalence at word level and thematic and information structures as follows:

Equivalence at word level

(a) Translation by a more general word (superordinate)

This strategy is used to cope with non-equivalence in the area of propositional meaning. A more general word in the target language can be used in order to cover the core propositional meaning of the word in the source language. For example, the word ตีหัว (hit on the head) is translated as hit (Rutnin, 2000: 27).

(b) Translation by a more neutral/ less expressive word

A near-equivalent word, which is less expressive or more formal, can be used when no word in the target language can express the exact meaning in the source language. For instance, the word เสียใจ (feeling frustrated and angry with oneself for being unable to do something successfully) is translated as being annoyed (Rutnin, 2000: 22).

(c) Translation by cultural substitution

A culture-specific word or expression in the target language can be substituted for a source-language one to produce the same impact on the target readers. For example, น้ำเต้าหู้ (soy bean milk) is translated as coffee. The word น้ำเต้าหู้ (soy bean milk) is a kind of drink during Thai breakfast. However, the word coffee which is often drunk during breakfast in many cultures is used instead.

(d) Translation using a loan word plus explanation

This strategy is commonly used to deal with culture-specific items and modern concepts. A translator can give the explanation of a loan word when it first appears in the text, and then it can be used on its own. For instance, the word ชมดง (admire the forest) is translated as chom dong or the admiring of the forest (Rutnin, 2000: 28) and the word น้ำพริก (Thai dip) is translated as nam phrik, shrimp paste chili dip (Rutnin, 2000: 19).

(c) Translation by paraphrase using related words

The strategy is used when a concept expressed by the source item is lexicalized in the target language but in a different form. For example:

Source text: The rich and creamy KOLESTRAL-SUPER is easy to apply and has a pleasant fragrance.

Target text (Arabic): Kolestal-super is rich and concentrated in its make-up which gives a product that resembles cream.

(Baker, 1992: 37)

(d) Translation by paraphrase using unrelated words

The 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. Moreover, several target items may have to be used to explain a meaning of the source item. For example:

Source text: You can even dine alfresco in the summer on our open air terrace.

Target text (German): In the summer you can also sit and eat on the terrace in the open.

(Baker, 1992: 39)

(e) Translation by omission

This strategy can be used when a source item or expression is not essential and its explanation may confuse the reader. A translator may omit a source word without affecting the meaning of the text. For example:

Source text:

Thai: จับดูเห็นยังชื้นอยู่ ยายเลยพาควรวางไม้รวกตากไว้อย่างเก่า

Literal translation: Touch still damp Grandma just put it on a dry bamboo stick

(จรุงกิจอนันต์, 2526: 16)

Target text:

Final translation: Feeling them still damp, she left them where they were.

(Rutnin, 2000: 17)

The target language does not have the concept of วางไม้รวก, which is a dry bamboo stick used for hanging clothes. Furthermore, it is difficult to find an equivalent term to express it. As a result, it is omitted in the translated version, but the whole meaning of the source text is still maintained.

(f) Translation by illustration

This strategy is useful to translate a physical entity which has no equivalence in the target language. The translator may illustrate it to keep the text short and concise in a limited space.

Textual level: thematic and information structures

(a) Voice change

In this strategy, the syntactic form of the verb is changed. A structure in the source text may be changed from the active into the passive form in the target text and vice versa.

For example:

Source text:

Thai: ต้นกร่างใหญ่อยู่ถัดลานบ้านออกไปลูกกร่างร่วงเต็มลานไปหมด

Literal translation: tree krang big is next to lawn house fruit krang fall full all ground

(จรุงกิจอนันต์, 2526: 15)

Target text:

Final translation: A big *krang* tree towered nearby, the ground underneath it was covered with hundreds of its small round berries.

(Rutnin, 2000: 17)

(b) Change of verb

This strategy replaces a verb with another which has a similar meaning.

Without changing the meaning, the replaced verb can be used in a different syntactic structure, and the sequence of elements in a clause can be reordered. For example:

Source text:

Thai: ยายยังจำเพลงที่ร้องกับเพื่อนร่วมวงตอนที่เลิกกับพ่อใหม่ ๆ ได้ดี

Literal translation: Grandma remember the songs sing with friends in group when just separate with husband well

(จรุงกิจอนันต์, 2526: 18)

Target text:

Final translation: Grandma still remembered the song she improvised when singing with her songster friends soon after she regained her single status.

(Rutnin, 2000: 20)

(c) Nominalization

This strategy is changing a verb into a noun. It involves replacing a verbal form with a nominal one.

For example:

Source text:

Thai: ยายไม่เคยไปไหนไกลบ้านนอกจากไปเล่นเพลง

Literal translation: Grandma never go anywhere far from house except go to play song

(จรุงกิจอนันต์, 2526: 19)

Target text:

Final translation: Grandma never went far out of the village except on her singing missions.

(Rutnin, 2000: 21)

(d) Extraposition

This strategy is provided for a stylistic effect. Extraposition is used to focus on one constituent of the original sentence, and it is used to embed a simple clause in a complex sentence by the use of it. For example:

It was the book which received a great deal of publicity in China.

It was in China, which the book received a great deal of publicity.

(Baker, 1992: 136)

From the example, it can be seen that the focused constituent is different. The first sentence focuses on the book while the other on China.

To sum up, Baker (1992) proposes translation strategies to deal with the non-equivalence at word and textual levels. The strategies proposed are translation by a more general word (superordinate), a more neutral/ less expressive word, cultural substitution, a loan word plus explanation, paraphrase using a related word, paraphrase

using unrelated words, omission, illustration, voice change, change of verb, nominalization and extraposition.

In all, this chapter discusses the translation process, translation problems and translation strategies. In terms of the translation process, the concept of equivalence is vital. It is the task of a translator to use an appropriate method to equalize the source and target text to serve the communicative effect of the original. However, there are some problems and difficulties in translating because of the differences of semantics, linguistics and culture between languages. As a result, translation strategies are proposed to cope with the problems, such as Baker (1992)'s framework.

CHAPTER 3

METHODOLOGY

The method used in this study is as follows:

Data Collection

The original and the translated versions of *The Song of the Leaves* were used as the data of the study. *The Song of the Leaves* is one of Vanich Charungkij-anant's short stories in *Down the Same Lane* published in 1983, which won the S.E.A. Write Award in 1984. It is translated into English by Chamnongsri L. Rutnin in *The S.E.A. Write anthology of Thai short stories and poems* published in 2000.

Data Analysis

1. The original and the translated versions of "The Song of the Leaves" were compared and analyzed to identify translation discrepancies and strategies used by the translator.

2. The translation strategies proposed by Baker (1992) were used in the analysis as follows:

Equivalence at word level

- Translation by a more general word (superordinate)

- Translation by a more neutral/ less expressive word
- Translation by cultural substitution
- Translation by using a loan word or a loan word plus an explanation
- Translation by paraphrase using a related word
- Translation by paraphrase using an unrelated word
- Translation by omission
- Translation by illustration

Textual equivalence: thematic and information structures

- Voice change
- Change of verb
- Nominalization
- Extraposition

3. The frequency of each type of translation strategy used were calculated into a percentage using the following formula:

$$\frac{N \times 100}{T}$$

N = The frequency of a strategy used

T = The total number of strategies used

In this chapter, the data collection and data analysis are provided. In terms of data collection, the selected data were the S.E.A Write short story *The Song of the Leaves*

written by Vanich Charungkij-anant and translated into English by Chamnongsri L.

Rutnin in *The S.E.A. Write anthology of Thai short stories and poems* published in 2000.

In the data analysis, the original and the translated version were compared and analyzed to identify translation discrepancies and strategies used. Then, the frequency of each type of translation strategy used was calculated into a percentage.

CHAPTER 4

FINDINGS

In this chapter, an analysis of translation strategies used by the translator is described. First, the frequency of each type of translation strategy used is presented. Next, the analysis of each type of strategy used is discussed. Then, some examples from the analysis in the appendix are given with explanations.

Equivalence at word level

Table I: An Illustration of Frequency of Each Type of Strategy at the Word Level Used in the Text

Strategies	Number of times the strategy is used	Frequency (percentage)
1. Translation by using a loan word or loan word plus explanation	19	31.6%
2. Translation by a more neutral/ less expressive word	15	25%
3. Translation by a more general word	6	10%
4. Translation by paraphrase using unrelated words	6	10%
5. Translation by a more general word plus explanation	5	8.3%
6. Translation by description	3	5%
7. Translation by paraphrase using related words	2	3.3%
8. Translation by omission	1	1.7%
9. Translation by giving an example	1	1.7%
10. Translation by using a more specific word	1	1.7%
11. Translation by cultural substitution	1	1.7%
Total	60	100%

In the table, the frequency of each strategy at the word level used is presented.

Seven out of eight strategies from Baker's categories are found: translation by using a

loan word or loan word plus explanation, a more neutral/ less expressive word, a more general word, paraphrase using unrelated words, paraphrase using related words and omission. Besides Baker (1992)'s categories, four strategies are used: translation by a more general word plus explanation, description, giving an example and using a more specific word. In terms of frequency, translation by using a loan word or a loan word plus explanation is mostly used (31.6%), followed by translation by a more neutral/ less expressive word (25%). Translation by a more general word and paraphrase using unrelated words have the same frequency of 10%, followed by translation by using a more general word plus explanation 8.3%, the use of description 5% and paraphrase using related words 3.3%. The least frequently used strategies are translation by omission, giving an example, the use of a more specific word and cultural substitution at 1.7%. The discussion of the strategies used, some examples and the explanations are now presented.

Equivalence at word level

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

It has been found that this strategy is used to deal with cultural specific concepts. It is difficult to find an equivalent or near equivalent target word for some source words (Baker, 1992: 34); moreover, some source concepts do not exist in the target culture such as some terms of address or titles as in the following examples:

Example 1:

Source text:

Thai: อีส้มเจ้าหลานสาววัยสิบแปดของยายเดินมาเมื่อยๆ

Literal translation: ee Somchao granddaughter eighteen years old of Grandma walk and look

Thai: อยู่ท่ามกลางจะกลัวขาเป็นลมจนตาย

Literal translation: She was afraid that grandma will be faint to die

(จรุงกิจอนันต์, 2526: 13)

Target text:

Final translation: *I* Somchao, her eighteen-year-old granddaughter, wandered by to steal a look at Grandma-probably fearing the old woman might black out and drown.

(Rutnin, 2000: 15)

The word *I* (ee) is a title used before a woman's name. *I* can be used with close relatives and friends, but if addressed someone of a distant relationship, it can be impolite and rude. English does not have such a term of address, so the translator uses it as a loan word in the translated version.

Example 2:

Source text:

Thai: ตอนนั้นยายอายุสิบสองสิบสาม หนีพ่อไปหัดเพลงกับพ่อเพชรบ้านรั้วใหญ่ หลังวัดลาวทอง

Literal translation: that day Grandma is twelve or thirteen years old sneak father to learn song with Pho Phet house fence big behind Wat Lao Thong

(จรุงกิจอนันต์, 2526: 15)

Target text:

Final translation: She was only twelve or thirteen in those days when she used to sneak off from her father's house to learn the art of the songs from Pho Phet at the house with the big fence behind Wat Lao Thong.

(Rutnin, 2000: 17)

In the example 2, the word Pho is the title used before a man's name. The word Pho here refers to a title used for a songster, a connoisseur or a person who has mastered an art or a craft. The concept of the title Pho does not exist in English and the translator uses it as a loan word in the translation.

Example 3:

Source text:

Thai: แม่ขวัญจิตเขาบอกยายไว้ตั้งแต่เดือนที่แล้ว เขาหาเพลงอีแซวไปเล่น

Literal translation: Mae Kwanchit tell Grandma since last month that they find i-saew to play

(จรุงกิจอนันต์, 2526: 16)

Target text:

Final translation: A month ago Mae Kwanchit had told Grandma about it and said that the organizers had wanted to have the *i-saew* songs.

(Rutnin, 2000: 18)

The word Mae in example 3 is used before a woman's name referring to a songstress. English does not have such a term of address. The translator expresses this cultural concept by using it as a loan word from the original.

Moreover, some loan words are used in the translated version to express source cultural concepts. It has been found that the translator uses some loan words from the original in the translated version, but she sometimes gives explanations following those loan words.

Translation by using a loan word

Example 1:

Source text:

Thai: ยายขึ้นว่า... “เอ๊ย ต้นแก้วต้นเก่าดอกมันขาวเต็มกิ่ง...”

Literal translation: Oei old keaw tree flowers white full branch

(จรุงกิจอนันต์, 2526: 15)

Target text:

Final Translation: Grandma opened the song with, “Oei ..., the old *kaew* tree, your branches' re heavy with blossoms so white...”

(Rutnin, 2000: 16)

The word oei is a sound used to open a Thai traditional folk song. In English there is no such a concept, so the translator uses it as a loan word from the original in the translated version.

Example 2:

Source text:

Thai: คืนนี้มีงานกฐินที่วัดป่า

Literal translation: tonight has festival kathin at Wat Pa

(จรุงกิจอนันต์, 2526: 16)

Target text:

Final Translation: Tonight was the night of the kathin festival at Wat Pa or “the forest temple”.

(Rutnin, 2000: 18)

The word kathin refers to an annual merit-making festival at which new robes are presented to monks. The translator uses it as a loan word in the translated version because this concept and tradition do not exist in the target language.

Translation by using loan word plus explanation

Example 1:

Source text:

Thai: หน้าบ้านเจ้าพระยาชมราชริมน้ำเรือจอดกันแน่นเป็นแพ

Literal translation: In front of house Chao Phraya Yomarat river side boat float crowdedly as a raft

Thai: เล่นเพลงเรือให้ท่านเจ้าของบ้านฟัง

Literal translation: play pleng rua for owner of the house to listen

(จรุงกิจอนันต์, 2526: 17)

Target text:

Final translation: In front of the riverside mansion of Chao Phraya Yomarat, songsters used to float their paddle boats close together like an enormous raft and sing phleng rua or boat songs for the nobleman of the mansion.

(Rutnin, 2000: 19)

The phrase pleng rua (boat song) is used in the translated text. It is a kind of Thai traditional songs which originates from singing in a boat as travelers entertain themselves while travelling. As a result, the explanation boat songs comes after pleng rua in the translation.

Example 2:

Source text:

Thai: กับข้าวก็มีน้ำพริกที่ตำไว้แต่เมื่อวาน

Literal translation: Things to eat with rice has nam phrik that was made since yesterday

(จรุงกิจอนันต์, 2526: 17)

Target text:

Final translation: She ate the rice with nam phrik, the shrimp paste chili dip she had made the day before.

(Rutnin, 2000: 19)

The word น้ำพริก refers to a kind of Thai dip which is made of shrimp paste mixed with chili. It is translated as nam phrik with an explanation because the target language does not have such a concept.

In short, translation by using a loan word or loan word plus explanation has been applied 19 times (31.6%). In the examples, loan words are used and some explanations

are provided in the translation to enable the target audience to understand the original words.

2. Translation by a more neutral/ less expressive word

Generally, this strategy is used to deal with expressive meaning in the source word which is difficult to express in the target language because the target language does not have such a term to convey the original meaning (Baker, 1992: 28).

Example 1:

Source text:

Thai: ยายนี้กเจ็บใจตัวเองที่มาไม่สบายตอนนี้

Literal translation: Grandma feel hurt at heart herself to get sick now

(จรุงกิจอนันต์, 2526: 23)

Target text:

Final translation: Grandma was annoyed with herself for being ill at this important time.

(Rutnin, 2000: 22)

The word เจ็บใจ in this context refers to feeling frustrated and angry for being unable to do something successfully. In the target language, there's no such term to express this meaning. The translator tries to convey its meaning and uses the near equivalent feeling annoyed which is less expressive than เจ็บใจ (feeling frustrated and angry) in the target text.

Example 2:

Source text:

Thai: ยายไม่กลัวอย่างที่อีสามเข้านั่นกลัว

Literal translation: Grandma not fear what ee Somchao fear

(จรุงกิจอนันต์, 2526: 13)

Target text:

Final translation: Grandma didn't in the least fear what vexed her granddaughter.

(Rutnin, 2000: 15)

In the source language, the word กลัว means to fear or to be afraid of something.

However, the word กลัว (fear) refers to the feeling of fear or worry that someone will get hurt or get in trouble; in other words, it suggests the sense of being worried about someone. The translator tries to convey this meaning by using the less expressive word vexed which refers to causing difficulty or worry.

Example 3:

Source text:

Thai: แข็งใจลุกขึ้นแต่เวียนเต็มที พอลุกขึ้นได้ขาโยกหัวหมุนไป ดีแต่พึ่งฝาบ้านไว้ได้ เวียนโยกทีเลียว

Literal translation: force the mind to stand up but feel dizziness when stand up Grandma straggler lean wall house and house shake

(จรุงกิจอนันต์, 2526: 23)

Target text:

Final translation: She tried to stand up again but the dizziness in her head sent her staggering into the wooden wall with an impact that shook the old house.

(Rutnin, 2000: 24)

The word แข็งใจ (force the mind) in the source language means to force oneself to do something with endurance. The target language does not have such a term to express this meaning. The translator expresses it by using the word try in the translated version.

To sum up, translation by a more/less expressive word appears 15 times (25%). In dealing with the equivalence of meaning between source and target languages especially in terms of expressive meaning, a more neutral and less expressive word can be applied in the target text.

3. Translation by a more general word (superordinate)

The translator uses this strategy to cope with the cultural gap in translating the text. It can be seen that some source words have their own concepts and the target language has no specific terms to express them (Baker, 1992: 26).

Example 1:

Source text:

Thai: ยายเดินขึ้นจากท่อน้ำ ไม่ลืมที่จะต้มน้ำมาด้วยขันบาตรรดน้ำมะลิลาที่หัวกระได

Literal translation: Grandma walk up from pier not forget to take water with monk bowl to water jasmine at steps

(จรุงกิจอนันต์, 2526: 14)

Target text:

Final translation: Grandma walked up from the pier not forgetting to fill the bowl with water for the jasmine that grew beside the wooden steps.

(Rutnin, 2000: 16)

In the source language, the word ขันบาตร (bowl) refers to a bowl carried by a Buddhist monk for receiving food. The word ขันบาตร (monk bowl) is expressed by the general word bowl in the translated version.

Example 2:

Source text:

Thai: จบพานขึ้นเหนือเศียรรูปกะเทียนวันทา ไหว้พระตรัยรัตนาวาย

Literal translation: raise tray above head with incense and candle to pay homage to
Triple Gems

(จรุงกิจอนันต์, 2526: 26)

Target text:

Final translation: Raising this tray above my head, I pay homage to the Triple Gems
with lighted candle and sweet incense.

(Rutnin, 2000: 27)

The word ขบ (raise) is restricted to the action of making a wish when making merit in Buddhism. However, the word raise in English is used as a general term. The translator uses raise to convey the general meaning to raise sacredly in the source text.

Example 3:

Source text:

Thai : โอ้พ้อจันทร์กระจ่างดูท่าทางจับจืด

Literal translation: Oh you moon look awkward

Thai: หัวเคยโดนแผ่นดินด้วยตะพดบ้างหรือไม่

Literal translation: Head ever been hit with tapod?

(จรุงกิจอนันต์, 2526: 26)

Target text:

Final translation: Oh you smiling man of the moon, with your jerky monkey gait, has your head ever been hit, with a nice big weighty cane?

(Rutnin, 2000: 27)

The meaning of the word hit (hit) is to hit on the head. However, the translator uses the general word hit to transfer its meaning in the translated text.

It can be summarized that translation by a more general word is used six times (10%). These words are mostly related to culture and way of life, and some concepts do not exist in the target language.

4. Translation by paraphrase using unrelated words

In order to convey the meanings of some source words into the nature of the target language, the translator expresses them by using other words which are not lexicalized or unrelated to those in the source language (Baker, 1992: 38).

Example 1:

Source text:

Thai: ตอนนี้บ้านที่เคยอยู่ห่างฝั่งของชายที่อยู่ติดแม่น้ำ

Literal translation: Now house far from bank of Grandma is close to the river

Thai: เสาออกชานนั้นอยู่ในน้ำแล้ว

Literal translation: pillar out the verandah that is in the water

(จรุงกิจอนันต์, 2526: 14)

Target text:

Final translation: The house that in those days had stood a good way from the river now had the front stiles, which held up the wooden verandah, in the water.

(Rutnin, 2000: 16)

The meaning of the word ห่าง (far) in the source text suggests distance between two things. But the translator conveys the meaning of the word ห่าง (far) by using the unrelated words stood a good way whose meaning refer to the position, not the distant as in the source text.

Example 2:

Source text:

Thai: ขาบอกว่าดินทำมันใกล้แค่นี้ ทำไมจะต้องไปใช้น้ำในตุ่มให้เปลือง ยิ่งตอนนี้น้ำหลากปริ่มฝั่ง ไม่
ต้องลงกระได

Literal translation: Grandma say that the pier is close why have to use water in the jar for waste and now water swollen over full the bank not have to go down the steps

(จรุงกิจอนันต์, 2526: 13)

Target text:

Final translation: But Grandma would say that the pier was so close, there was no reason to waste the water in the jar-especially now that the river had risen so high that she didn't even have to go down the steps.

(Rutnin, 2000: 15)

In the example, the source words mean the water in the river is swollen and overflowing the banks. In order to convey the same meaning in the translated version, the translator uses the paraphrase river had risen so high which is not lexicalized to the words swollen and overflowing the banks in the source text.

In summary, translation by paraphrase using unrelated words has been used six times (10%). The examples show that the meaning can be expressed in the target text, even though it is not lexicalized with source words.

5. Translation by a more general word plus explanation

The translator uses this strategy to cope with a cultural gap by using a more general word, which in itself is inadequate. As a result, the translator gives an explanation for the single general word to make its concept clearer and more understandable.

Example 1:

Source text:

Thai: กรวดน้ำเสร็จ อุทิศส่วนกุศลให้ใครต่อใครแล้ว ขาขี้ล่างขัน

Literal translation: pour water finish to give merit to anybody then Grandma rinse bowl

(จรงกิจอนันต์, 2526: 15)

Target text:

Final translation: Grandma rinsed her bowl after having used it to pour water into the ground as an act of merit-sharing with sundry acquaintances and relatives who had passed away.

(Rutnin, 2000: 16)

The word pour in the source text refers to an act of merit-sharing by pouring water as a symbol of sharing merit to others especially to those who have passed away. In Buddhism, we pour water after making merit or giving alms to monks. The translator gives the explanation as an act of merit-sharing for the phrase pour water in the translated version to clarify the concept of pouring in the source language.

Example 2:

Source text:

Thai: ยายเดินออกไปวางทัพพีและคว่ำขันบาตรไว้ริมนอกชาน

Literal translation: Grandma walk out put ladle and up side down monk bowl beside out verandah

(จรุงกิจอนันต์, 2526: 16)

Target text:

Final translation: Beside it, she placed the bowl in which she took the rice to give as alms to the monks each morning, turning the bowl upside down to dry.

(Rutnin, 2000: 17)

The word bowl in the source language refers to a bowl used for receiving food and carried by a monk in Buddhism. The translator uses the more general word bowl followed by an explanation in which she took the rice to give as alms to the monks each morning in the translated version to explain the concept of the word bowl in the source language.

Example 3:

Source text:

Thai: ยายเดินเข้าครัว คตข้าวใส่ชามนั่งเปิบกิน

Literal translation: Grandma walk into kitchen spoon rice to bowl sit eat

(จรุงกิจอนันต์, 2526: 17)

Target text:

Final translation: Grandma went into the kitchen, spooned some rice onto a plate and sat down to eat it using her fingers.

(Rutnin, 2000: 19)

The word eat in the source language refers to eating with fingers. The translator uses the more general word eat followed by the explanation using her fingers.

Example 4:

Source text:

Thai: ก็มีแต่เรือโขงของพวกค้าข้าว นาน ๆ จะผ่านมาสักพวง

Literal translation: only tugboat of rice traders infrequent pass one

(จรุงกิจอนันต์, 2526: 16)

Target text:

Final translation: Only the traders' barges, with their strings of boats and other barges in tow made their way along the river at infrequent intervals.

(Rutnin, 2000: 17)

The word tugboat in the source language refers to boats or barges which are strung out in tow. In the translated version, the translator uses the more general word barges plus the explanation with their strings of boats and other barges in tow.

In short, the use of a more general word plus explanation has been used six times (10%). The examples show that this strategy can be used to deal with the cultural gaps by using a general word plus explanation to help the target audience understand the source concept clearer.

6. Translation by description

The translator uses this strategy when encountering some specific concepts in terms of propositional meaning. The translator describes the meaning of some source words in her translation as follows:

Source text:

Thai: น้ำเซาะตลิ่งพังลงทุกปี

Literal translation: water erode bank fall down every year

(จรุงกิจอนันต์, 2526: 14)

Target text:

Final translation: The swift current carried off a bit of the bank each year

(Rutnin, 2000: 16)

The word น้ำ (water) in the source text refers to the current which erodes the bank.

The translator describes the word น้ำ (water) in the translated version as The swift current to help the target audience understand the translation better.

Source text:

Thai: พอแต่งตัวเสร็จ ตวัดสะไบเฉียงบ่า

Literal translation: dress up finish wind sa bai to shoulder

(จรุงกิจอนันต์, 2526: 25)

Target text:

Final translation: Once she had finished dressing and winding the breast cloth around her chest and over one shoulder...

(Rutnin, 2000: 26)

In the source language, the word sa bai (a woman's garment) means a kind of Thai woman's traditional cloth which is wound around the chest. The translator describes propositional meaning of the concept of sa bai (woman's garment) as breast cloth for its propositional meaning.

Source text:

Thai: โอ้พ่อจันทร์กระจ่างดูท่าทางจับจด หัวเขยโคนแพนด้วยตะพดบ้างหรือไม่

Literal translation: Oh father moon clear look awkward head ever hit with cane or not

(จรุงกิจอนันต์, 2526: 26)

Target text:

Final translation: Oh you smiling man of the moon, with your jerky monkey gait, has your head ever been hit, with nice big weighty cane?

(Rutnin, 2000: 27)

The word cane in the source language refers to a big cane used as an arm in the source culture. The translator expresses this concept in terms of propositional meaning in the target language by describing it as nice big weighty cane.

To sum up, the translator uses translation by description six times (10%). From the examples, it can be seen that this strategy is used when the translator has to convey some specific concepts in terms of propositional meaning.

7. Translation by paraphrase using related words

The translator uses this strategy when the target text has no specific term to express the meaning of the source word (Baker, 1992: 37); as a result, she paraphrases it using some other words which are related to those of the source language. There are two instances of translation by paraphrase using related words as follows:

Source text:

Thai: ชายไม่กลัวเป็นลมจมน้ำตาย แม้จะเป็นเวลาที่แม่น้ำไหลก่ด้า

Literal translation: Grandma not fear dizzy drawn water die although will be the time at river swollen flow swiftly

(จรงกิจอนันต์, 2526: 13)

Target text:

Final translation: She wasn't afraid of fainting and drowning, not even when the river was so swollen and the current was so swift.

(Rutnin, 2000: 15)

In the example, the source words mean the water in the river is copious and swollen and it flows swiftly. The translator conveys its meaning by giving a paraphrase using related words from the source language swollen and swift.

Source text:

Thai: มันเคยร้องเพลงอะไรได้ที่ไหน ได้แต่กรางหงงหงิงไม่เป็นภาษา

Literal translation: it ever sing song what? Just groan in a low tone

(จรุงกิจอนันต์, 2526: 15)

Target text:

Final translation: No, I Somchao had never sung any real song, just hummed or made simple little tunes.

(Rutnin, 2000: 16)

The word groan in the source language refers to humming in a low tone, and it is used as a sarcastic word for bad singing. The translator expresses the meaning of this word by paraphrase using the related words hummed or made simple little tunes.

It can be summarized that translation by paraphrase using related words has been used two times (3.3%). The examples illustrate the use of related words in paraphrase to express the meaning and concept of the source words.

8. Translation by omission

It seems that the translator uses this strategy because the meaning of a source word has its own concept in the Thai culture, and it is not necessary to maintain it in the target text. As a result, it is omitted, but the whole meaning is still retained in the target text.

Source text:

Thai: จับดูเห็นยังชื้นอยู่

Literal translation: Touch still damp

Thai: ยายเลขพาควรวไม้รวกตากไว้อย่างเก่า

Literal translation: Grandma just put _ on a dry bamboo stick which is used for hanging clothes

(จรุงกิจอนันต์, 2526: 16)

Target text:

Final translation: Feeling them still damp, she left them where they were.

(Rutnin, 2000: 17)

In the translated version, the words omitted are a dry bamboo stick used for hanging clothes. The translator omits them because the concept of this word rarely appears in the target language; however, this omission does not affect the readers' understanding and the whole meaning of the text is maintained although there is no reference to ราวไม้รวก (a dry bamboo stick used for hanging clothes).

To sum up, translation by omission has been used only once (1.7%). The only omitted word is ราวไม้รวก (a dry bamboo stick used for hanging clothes), which is a kind of bamboo stick used for hanging clothes on to dry. The general meaning of the text is maintained although this word is omitted.

9. Translation by giving an example

The translator uses this strategy to clarify the concept of the word in the source language. The target audience can understand the concept of the source word better and more clearly by the example given.

Source text:

Thai: เงินได้มาขายก็ทำบุญหมด

Literal translation: Money earned Grandma make merit all

(จรุงกิจอนันต์, 2526: 19)

Target text:

Final translation: So she spent most of the money she earned in making religious merit like giving alms.

(Rutnin, 2000: 21)

The word ทำบุญ in the source text means to make merit in Buddhist concept. It is translated in the target language as making religious merit by giving the example like giving alms in order to clarify its concept and meaning.

In short, this strategy has been used only once (1.7%) in translating the story. It can be seen that the translator uses this strategy to clarify the source concept for a better understanding of the target text.

10. Translation by using a more specific word

The translator uses a more specific word in order to embody the source concept in the target language. The use of a more specific word can be seen as follows:

Source text:

Thai: หน้าบ้านเจ้าพระยายมราชริมน้ำเรือจอดกันแน่นเป็นแพ

Literal translation: in front of house Chao Phraya Yomarat boat park jam in raft

(จรุงกิจอนันต์, 2526: 17)

Target text:

Final translation: In front of the riverside mansion of Chao Phraya Yomarat, songsters used to float their paddle boats close together like an enormous raft

(Rutnin, 2000: 19)

The word house in the source text is translated into mansion in the target text. The word mansion is more specific than the meaning of the word house because the translator wants to imply the higher social status of Chao Phraya Yomarat, a former noble title in the Thai society.

It can be summarized that translation by using a more specific word is used only once (1.7%). The translator uses this strategy so that the target audience can conceptualize the house belonging to a Thai aristocrat in the past.

11. Translation by cultural substitution

This strategy is used by substituting the target cultural concept for the source concept which is unfamiliar to the target audience or may not exist in the target language. To make the target audience understand the source concept, the translator uses cultural substitution as follows:

Source text:

Source text:

Thai: ต้นกร่างใหญ่อยู่ถัดลานบ้านออกไปลูกกร่างร่วงเต็มลานไปหมด

Literal translation: tree krang big is next to lawn house krang fruit fall into the ground

(จรุงกิจอนันต์, 2526: 15)

Target text:

Final translation: A big *krang* tree towered nearby, the ground underneath it was covered with hundreds of its small round berries.

(Rutnin, 2000: 17)

The translator substitutes the word berries for the word ลูกกร่าง (krang fruit). The word ลูกกร่าง refers to a kind of small round fruit borne from banyan tree. The concept of ลูก

ꨀꨣꨣꨣ (krang fruit) may be difficult to understand for the target audience whose culture does not have such concept. Therefore, the translator replaces it with berries which belong to target culture referring to small soft fruit with seeds, such as strawberry, raspberry and blueberry.

In short, this strategy has been used only once (1.7%) in translating the story. The translator uses this strategy so that the target audience can conceptualize the unfamiliar concept of ꨀꨣꨣꨣ (krang fruit).

Textual equivalence: thematic and information structure

Table II: The Frequency of Each Strategy Used at the Text Level

Strategies	Number of times the strategy is used	Frequency (percentage)
Change of verb	10	43.5%
Nominalization	8	34.8%
Voice change	5	21.7%
Extraposition	0	0%
Total	23	100%

Table 2 illustrates the frequency of each strategy used in textual equivalence. The change of verb is most frequently used (43.5%), followed by nominalization (34.8%) and voice change (21.7%). Extraposition is not found in translating the story. The use of these strategies is now discussed.

1. Change of verb

The translator changes the verb because it can convey a concept and meaning better than the verb used in the source text. For example:

Example 1:

Source text:

Thai: เงินของยายได้มาจากการเล่นเพลงมากกว่าอย่างอื่น

Literal translation: money of Grandma get from singing song more than anything else

Thai: โดยเฉพาะปีที่แล้วมะปรางสี่ห้าต้น

Literal translation: especially last year Maprang four five tree

Thai: ของยายแทบจะสอยไม่ได้เอาเลย

Literal translation: of Grandma almost gather not at all

Thai: เงินที่ยายเก็บๆ ไว้เลยยิ่งร่อยหรอ

Literal translation: money of Grandma collect decrease

(จรุงกิจอนันต์, 2526: 19)

Target text:

Final translation: Most of the savings came from her singing but last year the amount had diminished mainly because the four or five maprang trees bore almost no fruit.

(Rutnin, 2000: 21)

The verb สอย (gather) in the source language refers to gathering fruits from a tree.

In the translated version, the translator changes this verb into bear which means to produce fruit or bear fruit. It has a different meaning from สอย (gather) and it used instead in the translated version.

Example 2

Source text:

Thai: ยายยังจำเพลงที่ร้องกับเพื่อนร่วมวงตอนที่เลิกกับผัวใหม่ ๆ ได้ดี

Literal translation: Grandma remember the songs sing with friends in group when just separate with husband well

(จรุงกิจอนันต์, 2526: 18)

Target text:

Final translation: Grandma still remembered the song she improvised when singing with her songster friends soon after she regained her single status.

(Rutnin, 2000: 20)

The word เลิก (separate) in the source text is the verb and it refers to ending a relationship or divorce. The translator does not use a verb that has the same meaning as in the source text, but regain which refers to becoming single again.

It can be summarized that change of verb has been applied 10 times (43.5%). The use of this strategy is illustrated in the examples given above. This strategy is useful for conveying the meaning and the concept of the source text by using the different verb.

2. Nominalization

This strategy is used to make the target text briefer or clearer than using the original verb as in the source text. As a result, the translator nominalizes the verb in the translated version.

Example 1:

Source text:

Thai: แต่ยายก็ยังทนอยู่เมืองนนท์ จนแม่ของส้อมเข้าตายนั้นแหละ ยายถึงกลับมาอยู่สุพรรณLiteral translation: but Grandma still force stay city Non until mother of Somchao die
Grandma back to Suphan Buri

(จรุงกิจอนันต์, 2526: 22)

Target text:

Final translation: Grandma forced herself to remain at Nonthaburi until the death of
Somchao's mother brought her back to Suphan Buri.

(Rutnin, 2000: 23)

The word ตาย (die) is used as a verb in the source text. However, the translator changes it into the noun death in the translated version to make the target sentence more concise.

Example 2:

Source text:

Thai: ยายพยายามลุกขึ้นช้าๆ

Literal translation: Grandma try to get up slowly

(จรุงกิจอนันต์, 2526: 24)

Target text:

Final translation: Grandma made a determined effort to rise again, very slowly.

(Rutnin, 2000: 25)

The word พยายาม (try) is used as the verb in the source text. The translator changes it into the noun effort in the translated version.

In summary, nominalization is found eight times (34.8%). The use of nominalization makes the translated version briefer or clearer than the use of the same verb in the source text.

3. Voice change

The translator changes the active voice to the passive voice because the passive voice is often used in the target language, but it rarely appears in the source language. Additionally, the structure of passive voice in Thai and English is different. In English, the passive voice is formed by the verb be and the past participle (Thep-Ackrapong, 2003).

For example:

The restaurant is opened daily.

He was killed.

The door has been closed.

On the contrary, the Thai passive voice can be characterized into two aspects.

First, Thai passive voice can be structured by adding the particle ถู or receive before the verb (Thep-Ackrapong, 2003). For instance:

Original: เขาถูกทำร้าย

Literal translation: He receive assault

Final translation: He was assaulted.

(Thep-Ackrapong, 2003)

Next, Thai passive voice can be interpreted depending on its contextual clues (Thep-Ackrapong, 2003). For example:

Original: ข้าวใส่ไข่ใส่กล่อง

Literal translation: Rice put egg put box

Final translation: Put the egg into the rice. Put the rice into a box.

(Thep-Ackrapong, 2003)

It can be interpreted from the context that the egg is put into the rice, and the rice is put into a box.

As a result, the translator changes some source texts into the passive form of the target language as in the following examples.

Example 1:

Source text:

Thai: ต้นกร่างใหญ่อยู่ถัดลานบ้านออกไปลูกกร่างร่วงเต็มลานไปหมด

Literal translation: tree krang big is next to lawn house krang berries fall into the ground

(จรุงกิจอนันต์, 2526: 15)

Target text:

Final translation: A big *krang* tree towered nearby, the ground underneath it was covered with hundreds of its small round berries.

(Rutnin, 2000: 17)

In the source text, ลูกกร่างร่วงเต็มลาน (krang berries fall into the ground) is in the active form. But it is translated into the passive form in the target text as the ground underneath it was covered with hundreds of its small round berries.

Example 2:

Source text:

Thai: เรือนหลังนี้เก่าแก่เต็มที

Literal translation: This house old terribly

Thai: พ่อแม่ของยายเป็นคนปลูก

Literal translation: Parents of Grandma built it

Thai: มันไข้วจนพังด้วยความเก่า

Literal translation: It sway almost collapse with oldness

Thai: และความที่ดินริมตลิ่งพังเข้ามาเรื่อย ๆ

Literal translation: and the soil close by bank fall continually

(จรุงกิจอนันต์, 2526: 18)

Target text:

Final translation: This little house was very old indeed. Built by Grandma's long dead parents, it now leaned precariously to one side due to age and the creeping erosion of the river bank.

(Rutnin, 2000: 20)

The active form พ่อแม่ของยายเป็นคนปลูก (Grandma's parents built it) is used in the source text. However, it is changed into the passive form by a past participle phrase in the target text Built by Grandma's long dead parents.

In short, the voice change has been used six times (20.8%). Two examples illustrate the use of this strategy. The nature and the structure of Thai and English are different. The passive form is used more often in English than in Thai. As a result, to convey the meaning and information of the source text, the translator sometimes changes active into passive voice.

To sum up, this chapter is composed of two main parts. The first part illustrates the frequency of each strategy used in translating the story. The second part is the analysis of each strategy. From the results, seven out of eight strategies from Baker

(1992)'s categories of equivalence at word level have been found: translation by using a loan word or loan word plus explanation, a more neutral/ less expressive word, a more general word, paraphrase using unrelated words, paraphrase using related words, omission, and cultural substitution. Furthermore, it has been found that there are four strategies besides Baker's categories used in translating the story: translation by a more general word plus explanation, description, giving an example, and using a more specific word. The findings illustrate that the most frequently used is translation by using a loan word or loan word plus explanation (31.6%), followed by the use of translation by a more neutral/ less expressive word (25%). It has been found that translation by a more general word and paraphrase using unrelated words share the same frequency (10%), followed by translation by using a more general word plus explanation, the use of description and paraphrase using related words, 8.3%, 5% and 33% respectively. The least frequently found are translation by omission, giving an example, the use of a more specific word and cultural substitution (1.7%). In terms of textual equivalence, the most frequently used is change of verb (43.5%), followed by nominalization (34.8%) and voice change (21.7%) respectively. Finally, all the strategies used have been discussed and examples have been given.

CHAPTER 5

CONCLUSION AND DISCUSSION

This chapter presents a conclusion of the study, followed by a discussion of the findings. Then, suggestions for further studies are provided.

Conclusion

The objective of this study was to analyze strategies used in translating the short story *The song of the leaves* using translation strategies proposed by Baker (1992).

In this study, the analysis was based on translation strategies at the word and textual (thematic and information structure) levels (Baker, 1992: 167). The source and target texts were compared and analyzed in order to find the strategies used. Then the frequency of each strategy used was calculated as a percentage in order to examine discrepancies and solutions for the non-equivalence between Thai and English.

The first objective of this study was to examine the types of translation strategy used by the translator. The findings at the word level revealed that eleven strategies were employed. Six out of the eleven strategies found were categorized in Baker (1992)'s framework: translation by translation by using a loan word or loan word plus explanation, a more neutral/ less expressive word, a more general word, paraphrase using unrelated words, paraphrase using related words, cultural substitution and omission. The other four strategies were not included in Baker's framework: translation by a more general word plus explanation, description, giving an example, and using a more specific word. In terms of textual equivalence, three out of four of Baker's categories were found: change of verb, nominalization, and voice change.

The next objective was to find the frequency of each strategy used. At word level, translation by using a loan word or loan word plus explanation was mostly found (31.6%), followed by translation by a more neutral/ less expressive word (25%). It was found that translation by a more general word and paraphrase using unrelated words shared the same frequency of 10%, followed by translation by using a more general word plus explanation (8.3%), the use of description (5%) and paraphrase using related words (3.3%). The least frequent strategies found were translation by omission, giving an example, cultural substitution, and the use of a more specific word (1.7%). In terms of textual equivalence, the most frequently used was change of verb (43.5%), followed by nominalization (34.8%) and voice change (21.7%).

Discussion

The results of this study exemplify how a translator may deal with the non-equivalence between Thai and English in order to convey meaning and concept.

From the results, the frequency of strategies found indicates that the main difficulty of translating this short story is the difference in cultural concept between Thai and English. This can be seen from the fact that the most frequently used strategies were using a loan word or loan word plus explanation. Some Thai cultural concepts are unique and very hard to express in English, such as the use of terms of address *I*, *Mae*, *Pho* etc. The translator tried to convey these concepts by using loan words plus explanations in the English version. It seems that the translator attempted to convey and express the Thai concepts and aspects appearing in the story; as a result, a cultural substitution was rarely found. In addition, the results showed that the nonequivalence in terms of expressive meaning was also a major problem in translating Thai into English. This can be seen in the high frequency of translation

strategy of using a more neutral/ less expressive word. English does not have terms to express the meaning of some Thai words. Therefore, the translator often used the near equivalent one to deal with this difficulty. The descending frequency of the other strategies found, i.e. translation by a more general word, paraphrase using unrelated words and the use of a more general word plus explanation, the use of description, paraphrase using related words, omission, cultural substitution, giving an example, and the use of a more specific word, were appropriately used in translating the story depending on the discrepancies found. For example, the use of a more general word was applied to deal with a different propositional meaning between Thai and English, such as the word ขันนาค (monk bowl) which was translated as bowl. Some strategies were used to clarify some concepts for the better understanding of the target audience, such as translation by a more general word plus explanation, giving an example, and the use of description.

In terms of textual equivalence, the strategies used helped to cope with the information conveyed and to express it in the target language. For example, the translator changed from Thai active into the passive voice in English. Some source verbs were changed into different ones in the target language and some of them were changed into nouns to convey the source information effectively.

The results of this study are different from the findings of the previous study conducted by Jarumetheechon (2003), who analyzed translation strategies used in the Thai short story *Fah baw kan*. Similarly to this study, Jarumetheechon (2003) applied Baker (1992)'s framework as an aid to analysis. It is obvious that there are three main differences between the present study and the previous one.

The first obvious difference is the frequency of each strategy used in translating the short story. The previous results revealed that the most frequently used strategy was omission, followed by cultural substitution, and using a loan word plus explanation. In the present study, the use of a loan word and a loan word plus explanation was mostly used while omission and cultural substitution was rarely used. However, one similarity is that there was a higher frequency of the use of a loan word or a loan word plus explanation rather than the other strategies in both studies in dealing with the differences of cultural concepts and in conveying those meanings from Thai into English.

The next obvious difference is the strategies found in the previous and present studies. In terms of the analysis at word level, seven strategies were found in the previous study. Five out of seven strategies found were categorized in Baker (1992)'s framework and two other strategies were found: addition and using more specific words. On the other hand, there were eleven strategies found in the present study. Seven strategies found were in Baker (1992)'s categories and the other four strategies found were translation by a more general word plus explanation, description, giving an example and using a more specific word. Besides Baker (1992)'s framework, it can be seen that the use of a more specific word was found in both studies while addition did not appear in the present study, and using a more general word plus explanation, description, giving an example and using a more specific word were not found in the previous study.

The last obvious difference is the scope of the data analysis. The data of both studies were analyzed according to Baker (1992)'s framework. The scope of the

previous study was to analyze at the word level, but the data of this study were analyzed at the word and text levels proposed by Baker (1992).

Finally, it can be concluded from the results of the studies that the translators tried to find appropriate strategies to cope with non-equivalence between Thai and English. Moreover, their essential task was to convey the meanings and concepts to the target audience effectively.

Limitations of the Study

1. The data of this study are only one selected Thai short story and the results do not represent that all the strategies found can be applied in translating many Thai short stories and any kinds of texts. The other Thai short stories or different kinds of texts may be translated using different translation strategies depending on the characteristics of the short stories or texts. The results of this study can be used as guidelines in translating texts when encountering the similar problems and difficulties.

2. The data analysis are based on only Baker (1992)'s categories which do not cover some aspects of translation strategies used by the translator. It can be seen from the results that some strategies found cannot be categorized in Baker's framework.

Applications

The findings of the study can be applied as follows:

1. They can be used as guidelines to translate Thai literal texts into English such as articles and novels.

2. They can be applied in translation classrooms to assist students find solutions for dealing with the translation problems arising from the non-equivalence between Thai and English.

Suggestions for further studies

1. This selected short story is one of the collection of S.E.A Write from S.E.A Write anthology of Thai short stories & poems. It would be interesting to analyze the translation strategies used in translating other S.E.A Write short stories (translated by the same translator) in order to examine whether the results are different from the present study.

2. The data selected were translated by a Thai. A further study should examine the strategies used by foreign translators. It would be interesting to find any different strategies used to explain translation from Thai into English by foreign translators.

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APPENDIX

An Analysis of the Translation Strategies

Equivalence at word level

Table 1: Translation by Using a Loan Word or Loan Word plus Explanation

No.	Source text	Target text
1.	อี๋ส้มเจ้าหลานสาววัยสิบแปดของชายเดินมา เมียงๆ อยู่ท่ามกลางจะกลัวชายเป็นลมจนตาย	<u>I</u> Somchao, her eighteen-year-old granddaughter, wandered by to steal a look at Grandma-probably fearing the old woman might black out and drown.
2.	ยายขึ้นว่า... “เอ๊ย ต้นแก้วต้นเก่าดอกมันขาวเต็ม กิ่ง...”	Grandma opened the song with, “ <u>Oei</u> ..., the old <i>kaew</i> tree, your branches’ re heavy with blossoms so white...”
3.	ยายขึ้นว่า... “เอ๊ย ต้นแก้วต้นเก่าดอกมันขาวเต็ม กิ่ง...”	Grandma opened the song with, “ <u>Oei</u> ..., the old <i>kaew</i> tree, your branches’ re heavy with blossoms so white...”
4.	มันชอบเพลงลูกทุ่ง ก็ได้แต่ชอบ	The girl actually preferred <i>luk thung</i> songs but she couldn’t sing them either.
5.	ตอนนั้นยายอายุสิบสองสิบสาม นี้อ๋อไปหัด เพลงกับพ่อเพชรบ้านไร่ใหญ่ หลังวัดลาวทอง	She was only twelve or thirteen in those days when she used to sneak off from her father’s house to learn the art of the songs from <i>Pho</i> Phet at the house with the big fence behind Wat Lao Thong.
6.	อยู่ใกล้ต้นกร่างลูกกลิ้งออกเกลื่อนไป	...close by and upright stands the tall <i>krang</i> tree, scattering its berries all over the ground.
7.	คืนนี้มีงานกฐินที่วัดป่า	Tonight was the night of the <i>kathin</i> festival at Wat Pa or “the forest temple”.

(Table continues)

Table 1 (continued)

No.	Source text	Target text
8.	คืนนี้มีงานกฐินที่วัดป่า	Tonight was the night of the <i>kathin</i> festival at <u>Wat Pa</u> or “the forest temple”.
9.	แม่ขวัญจิตเขาบอกยายไว้ตั้งแต่เดือนที่แล้ว เขาหาเพลงอีแซวไปเล่น	A month ago <i>Mae</i> Kwanchit had told Grandma about it and said that the organizers had wanted to have the <i>i-saew</i> songs.
10.	แม่ขวัญจิตเขาบอกยายไว้ตั้งแต่เดือนที่แล้ว เขาหาเพลงอีแซวไปเล่น	A month ago <i>Mae</i> Kwanchit had told Grandma about it and said that the organizers had wanted to have the <i>i-saew</i> songs.
11.	หน้าบ้านเจ้าพระยาขมราชรินน้ำเรือจอดกันแน่น เป็นแพ เล่นเพลงเรือให้ท่านเจ้าของบ้านฟัง	In front of the riverside mansion of Chao Phraya Yomarat, songsters used to float their paddle boats close together like an enormous raft and sing <i>phleng rua</i> or boat songs for the nobleman of the mansion.
12.	หน้าบ้านเจ้าพระยาขมราชรินน้ำเรือจอดกันแน่น เป็นแพ เล่นเพลงเรือให้ท่านเจ้าของบ้าน	In front of the riverside mansion of <u>Chao Phraya</u> Yomarat, songsters used to float their paddle boats close together like an enormous raft and sing <i>phleng rua</i> or boat songs for the nobleman of the mansion.
13.	กับข้าวก็มีน้ำพริกที่ตำไว้แต่เมื่อวาน	She ate the rice with <u>nam phrik</u> , the shrimp paste chili dip she had made the day before.
14.	มีผักนึ่งกับดอกโสนลวกน้ำร้อน	With it there was fresh morning glory and the subtle flavored yellow <u>sano</u> flower, both lightly scalded....

(Table continues)

Table 1 (continued)

No.	Source text	Target text
15.	ส้มเข้ามันตามขยไปเล่นเพลงทุกหน อย่างที่ขย บ่นๆ อยู่ไหนแหละ ดิๆ ชั่วๆ มันก็ยังเป็นลูกคู่ได้ ตึงตึงกับปรบมือไป	Somchao would always accompany her-at least she could be put to use in singing the refrains or marking the rhythm with the wood clappers of the metal <u>ching</u> or merely by clapping her hands.
16.	เคยมีคนมาชวนไปเป็นสาวโรงงาน ส้มเข้าขย จะไปเหมือนกัน ตอนนั้นเพลง <u>ฉันทนาที่รัก</u> กำลัง ฮิต	People had asked her if she would like to go with them to work in the factories. Somchao would like to go because the <i>luk thung</i> song about <u>Cantana, the factory girl</u> , was a great hit.
17.	กูจะไปไหว้หลวงพ่อด้วย	I want to pay my homage to <u>Luang Pho</u> To, too."
18.	ลูกจะยกบายศรีขึ้นสู่มุมไหว้พระภูมิเจ้าที่ ไหว้ เทวดาองค์ดี ๆ ทั้งหลาย	I raise the <u>bai si</u> , in respect to the spirits of this place, to the grace of good angels,
19.	ถึงตอน <u>ชมดง</u> ฝ่ายชายพาเมียกลับบ้าน	It was during the <u>chom dong-or the admiring of the forest</u> -that the songs reached the part where the man was taking his wife home.

Table 2: Translation by A More Neutral/ Less Expressive Word

No.	Source text	Target text
1.	ยายไม่กลัวอย่างขี้ที่อ้อมเข้านักกลัว	Grandma didn't in the least fear what <u>vexed</u> her granddaughter.
2.	ยายอยากให้อ้อมเข้านั้นหัดเพลง แต่อ้อมเข้านั้นไม่เอา <u>เคี้ยว</u> เข้ามาน้อยๆ ไรมันก็ไม่เอา	Grandma wanted I Somchao to learn her songs but Somchao wouldn't do it no matter how much Grandma <u>urged</u> her.
3.	เมื่อสมัยยายเป็นสาวแม่น้ำก็เจิบอย่างนี้ มีแต่เรือแจวเรือพาย นาน ๆ จะกรีกกรีนอะอะกันสักที ก็ตอนมีงานวัดงานบุญต่าง ๆ ช่างงานไหว้หลวง พ่อโตวัดป่าแล้วยังสนุก	But once in a long while <u>boisterous</u> sounds shattered the tranquility, and those were the times of the temple fairs and traditional merit-making.
4.	ล้างชามแล้วยายก็ตักน้ำใส่ถัง หยิบผ้าเช็ดหัว กระไดมาชุบน้ำถูเรือน	Grandma washed the plates, filled a pail with water and took a rag from the top of the steps, <u>damping</u> it to clean the floor.
5.	โดยเฉพาะปีที่แล้วมะพร้าวสี่ห้าต้นของยายแทบจะสอยไม่ได้เอาเลย เงินที่ยายเก็บๆ ไว้เลยยิ่ง <u>ร่อย</u> หรือ	Most of the savings came from her singing but last year the amount had <u>diminished</u> mainly became the four or five maprang trees bore almost no fruit.
6.	ยายนึก <u>เจ็บใจ</u> ตัวเองที่มาไม่สบายตอนนี้	Grandma was <u>annoyed</u> with herself for being ill at this important time.
7.	<u>แข็งใจ</u> ลุกขึ้นแต่เวียนตึ๋มที่ พอลุกขึ้นได้ยายก็หัวซุนไป ตีแต่ฟิงฝ่าบ้านไว้ได้ เรือนโยกที่เคียว ยาล้มตัวลงนอน หลับตา รู้สึกเหนื่อยจนคล้ายๆ ว่าใจจะขาด	She <u>tried</u> to stand up again but the dizziness in her head sent her staggering into the wooden wall with an impact that shook the old house.
8.	ยายไม่ต้องการให้อ้อมเข้านั้นเห็นอาการเจ็บไข้ เดี่ยวมันจะเจ้าก็เจ้าการห้ามยายไม่ให้ไปเล่นเพลงกับเขาคืนนี้	She didn't want I Somchao to see any <u>sign</u> of sickness and get bossy telling her grandmother not to go to sing the songs tonight.

(Table continues)

Table 2 (continued)

No.	Source text	Target text
9.	อิสัมเข้าเห็น <u>อาการ</u> ของยาย แล้วจะไม่ยอมให้ยาย มาทำเคียว แต่ยายก็ยืนยันกับมันว่าไปได้ ภูไม่ได้ เป็นอะไร ภูจะไปไหว้หลวงพ่อด้วย	I Somchao had tried to stop her from going after seeing her <u>condition</u> that afternoon, but Grandma had insisted “I’m all right. I can go. I want to pay my homage to Luang Pho To, too.”
10.	สั้มเข้านัวเนียใกล้ยายมากเข้า ยายก็ไล่ให้มันไป เตรีบตัวของมัน ไม่ลืมที่จะส่งสายสร้อยข้อมือ ทองเส้นเล็กๆ ให้	Somchao had <u>kept so close</u> to grandma that the old woman had to chase her away to get herself dressed, not forgetting to hand the girl a thin gold chain to put around her wrist.
11.	มีเสียงคนดูหัวเราะ ทั้งขบขันและเอ็นดูยายที่เดิน ร่าออกไป <u>ชน</u> แม่เพลงด้วยกัน ยายไม่ได้สนใจ สิ่ง ที่ยายคิดอยู่คือออกไปแก้พ่อเพลงเขาให้ได้	When she <u>stumbled</u> into a fellow songstress, the audience broke into an affectionate laughter.
12.	ไม่มีใครบนเวทีสังเกตเห็นความคิดปรกติของ ยาย แม้แต่สั้มเข้างเอง เพราะสีหน้าของยายยิ้มและ เสียงของยายก็ <u>กังวาน</u> สดใส	No one on the stage saw anything out of the ordinary in Grandma, not even Somchao herself, because Grandma’s old face was wreathed in smiles, her voice as <u>vibrant</u> as ever.
13.	ไอ้พ่อจันทร์กระจ่างดูท่าทางจับจด หัวเขยโดน แพนด้วยตะพดบ้างหรือไม่ มา <u>จู้จี้จวน</u> เอ่ยวจีช่าง จู้จี้จุกจิก...	Oh you smiling man of the moon, with your jerky monkey gait, has your head ever been hit, with nice big weighty cane? You <u>annoy</u> me so much, uttering such silly words.
14.	สั้มเข้านร้องได้เท่านี้พวกพ่อเพลงแม่เพลง ตลอดจน <u>อิทัยป้อย</u> ทั้งหลายก็กรากเข้ามาจับตัว มันไว้ แม่ขวัญจิตหัวหน้าวงฉลาเข้าไปหายาย ตะโกนเรียกชื่อยายเสียงลั่น	Somchao had got that far with her singing when all the songsters and songstresses as well as all the <u>lesser singers</u> rushed around to take hold of her while Mae Khanchit, the leader of the troupe, ran towards Grandma shouting her name.

(Table continues)

Table 2 (continued)

No.	Source text	Target text
15.	ส้มเข้าม้านรื่องได้เท่านี้พวกพ่อเพลงแม่เพลง ตลอดจนถึงท้ายป้อมทั้งหลายก็กรากเข้ามาจับตัว มันไว้ แม่ขวัญจิตหัวหน้านาง<u>กลุ</u>เข้าไปหายาย ตะโกนเรียกชื่อยายเสียงลั่น	Somchao had got that far with her singing when all the songsters and songstresses as well as all the lesser singers rushed around to take hold of her while Mae Khanchit, the leader of the troupe, <u>ran towards</u> Grandma shouting her name.

Table 3: Translation by a More General Word (superordinate)

No.	Source text	Target text
1.	มันเคยบอกยายบ่อยๆ ว่าให้ล้างชามรดน้ำบนบ้านก็ได้ ทำไมจะต้องลงมา <u>ตึน</u> ทุกวัน	The girl had often told the old woman that the bowl could easily be washed in the house-that there wasn't any need to come down to the <u>pier</u> to wash it.
2.	ยายเดินขึ้นจากท่อน้ำ ไม่ลืมที่จะดักน้ำมาด้วย <u>ขัน</u> <u>บาตร</u> รดน้ำมะลิลาที่หัวกระได	Grandma walked up from the pier not forgetting to fill the <u>bowl</u> with water for the jasmine that grew beside the wooden steps.
3.	แม่น้ำสุพรรณขามนี้เงียบสงบ วันๆ มีเรือผ่านไปมาไม่กี่ลำ เมื่อไม่นานมานี้เองมันยังพลุกพล่าน หนวกหูด้วยเสียงเรือ <u>ไอ</u> เรือหางยาว	These days Suphan Buri River was quiet and serene. Only a few boats passed by each day, unlike last year when <u>motor boats</u> and long-tailed boats created an almost constant ear-splitting din.
4.	<u>จ</u> บพานขึ้นเหนือเศียรรูปกะเทียนวันทา ไหว้พระ ครัยรัตนาวาย	<u>Raising</u> this tray above my head, I pay homage to the Triple Gems with lighted candle and sweet incense, to the four directions.
5.	ยายกำหนดใจขึ้นตัวเองไว้มัน ฟังเสียงแม่เพลง พ่อเพลงเขาร้อง ยายตั้งใจฟังเพื่อรอ <u>จังหวะ</u> ของ ยาย	Grandma forced herself to stand firm and concentrated on the voices of the master songsters and mistress songstresses, waiting for her <u>moment</u> .
6.	มัลลักรุ่งรึ้นนั้นเป็นคำประชดประเทียของอ สัมเขามัน มันว่ามัลลัที่ยายร้อยนั้นไม่เป็นมัลลั คู่งรึ้นเหมือนอะไรไม่รู้	“Raggedy garlands” was I Somchao’s cynical way of saying that Grandma’s <u>handiwork</u> didn’t look anything like garlands.

Table 4: Translation by Paraphrase Using Unrelated Words

No.	Source text	Target text
1.	ยายก็ว่าดินทำมันใกล้แค่นี้ ทำไมจะต้องไปใช้น้ำ ในตุ่มให้เปลือง ยิ่งตอนนี้ <u>น้ำหลากปริ่มฝั่ง</u> ไม่ ต้องลงกระได ยิ่งสบาย	But Grandma would say that the pier was so close, there was no reason to waste the water in the jar-especially now that the <u>river had risen so high</u> that she didn't even have to go down the steps, making things so easy.
2.	ตอนนี้บ้านที่เคยอยู่ห่างฝั่งของยายก็อยู่ติดแม่น้ำ सानอกชานนั้นอยู่ในน้ำแล้ว	The house that in those days had <u>stood</u> <u>a good way</u> from the river now had the front stiles, which held up the wooden verandah, in the water.
3.	ยายเล่นเพลงมาตลอดชีวิต ขึ้นเหนือลงใต้ไป <u>ร้อย</u> <u>เจ็ดขานน้ำ</u>	Grandma had “played the songs” all her life, travelling up and down the country on <u>countless waterways</u> .
4.	เรื่องเพลงยายไม่กลัวใครหลอก เพลงเรือ น้อย อี แซว <u>ทรงเครื่อง</u> อะไร ยายก็เล่นได้	When it came to the game of songs, Grandma wasn't afraid of anyone. Whether it was phleng rua, phleng choi, or i-saew, or any of their <u>special</u> <u>variations</u> , she could sing them all.
5.	ความรู้สึกทั้งหมดของยายอยู่บนเวที ฟังฝ่ายพ่อ เพลงเขาร้อง คุณมันจะว่ายังไง <u>อย่าหลวมมาเชียว</u> นะมึง	She listened to the master songster, what was he singing?... “Don't you ever <u>leave an opening</u> where I can get at you!”
6.	ไอ้พ่อจันทร์กระจาง <u>ดูท่าทางจับจด</u> หัวเขยโดน แผ่นดินตะพดบ้าง	Oh you smiling man of the moon, with your <u>jerky monkey gait</u> , has your head ever been hit, with nice big weighty cane?

Table 5: Translation by a More General Word Plus Explanation

No.	Source text	Target text
1.	กรวดน้ำเสร็จ อุทิศส่วนกุศลให้ <u>ใครต่อใคร</u> แล้ว ขาย ก็ล้างขัน	Grandma rinsed her bowl after having used it to pour water into the ground as an act of merit-sharing with <u>sundry acquaintances and relatives who had passed away</u> .
2.	ยายเดินออกไปวางทัพพีและคว่ำขันบาตรไว้ริม นอกชาน	Grandma stepped out on the frail wooden verandah that looked down on the river to lay down the <u>large spoon that she used to ladle the rice into the alms bowls of the monks</u>
3.	ยายเดินออกไปวางทัพพีและคว่ำขันบาตรไว้ริม นอกชาน	Beside it, she placed the <u>bowl in which she took the rice to give as alms to the monks each morning</u> , turning the bowl upside down to dry.
4.	ก็มีแต่เรือโฮงของพวกค้าข้าว นาน ๆ จะผ่านมาสัก พวง	Only the traders' <u>barges, with their strings of boats and other barges in tow</u> made their way along the river at infrequent intervals.
5.	ยายเดินเข้าครัว คดข้าวใส่ชามนั่ง <u>เปิบ</u> กิน	Grandma went into the kitchen, spooned some rice onto a plate and sat down <u>to eat it using her fingers</u> .

Table 6: Translation by Description

No.	Source text	Target text
1.	น้ำแกดลิ่งพังลงทุกปี ยิ่งเดือนสิบเอ็ดสิบสองน้ำ หลากสายน้ำพุ่งแรงแกดเข้าตรงบ้านของยายพอดี เชียว	The <u>swift current</u> carried off a bit of the bank each year, especially in the eleventh and twelfth months when the water gushed straight into the bank where Grandma's house stood.
2.	พอแต่งตัวเสร็จ ตวัดสะไบเฉียงบ่า	Once she had finished dressing and winding the <u>breast cloth</u> around her chest and over one shoulder...
3.	ไอ้พ่อจันทร์กระจ่างดูท่าทางจับจด หัวเคยโดนเพน ด้วยตะพดบ้างหรือไม่	"Oh you smiling man of the moon, with your jerky monkey gait, has your head ever been hit, with a <u>nice big weighty</u> <u>cane</u>

Table 7: Translation by Paraphrase Using Related Words

No.	Source text	Target text
1.	ชายไม่กลัวเป็นลมจมน้ำตาย แม้จะเป็นเวลาที่แม่น้ำ หลากกล้า	She wasn't afraid of fainting and drowning, not even when <u>the river was</u> <u>so swollen and the current was so swift.</u>
2.	มันเคยร้องเพลงอะไรได้ที่ไหน ได้แต่กราง หงหงิงไม่เป็นภาษา	No, / Somchao had never sung any real song, just <u>hummed or made simple</u> <u>little tunes.</u>

Table 8: Translation by Omission

No.	Source text	Target text
1.	จับดูเห็นยังชื้นอยู่ ขาเลขพาดราวไม้รวกตากไว้ อย่างเก่า	Feeling them still damp, she left them where they were.

Table 9: Translation by Giving an Example

No.	Source text	Target text
1.	เงินได้มาขายก็ทำบุญหมด	So she spent most of the money she earned in <u>making religious merit like</u> <u>giving alms.</u>

Table 10: Translation by Using A More Specific Word

No.	Source text	Target text
1.	หน้าบ้านเจ้าพระยาขมราชมีน้ำเรือจอดกันแน่น เป็นแพ....	In front of the riverside <u>mansion</u> of Chao Phraya Yomarat, songsters used to float their paddle boats close together like an enormous raft...

Table 11: Translation by cultural substitution

No.	Source text	Target text
1.	ต้นกร่างใหญ่อยู่ถัดลานบ้านออกไปลูกกร่างร่วง เต็มลานไปหมด	A big <i>krang</i> tree towered nearby, the ground underneath it was covered with hundreds of its small round <u>berries.</u>

Textual equivalence: Thematic and information structure

Table 12: Change of Verb

No.	Source text	Target text
1.	น้ำ <u>เท</u> กลงฟ้างลงทุกปี ชึ่งเดือนสิบเอ็ดสิบสองน้ำ หลากสายน้ำพุ่งแรง <u>เท</u> เข้าตรงบ้านของยายพอดี เชียว	The swift current <u>carried off</u> a bit of the bank each year, especially in the eleventh and twelfth months when the water gushed straight into the bank where Grandma's house stood.
2.	พอสัม <u>เข้า</u> บอ <u>ก</u> ว่าจะสนเข็มให้.....	But when Somchao <u>offered</u> to thread the needle for her,...
3.	แม่ขวัญจิตเขาบอกยายไว้ตั้งแต่เดือนที่แล้ว เขา <u>ห</u> เพลงอีแซวไปเล่น	A month ago Mae Kwanchit had told Grandma about it and said that the organizers had <u>wanted</u> to have the <i>i-saew</i> songs.
4.	ยายถึงได้ <u>เตรียม</u> ผ้า <u>นุ่ง</u> พับเก็บเพราะว่างงานมานาน	That was why Grandma <u>brought out</u> the bright sarongs which hadn't been worn for so long.
5.	ยายยังจำเพลงที่ร้องกับเพื่อนร่วมวงตอนที่ <u>เลิก</u> กับ ผัวใหม่ ๆ ได้ดี	Grandma still remembered the song she improvised when singing with her songster friends soon after she <u>regained</u> her single status.
6.	เงินของยายได้มาจากการเล่นเพลงมากกว่าอย่างอื่น โดยเฉพาะปีที่แล้วมะปรางสี่ห้าต้นของยายแทบจะ <u>สอย</u> ไม่ได้เอาเลย เงินที่ยายเก็บๆ ไว้เลยยิ่งร่อยหรอ	Most of the savings came from her singing but last year the amount had diminished mainly because the four or five maprang trees <u>bore</u> almost no fruit.
7.	เวลาเขานอนหลับ สัม <u>เข้า</u> มันก็เะไปบ้านใกล้ๆ หาหนังสือดรามามาอ่านบ้างดูรูปบ้างไปตามประสา	When Grandma was asleep, Somchao would wander off to some of the neighbors' houses to <u>borrow</u> those filmstar magazines with pictures and stories of the stars.

(Table continues)

Table 12 (continued)

No.	Source text	Target text
8.	ส้มเช้ามันไม่ยอม <u>บอก</u> กับคนที่มาตามว่าจะให้ขาย ไปตายหรือไม่	Somchao, however, wouldn't let her go and went out to <u>ask</u> the people who came to invite Grandma whether they really wanted Grandma to die.
9.	<u>กิน</u> หมาก เคี้ยวไปได้สักครู่ขยาก็คาย	She <u>put</u> the betel leaf and areca nut in her mouth and chewed for a little while before discarding the fibre.
10.	เสียงกังวานของยาย <u>ขึ้น</u> บทไหว้ครู	Grandma's resonant voice <u>extolled</u> the teacher of the songs.

Table 13: Nominalization

No.	Source text	Target text
1.	ยายไม่เคยไปไหนไกลบ้านนอกจาก <u>ไปเล่นเพลง</u>	Grandma never went far out of the village except on <u>her singing missions</u> .
2.	เงินได้มาขายก็ <u>ทำบุญ</u> หมด	So she spent most of the money she earned in <u>making religious merit</u> like giving alms.
3.	วันที่แม่ขวัญจิตมาตามนั้น ยาย <u>ปลื้มใจ</u> ดีใจจน <u>น้ำตาไหล</u>	That day, Grandma's old eyes had filled with <u>tears of pride</u> .
4.	ยายมีความสุขที่สุดแล้วที่ <u>ได้เล่นเพลงได้เงินมาทำบุญ</u>	Grandma was happy to earn money for use in <u>making merit</u> .
5.	แต่ยายก็ยังทนอยู่เมืองนนท์ จนแม่ของส้ม <u>เข้าตาย</u> นั้นแหละ ยายถึงกลับมาอยู่สุพรรณ	Grandma forced herself to remain at Nonthaburi until the <u>death</u> of Somchao's mother brought her back to Suphan Buri.
6.	แข็งใจลุกขึ้น <u>แต่เวียนเวียน</u> เต็มที พอลุกขึ้นได้ยายก็ <u>หัวชุน</u> ไป ดีแต่พึ่งฝาบ้านไว้ได้ เรือนโยกทีเดียว	She tried to stand up again but the <u>dizziness</u> in her head sent her staggering into the wooden wall with an impact that shook the old house.
7.	ยายพยายาม <u>ลุกขึ้นช้าๆ</u>	Grandma made a determined <u>effort</u> to rise again, very slowly.
8.	ต้อง <u>จำใจจาก</u> กันแล้วยังเสียดาย	though I must take my <u>leave</u> , I am so grieved at our <u>parting</u> ,

Table 14: Voice Change

No.	Source text	Target text
1.	ต้นกร่างใหญ่อยู่ถัดลานบ้านออกไปลูกกร่างร่วง เต็มลานไปหมด	A big <i>krang</i> tree towered nearby, <u>the ground underneath it was covered with hundreds of its small round berries.</u>
2.	ยายถึงได้เตรียมผ้าถุง <u>พับเก็บ</u> เพราะว่างงานมานาน	That was why Grandma brought out the bright sarongs which <u>hadn't been worn</u> for so long.
3.	มีผักนึ่งกับดอกโสนลวกน้ำร้อน <u>แล้วก็ปลาเค็มที่ ต้มแช่น้ำทำเอาไว้</u>	With it there was fresh morning glory and the subtle flavored yellow <i>sano</i> flower, both lightly scalded, <u>and the salted fish made by Somchao.</u>
4.	เรือนหลังนี้เก่าแก่เต็มที <u>พ่อแม่ของยายเป็นคนปลูก</u> มันใช้จวนพังด้วยความเก่า และความที่ดินริมตลิ่ง พังเข้ามาเรื่อย ๆ	This little house was very old indeed. <u>Built by Grandma's long dead parents,</u> it now leaned precariously to one side due to age and the creeping erosion of the river bank
5.	ยายก็เล่นเพลงเลื่องมันมา	<u>The orphan was raised by Grandma</u> who earned a living from her songs.

VITAE

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