

**AN ANALYSIS OF TRANSLATION STRATEGIES EMPLOYED
IN CONTEMPORARY AMERICAN POETRY
FROM ENGLISH TO THAI**

**A MASTER'S PROJECT
BY
JARAY ONSOMBOON**

**Presented in partial fulfillment of the requirements for the
Master of Arts Degree in English
at Srinakharinwirot University
October 2007**

**AN ANALYSIS OF TRANSLATION STRATEGIES EMPLOYED
IN CONTEMPORARY AMERICAN POETRY
FROM ENGLISH TO THAI**

AN ABSTRACT

BY

JARAY ONSOMBOON

**Presented in Partial Fulfillment of the Requirements for the
Master of Arts Degree in English
at Srinakharinwirot University
October 2007**

Jaray Onsomboon. (2007). *An Analysis of Translation Strategies Employed in Contemporary American Poetry from English to Thai*. Master's Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University.

Project Advisor: Assist. Prof. Penny Diskaprakai .

This study aimed to analyze the translation strategies employed in the contemporary American poetry from English to Thai in the book entitled “กวีนิพนธ์อเมริกันร่วมสมัย : บทวิเคราะห์และสรุพนิพนธ์” by using Baker (1992)’s translation strategies. Five of fifty contemporary American poems were selected to analyze the non- equivalence at word level. Seven translation strategies were found in the five translated poems. The most frequently found translation strategies were translation by paraphrase using a related word and translation strategy by a more neutral / less expressive word at 31.82 percent, The others were translation by a more general word or a more specific word 10.23 percent, translation by a loan word or a loan word plus explanation 9.09 percent , translation by paraphrase using unrelated word 7.95 percent, translation by omission 5.68 percent, translation by cultural substitution 3.41 percent, and the least found translation strategy was translation by cultural substitution 3.41 percent. However, in the study the translators did not use transition strategy by illustration.

The results also revealed that the translators of the contemporary American poetry employed various translation strategies to cope with the non-equivalence at word level which derived from the differences on word choices and cultures between the source American poems and the Thai poems. Consequently, the translators could precisely transfer the meaning of the source language words to the Thai words by employing the

strategies mentioned above. The other translation strategies by various experts can be used to examine translated poems to present different perspective of the study.

การวิเคราะห์ กลยุทธ์ในการแปลบทกวีอเมริกันร่วมสมัยจากภาษาอังกฤษเป็นภาษาไทย

บทคัดย่อ

ของ

จเร อ่อนสมบูรณ์

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา

ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

ตุลาคม 2550

จเร อ่อนสมบูรณ์. (2550). การวิเคราะห์กลยุทธ์ในการแปลบทกวีอเมริกันร่วมสมัยจากภาษาอังกฤษ

เป็นภาษาไทย. สารนิพนธ์ ศศ.ม. (ภาษาอังกฤษ). กรุงเทพฯ: บัณฑิตวิทยาลัย มหาวิทยาลัย

ศรีนครินทรวิโรฒ กรรมการควบคุม: ผศ. เพ็ญณี คีตะประกาย

สารนิพนธ์นี้มีวัตถุประสงค์เพื่อวิเคราะห์กลยุทธ์ในการแปลบทกวีอเมริกันจากภาษาอังกฤษเป็นภาษาไทยที่ปรากฏในหนังสือชื่อกวีนิพนธ์ร่วมสมัย บทวิเคราะห์และสรุพนิพนธ์โดยใช้กลยุทธ์ในการแปลของเบเกอร์ (1992) ผู้วิจัยได้คัดเลือกกลอน 5 บทจากทั้งหมด 50 บท เป็นตัวอย่างในการศึกษาปัญหาการแปลในระดับคำ

ผลการศึกษาคือพบกลยุทธ์ในการแปลบทกลอนทั้ง 5 บท จำนวน 7 ชนิด กลยุทธ์ที่พบมากที่สุดได้แก่ กลยุทธ์การใช้คำที่มีความหมายสัมพันธ์กัน และกลยุทธ์การใช้คำที่มีความหมายเชิงบวก และลบ ประมาณร้อยละ 31.82 กลยุทธ์ที่พบรองลงมาได้แก่ กลยุทธ์การใช้คำที่มีความหมายกว้างกว่า และการใช้คำที่มีความหมายแคบกว่าภาษาต้นฉบับ ประมาณร้อยละ 10.23 กลยุทธ์การยืมคำในภาษาต้นฉบับ และเพิ่มคำอธิบาย ประมาณ ร้อยละ 9.09 กลยุทธ์ การใช้คำที่มีความหมายไม่สัมพันธ์กับภาษาต้นฉบับ ประมาณ ร้อยละ 7.95 และมีการพบกลยุทธ์ที่ใช้น้อยที่สุดคือ กลยุทธ์ของการนำวัฒนธรรมของแต่ละภาษามาอธิบายในการแปล อย่างไรก็ตาม ไม่พบกลยุทธ์ การใช้ภาพแสดง ในการแปลบทกลอนนี้ ผลการศึกษายังชี้ให้เห็นว่า ผู้แปลบทกวีอเมริกันร่วมสมัยได้มีความพิถีพิถันในการคัดสรรกลยุทธ์ การแปลที่มีหลากหลาย เพื่อการแก้ปัญหาคำที่ไม่เท่าเทียมกันในความหมายของคำศัพท์ ซึ่งเกิดจากความแตกต่างด้านการคัดเลือกคำและ วัฒนธรรมของบทกลอนอเมริกันต้นฉบับและวัฒนธรรมของภาษาไทย ผลที่ตามมา คือผู้แปลสามารถแปลความหมายของบทกลอนภาษาอังกฤษต้นฉบับเป็นบทกลอนภาษาไทยได้ถูกต้องและเป็นธรรมชาติ โดยใช้กลยุทธ์ในการแปลตามที่กล่าวมา

ข้างต้น การศึกษาครั้งนี้ผู้วิจัยใคร่ขอเสนอแนะให้มีการวิจัยการแปลบทกวีโดยใช้กลยุทธอื่นๆ ของ
ผู้เชี่ยวชาญการแปลเพื่อให้มีมุมมองที่ต่างกันไป

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 Art degree in English of Srinakharinwirot University.

The Master's Project Advisor

.....

(Assistant Professor Penny Diskaprakai)

The Chairperson of the Graduate Program

.....

(Dr. Prapaipan Aimchoo)

Oral Defense Committee

.....Chair

(Assistant Professor Penny Diskaprakai)

.....Reader

(Dr. Walaiporn Chaya)

.....Reader

(Dr. Supaporn Yimwilai)

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

..... Dean of the Faculty of Humanities

(Associate Professor Chaleosri Pibulchol)

October, 2007

ACKNOWLEDGEMENTS

The first person to whom I wish to express my deep gratitude is my advisor Asst. Prof. Penny Diskaparakai for her kindness and encouragement in all the years of studying here. I realize that the academic knowledge learnt here is less valuable than whatever I have learnt from a good example of life in her profession.

Many profound thanks go to Dr.Walaiporn Chaya, who always gives valuable advice and support in doing this paper.

My appreciation also goes to Dr.Supaporn Yimwilai for her valuable time in reading my research and giving useful suggestions.

I also would like to express my gratitude to all lecturers in the Western Languages Department, Srinakharinwirot University.

Many thanks go to my classmates for their warm friendship and assistance during the years of my studying here.

And finally, special thanks go to my family for their love, warmth and encouragement for me to achieve my academic goal.

Jaray Onsomboon

TABLE OF CONTENTS

Chapter	Page
1 INTRODUCTION.....	1
Background.....	1
Objectives of the Study.....	4
Significance of the Study.....	4
Scope of the Study.....	5
Definition of Terms.....	6
2 REVIEW OF THE LITERATURE.....	7
Translation Definition	7
Definition of Poetry Translation.....	8
Translation Process	12
Translation Process of Poetry	14
Translation Problems.....	15
Poetry Translation Strategies.....	21
Strategies of Translation in general.....	22
Previous Research on Translation Strategies.....	25
3 METHODOLOGY	30
Data of the study.....	30
Data Collection.....	31
Data Analysis.....	31
Data Presentation.....	32

TABLE OF CONTENTS (continued)

Chapter	Page
4 FINDINGS.....	33
5 CONCLUSION AND DISCUSSION	88
Conclusion	89
Discussion.....	90
Application.....	93
Recommendation	94
REFERENCES.....	97
APPENDICES	
Appendix A.....	102
Appendix B.....	104
VISTAE.....	121

LIST OF TABLES

Table	Page
1. Strategies used by the translator in the first poem, “Moon fishing” (NO.1-12).....	33
2. Strategies used by the translator in the second poem, “My Papa’s Waltz” (NO.13-21).....	40
3. Strategies used by the translator in the third poem, “Dear John Wayne” (NO.22-38).....	45
4. Strategies used by the translator in the fourth poem, “Star Quilt ” (NO.39-54).....	53
5. Strategies used by the translator in the fifth poem, “A dream of Helen ” (NO.55-88).....	61
6. Frequency of Baker’s (1992) Strategies employed in the first poem, entitled “Moon Fishing” from <i>Poetry as an Intellectual and Spiritual</i> <i>Force in Contemporary Society</i> (NO.1-12).....	80
7. Frequency of Baker’s (1992) Strategies employed in the second poem, entitled “My Papa’s Waltz” from <i>Poetry as an Intellectual and Spiritual</i> <i>Force in Contemporary Society</i> (NO.13-20).....	81
8. Frequency of Baker’s (1992) Strategies employed in the third poem, entitled “Dear John Wayne” from <i>Poetry as an Intellectual and</i> <i>Spiritual Force in Contemporary Society</i> (NO.21-38).....	82

LIST OF TABLES (continued)

Table	Page
9. Frequency of Baker's (1992) Strategies employed in the fourth poem, entitled "Star Quilt " from <i>Poetry as an Intellectual and Spiritual Force in Contemporary Society</i> (NO.39-54).....	83
10. Frequency of Baker's (1992) Strategies employed in the fifth poem, entitled "A dream of Helen " from <i>Poetry as an Intellectual and Spiritual Force in Contemporary Society</i> (NO.55-88).....	84
11. Frequency of Baker's (1992) Strategies employed in all of the five the poems from <i>Poetry as an Intellectual and Spiritual Force in Contemporary Society</i> (NO.1-88).....	85
12. Frequency of Baker's (1992) Strategies in all of the five poems from most to least.....	86
13. The chart displays the frequency of Baker's strategies used by the translators.....	87

CHAPTER 1

INTRODUCTION

Background

At present, poetry translation is essential in understanding in the social circumstances. It is regarded as one of the literary translations. Kangarloo (2007, Online) views that poetry translation is more complicated than any other types of translation because the translator is required to interpret the original poem to keep the real meaning of the original and an unclear structure which deals with metaphorical words and sounds. In addition, the poem can reflect interesting human lifestyles, history, and culture interrelated through various events. Srisermphok (2003) asserts this point that “ Studying world literature is studying the culture, history, and imagination of its people” (p. 4) Similarly, Thornby (2005) describes benefits of the poem as follows:

Firstly, it provides us with a special form of text and language function that a word may have denotation, the dictionary meaning or connotation - the effective meaning associated with another word. Secondly, it is a source of language awareness that presents real language concerning different registers of language such as formal, informal, and so on. Thirdly, it offers us challenges and skills to practice interpretative competence in finding out the word meaning between the lines and implying the poet’s ideas. Next, it entertains the readers as well as illuminates their intelligence. Finally, it conveys the different cultural knowledge. (pp. 142-143).

Consequently, the benefits of poem have made the study of poetry translation from Thai into English and from English into Thai much more interesting than in the past

because the translators and the advertisers add aim at attracting the readers and the audiences (p. 135).

Likewise, Gesmankit (2004, p. 683) states that “ Poetry illustrates the beauty of the language through indicating choice of words and sounds. Each word is carefully chosen and delicately placed to convey a poet’s message”. Therefore, the translated poems should retain the original’s meaning and forms as much as possible.

Normally, the main problems that the poetry translators come across are the poetic forms and non - equivalence at word level. These affect the selection of the equivalent words in meaning of the source and target languages at different levels of equivalences. Moreover, Chindathat (2000, p. 64) and Newmark (1988, pp. 78 -113) find that the difficulties in translating poetry involve the meaning of words, idioms, metaphors, grammatical structure and cultural aspects. However, they suggest that the translator who excels in both the target language and his / her own language as well as comprehensively understanding the socio - cultural differences between languages is able to handle problematic poetry translation.

With regard to the process of translation, Baker (1992, p. 21) proposes that various translation strategies should be used to deal with the problems of non - equivalence between the translated and the original languages. Her empirical strategies are categorized into four levels: word level, grammatical level, textual level, and pragmatic level. There are 8 strategies used to cope with non - equivalence at word level. Hence, the translated contemporary American poems can also be examined by Baker’s translation strategies. Meanwhile, Newmark (1988) points out in “*A Textbook of Translation*” that “ No general theory of poetic translation is possible and all a translation theorist can do is to draw attention to the variety of possibilities and point to successful practice,...” (p.166).

In other words, the poetry translators should employ different approaches to achieve poetry translation.

In order to investigate the process of poetry translation as well as how the translators attempt to clarify the poems' message within a limited time, this paper aims to point out the translation strategies employed in the translation of poetry, “ *Poetry as an Intellectual and Spiritual Force in Contemporary Society : Experiences from Thai, British, Irish, American, French, German Literature*”, or “ กวีนิพนธ์อเมริกันร่วมสมัย : บทวิเคราะห์และสรุพนิพนธ์ ” in Thai by using Baker's translation strategies to cope with non - equivalence at word level. Apparently, there are many poems from different countries. However, the researcher of this paper aims to examine translation strategies of contemporary American poems only because these poems distinctively make readers perceive further cross - cultural knowledge between the East and the West. Also, they are admitted as a part of American society signifying the American identity and the national values (Masavisut, 2001, p. 11).

The contemporary American poetry from English into Thai was translated by Thai scholars : Nittaya Masawisut, Narumon Karnchanathat, and Sornwanee Sukhumvart. Each poem was selected because they presented various cultural aspects as well as different language use from each group of American poets in contemporary American society. Besides, the findings might help increase the understanding of the process of poetry translation and find out the appropriate strategies in translating poems.

Objectives of the Study

The main objectives of this study are as follows :

1. To analyze translation strategies at word level employed in contemporary American poetry, “ กวีนิพนธ์อเมริกันร่วมสมัย บทวิเคราะห์และสรณิพนธ์ ” by using Baker’s (1992) theory.
2. To find out the frequency of translation strategies employed in the translation of contemporary American poetry, “ กวีนิพนธ์อเมริกันร่วมสมัย บทวิเคราะห์และสรณิพนธ์ ”
3. To investigate which translation strategies were employed the most and the least in contemporary American poetry, “ กวีนิพนธ์อเมริกันร่วมสมัย บทวิเคราะห์และสรณิพนธ์ ”

Significance of the Study

The significance of the study is beneficial as follows:

1. The results could specify translation strategies used in contemporary American poetry.
2. The results would help poem translators learn how the expert translators cope with non - equivalences in poem translation.
3. The results would be used for further studies and be guidelines for students or people who would like to do poem translation.

Scope of the Study

In this research, 5 poems were selected to study from a total of 50 poems in English and in Thai version in “ กวีนิพนธ์อเมริกันร่วมสมัย : บทวิเคราะห์และสรุพนิพนธ์ ”, “ *Poetry as an Intellectual and Spiritual Force in Contemporary Society*” was translated by Nittaya Masawisut, Narumon Karnchanathat, Sornwanee Sukhumvart. Therefore, only five poems were analyzed to find out the non- equivalence at word level and translation strategies used by translators based on Baker’s strategies of non- equivalence at word level. These five poems particularly represented 5 main groups of contemporary American poetry (Masawisut, 2001, p. 25). They were classified as follows:

1. Poetry about the value of nature, religion, and philosophy
2. Poetry about criticism of the contemporary society with different problems
3. Poetry about human relationship, love and loss
4. Poetry about racial minorities in America
5. Poetry about feminism

As follows are poems used for the analysis.

“ Moon Fishing ” by Lisel Mueller, translated into Thai by Nittaya Masawisut and Jamnongsree Harnjenlak. The poem represents poetry about the value of nature, religion, and philosophy.

“ My Papa’s Waltz ” by Theodore Roethke, was translated by Nittaya Masawisut. The poem represents poetry about criticism of the contemporary society.

“ Dear John Wayne ” by Louise Edrich”, was translated by Nittaya Masawisut. The poem represents poetry about human relationship, love and loss.

“ Star Quilt ” by Roberta Hill Whitman, was translated by Narumon Karnjanathat.

The poem represents poetry about racial minorities in America.

“ A Dream of Helen ” by Judy Gren, was translated by Sornwanee Sukhumvart.

The poem represents poetry about feminism.

Definition of Terms

Different terms as well as the abbreviations of translation strategies proposed by Baker (1992). are explained as follows:

1. **Contemporary American Poetry** in this study is the poems written by American poets from the 1960s to the year of 2000.

2. **SL** stands for the source language text in English.

3. **TL** stands for target language in Thai version.

4. **S1** stands for translation by using a general word or more specific word.

5. **S2** stands for translation by using more neutral/less expressive word.

6. **S3** stands for translation by cultural substitution.

7. **S4** stands for translation by using a loan word or a loan word plus explanation.

8. **S5** stands for translation by paraphrase using a related word.

9. **S6** stands for translation by paraphrase using an unrelated word.

10. **S7** stands for translation by omission.

11. **S8** stands for translation by illustration.

CHAPTER 2

REVIEW OF THE LITERATURE

In this chapter, five main parts are discussed. The first part is the definition of translation, the second discusses translation process and translation process of poetry. Third, translation problems are demonstrated. Fourth, translation strategies are examined. Finally, previous studies are presented.

Translation Definition

A number of translation theorists have defined translation differently. Newmark (1982) states that “ Translation is a craft consisting in an attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (p. 7), Larson (1984) defines translation as “ Transferring the meaning of the source language into the receptor language by retaining the first language (source language) but changing in forms” (p. 3). Nida (as cited in Shi Awei, 2005, p. 20) also says that translation involves the perspectives of formal equivalence which represents the closest equivalent in terms of meaning and styles of both source language and target language. Swensen (1995, p. 99) points out that “All referential use language can be seen as translation - an inarticulable purport is translated into the more delimited regime of signs.”

According to Tinnarat (as cited in Chindathat, 2000, p. 9), she proposes that translators work as mediators to receive the message from one language and then send it to the receivers in the other language. Wimolchalao (2004: 4) explains that translation is

transferring the original language into another language by retaining the meaning, without discarding or adding its meaning (p. 4).

In sum, translation is the human practice in communicating to convey the meaning of the original language to another language of readers. The empirical task of a translator is to maintain the fundamental ideas, feelings and styles of the source text as well as the writer's purpose or intention.

Definition of Poetry Translation

One genre of literature which is widely examined is poetry translation. According to Newmark (1982), poetry is defined as “an imaginative writing in general, all common and general concrete words with connotative meaning”(p. 64-66). It is used through metaphors to create images and vehicles. When talking about poetry translation, translators function as the medium to translate words into the target language. Occasionally, the reproduced words may lose their connotations or metaphorical senses due to the gap of culture between SL and TL. Hence, translators need to choose the closest connotations in TL to replace the words in SL according to the aesthetic value or poetic truth in semantic translation. Generally, poetic truth which deals with delicacy and gentleness found in word-order, sound, and cognitive senses may fade away if translators distort these. According to Newmark (1982), aesthetic value is important to poetry translation because when translating poems, the translator needs to show the aesthetic and expressive values which are significant features of the poem so that the target readers can see the beauty of word choices and figurative languages (p. 38-53).

According to Kerdvichien (2004), there are 8 types of figures of speech used in poetry as follows:

1. Metaphor is the substitution of one image or detail for another essentially unlike it whereby the author introduces something that is not literally present in the setting (Srisermphok, 2004, p. 261). For example:

A doubtful throne is ice on summer seas.

(Kerdvichien, 2004, p. 15)

2. Simile is a comparison that names both a literal thing and its figurative counterpart. These essentially unlike objects, are usually linked by the words *as* or *like*. (Srisermphok, 2003, p. 263). For example:

And ever since the lords

Have foughten like wild beasts among themselves.

(Kerdvichien, 2004, p. 15)

3. Allusion is a reference to a person or event that is likely to be known to the reader (Srisermphok, 2004, p. 258). For example:

An ere it left their face, thro' the cross

And those around it and the Crucified

(Kerdvichien, 2004, p. 16)

4. Symbol is a thing or action that strongly suggests, and represents abstract meaning. Srisermphok (2004, p. 263) For example:

*One falling upon each of three fair queens, who stood in silence near
his throne.*

(Kerdvichien, 2004, p. 16)

5. Overstatement is to express something too strongly or exaggeratedly.

(Hornby, 1989 p. 884). For example:

*Reddening the sun with smoke and earth with blood,
And on the spike that split the mother's heart.*

(Kerdvichien, 2004 p.16)

6. Irony is the introduction of a variant or surprising word, idea or event that results in a reversal expectation. (Srisermphok, 2004, p. 261). For example:

*I know thee for my king ! Where at the two.
For each had warder either in the fight,
Swore on the field of death a deathless love*

(Kerdvichien, 2004, p.17)

7. Personification is the representation of an abstract quality or idea by human figure. (Srisermphok, 2004 p. 262). For example:

*Vext- O yes stars that shudder over me,
O earth that soundest hollow under me.*

(Kerdvichien, 2004 p.17)

8. Apostrophe is a figure of speech in which someone or something absent is addressed as if present. (Srisermphok, 2004 p. 258). For example:

*Vext- O yes stars that shudder over me,
O earth that soundest hollow under me.
Vext with waste dreams ? For saving I be join' d*

(Kerdvichien, 2004 p.17)

The Components of Aesthetic Values

There are 3 main components of aesthetic values that are associated with poetry translation, so the translator should keep these components in his work to retain the original form (Newmark, 1982, p. 65). They are as follows:

1. Structure concerns the plan of the text as a whole and the shape and balance of individual sentence.

2. Metaphor relates to the visual images providing different senses such as smell touch, sound, and taste.

3. Sound involves assonance, alliteration, onomatopoeia and rhymes. Each of them is explained below:

-Assonance is “rhyme that depends on the similarity between the vowel sounds only or the consonant sounds only of two words or syllables, as in *sharper and garter*” (Hornby, 1989, p. 61).

-Alliteration is “occurrence of the same letter or sound at the beginning of two or more words in succession, as in *sing a song of sixpence or as thick as thieves*” (Hornby, 1989, p. 30).

-Onomatopoeia is “combination of sounds in a word that imitates or suggests what the word refers to as in *hiss, cuckoo*” (Hornby, 1989, p. 864).

-Rhyme is “sameness of sound between words or syllables especially the endings of lines of verse as in *day, away*” (Hornby, 1989, p. 1087).

Translation Process

Newmark (1982, pp. 38-53) proposes a similar translation process in order as well as how to translate the poetry as follows:

1. Study and analyze the original text to comprehend its meaning.
2. Analyze the syntactic structure such as meaning of words and idioms
3. Interpret the original language meaning and rewrite to the target language.

However, Thep - Ackrapong (2004, p. 5) views that translation process should regard different factors interacting one another alongside the thinking process. The writer should be equipped with profound knowledge of the field he/she writes. The translation process involves the following aspects:

1. The process of writing the original text. For the medical writer he/she should use technical terms in his work while translators who work for the stock market exchange should beware of employing some words in that field, for example (p. 8):

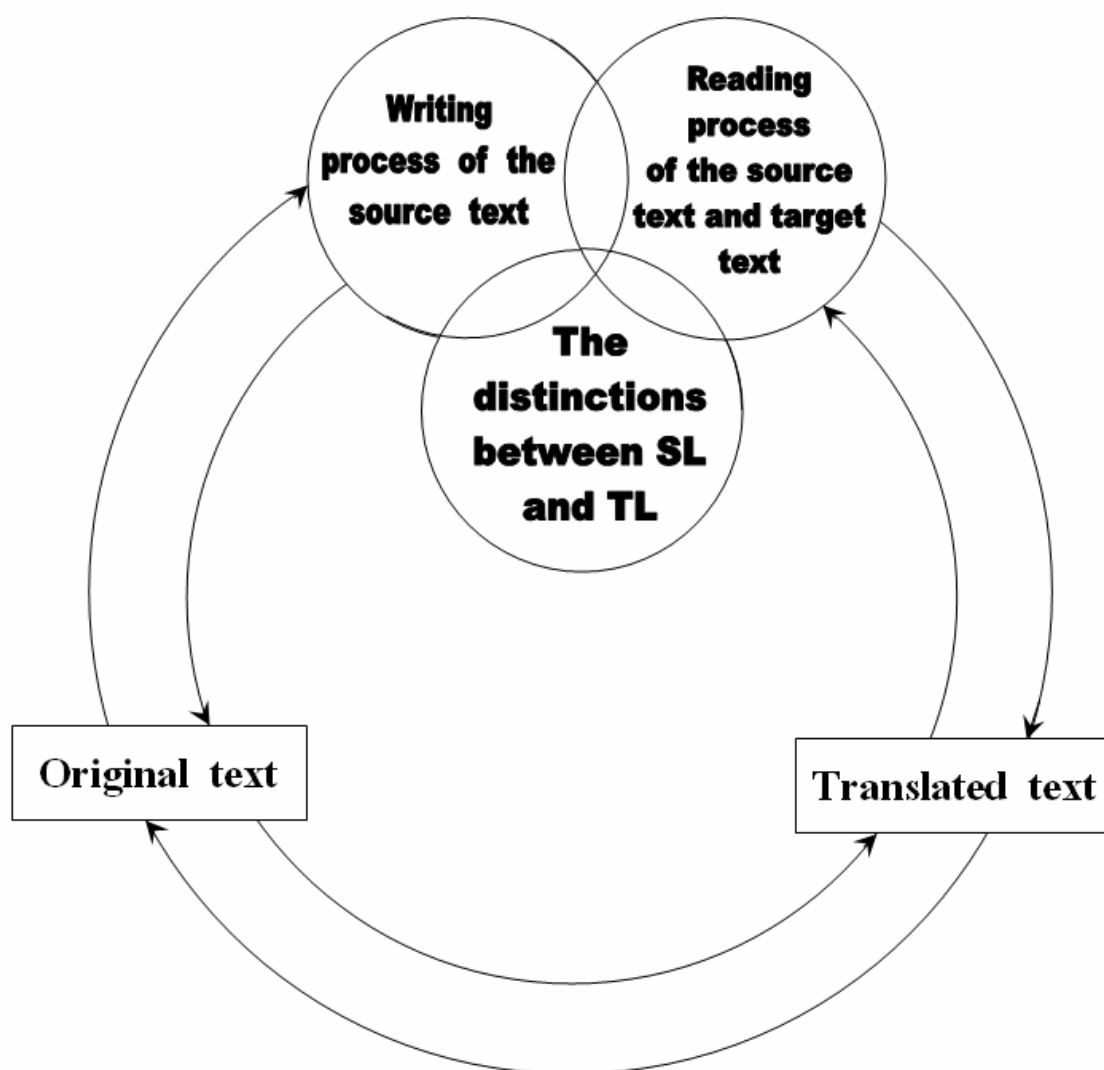
Bear market means “ตลาดหุ้นช่วงที่มีราคาลดก.” in Thai .

Bull market means “ตลาดหุ้นช่วงที่มีราคาสูงขึ้น.” in Thai.

Also, the purpose of the original text will influence TL readers as the language in poetic form provides the reader with emotions and imaginative thoughts. This issue correlates with Masavisut (2001, p. 42)’s suggestion that the poem translator should retain the original styles of SL to receive aesthetic values.

2. The process of reading the text: in this step, the translator needs to interpret the SL text comprehensively so that she/he can translate it into TL text appropriately. Thus, before translating, the translator should concentrate on different aspects of linguistics such as register of language, imagery, slang, idiom, and so on.

3. The process of original language and the receptor language. This step concerns the differences and the similarities of Thai and English in terms of structures, word choices that may result in a non - equivalence between translated and original languages. The following model illustrates the process of translation taken from Thep - Ackrapong (2004, p. 46).



The Model of Translation Process proposed by Thep - Ackrapong (2004)

In sum, the poetry translation process has been proposed similarly. It involves three crucial processes whereby the translator has to read SL text, analyze and interpret it and then reproduce the target language grounded on all aspects of linguistics and

sociolinguistics. Finally, the translator needs to adjust the text repeatedly to equalize the meaning and the styles between the original text and the target text. For the poetic translation process, the translator should be more aware of word choices, figure of speech, and register of speech in order to convey the authentic meaning of the languages.

Translation Process of Poetry

In general, many scholars present the translation process of poetry in different ways to determine the appropriate steps in translating poems. Vinyunavan (2002, p. 27) explains the major steps in poetry translation proposed by Conolly (1998) which consists of three main steps as follows:

1. Study the poems to find its message and analyze the original text.
2. Interpret the original text comprehensively.
3. Reproduce the target text with TL.

Moreover, Vinyunavan (2002, p. 27) mentions about Borisud's poetry translation process as the following:

1. Analyze the original text to comprehend the author's purpose and his/her message.
2. Keep away from the original language.
3. Transfer the meaning in TL (Thai).

Pinitpouvadol (2004, p. 659) posits that poetry translation is the greatest art which creates an imaginative thought and feelings much more than science itself. Thus, the translators should make an effort to use a similar poetic form to correspond with the

original poem and the poet's original meaning. However, currently the poetic form may not be restricted so that the translators can widen their point of view appropriately. She then proposes 2 forms of poetry translation as follows:

1. Translating by retaining original poetic form. That is, when translating poems in the target language, the translator attempts to keep the original poetic form aiming at conveying the gentleness of word- order in the source language. For example, in the “ Banana Tree Horse” story, it was written by Pawarin Khaongam in 2538 BE. Later on, M.L.B. Kasemsri, a famous translator, translated these 21 poems into English. Still, there were rhymes and musical rhythms in all the translated poems so as to keep the beauty of original language form.

2. Translating into prose poem (Prose poem or poetic prose). In this method, prose is translated to express the complex and long concepts of history and culture more explicitly. Apparently, the language use will differ from the original poetic form. She suggests that the translator should use appropriate strategies to keep the styles, images, the beautiful music and meaning of the original poem as much as possible.

Translation Problems

Actually, many scholars are concerned with non - equivalences at word level which results in the translation problems. According to Dahlgram (2005, pp. 1094-1096), she views that the translation problems derive from the equivalence of message in translation. This message concerns “the total meaning or content of a discourse, the concepts and feelings which the author intends the reader to understand and perceive ” (Nida and Taber, 1969, p. 205), while Speerber and Wilson (1986) define it as “ a set of assumptions the original communicator intends to convey”. The other calls it “the full

body of knowledge, beliefs, assumptions, opinions and feelings available to an individual at any point of interaction”. (Dick 1989, p. 9)

Apparently, the message of the source text plays an important role in translation. Occasionally, mistranslation that causes miscommunication to the target reader can take place in three levels: level of equivalence at word level, level of equivalence above word level and level of pragmatics.

1. Level of equivalence at word level. Baker (1992, p. 17) discusses the problems of non - equivalence at word level and grammatical equivalence resulting from the translator cannot select an appropriate word for the target language.

Baker (1992, pp. 20-26) especially provides 11 types of problematic translation for the word level as the following:

- a. Source languages have culture - specific concepts.

This problem occurs when some source languages may have a specific word meaning which is unable to reproduce a direct equivalent word in target language. Saewong (2004, p. 67) showed the examples: In Thai the word *บาศี* / *baisii* / (in respect to the spirits of this place, to the grace of good angels) and *ตะพด* / *tapod* / (a nice big weighty cane) are difficult to express in other languages because each language is different in terms of religious, belief and cultural aspects.

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

A word in the source language may not be translated into a target language word, although its cultural meaning is understood in target language. However, the translators may find the equivalent words or paraphrase of it. The instance of the word ***landslide***, which has no ready equivalent in a number of languages (Baker, 1992, p. 21).

c. The source language is semantically complex.

A word in the source language may have such a complicated meaning that the translators have difficulties translating it (Baker, p. 22). For example, the word พาติกรรม /phaa ti kam/ in Thai may be translated as the barter of things or places in Buddhism such as dismantling a monastery and rebuilding a better one or compensating things to monks (Sookprasert, 2004, p. 9).

d. The source and target language make different distinction in meaning.

This problem arises due to the concept of distinction in word meaning between languages. The apparent example of Indonesian words *kehujan*, which is defined as going out in the rain without the knowledge that it is raining, and *hujanhujan*, which has a similar meaning but with the knowledge that it is raining. Anyway, the occurrence does not appear in English (Baker, p. 22).

e. The target language lacks a superordinate.

The target language may not be translated into a general word to complete the semantic field, thus a specific lexicon is employed instead (Baker, p. 22). For instance, the word ทัพพี / thapphi/ (the large spoon that is used to ladle the rice into the alms bowls of monks) (Saewong, 2004, p. 73). In Thai language, it has no superordinate term as English which employs *cutlery* to replace spoons, knives, forks used for eating and serving food. Take another example, Baker (p. 23) shows a word in Russian *sredstva peredvizheniya* (means of transport) which is more specific than its real meaning.

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

This problem may emerge when general words in the target language exist but specific words do not because each language makes it different in meaning based on

its environments. For example, English words such as bungalow, cottage, chalet, lodge, hut, and mansion have no equivalents to other languages (Baker, p. 23).

g. Differences in physical or interpersonal perspective

Physical or interpersonal perspective involves things or people interrelated. The occurrence may emerge when the participants in discourse use the words differently in physical perspective concerning where things or places are associated one another for example, *come / go, take / bring* (Baker, p. 23).

h. Differences in expressive meaning

A target lexicon may have a similar propositional meaning like the source language, but no expressive meaning. The problem may be handled by adding modifiers or adverbs (Baker, p. 23). For instance, English verb ***battering*** in the context of child / wife *battering* is rendered by Japanese verb ***tatoku*** (to beat) which may have more neutral meaning rather than the source language word. Thus, the translator can use equivalent modifiers such as *savagely* or *ruthlessly*.

i. Differences in form

Due to the differences in word formation of each language, the translator may encounter difficulties in finding equivalent target words for the source language words. For example, English has particular suffixes such as *boyish, greenish, and hellish*, but Thai has no such suffixes. Hence, the translator should use an appropriate paraphrase to fill the meaning of the original word (Baker, p. 24).

j. There are differences in frequency and purpose of using forms

The problem emerges when a particular form is equivalent between the source and target language, but it may be employed in different frequencies and purposes. For example, English tends to use the continuous -ing form for joining clause rather than other languages which have no equivalents for it. (Baker, p. 24).

k. The use of loan words in the source text

Another problem in translation is loanwords which have the different meaning in both the target and source languages in spite of their frequent use in target language (Baker, p. 25). For instance, the English word *fit* is frequently used to mean “tight” in a Thai context, but the word actually conveys the positive meaning as “appropriate” in English. (Wimolchalao, 2004, p. 169). So, translators may get lost in translation if they can’t find a loanword with similar meaning in target language words. Another example is the word *false friends* which has the similar form in various languages but relate to different meaning.

2. Level of equivalence above word level. This level specially shows the violation of collocation and idiom. In translation, the translation problem may bring about when translators cannot convey the exact meaning of collocation and idiom to the translated text. Collocation is defined as its frequent co-occurrence/s or word partner/s (Boonyasquan, 2005, pp. 1-2) and Baker (1992, pp. 47-59) assert that the fundamental translation problems arise because of misinterpretation of collocation in the original language, the lexical choices between accuracy and naturalness in translating. Baker gives examples as follows (p. 47) :

Source text : These young pandas in the Beijing Zoo are great crowd pullers.

Target text : These young pandas in Beijing Zoo attract a lot of spectators.

From the above statement, **crowd pullers** is not an acceptable collocation in Chinese. Also, it reveals that the Chinese do not familiarize with the informal style in written mode; therefore, the formal style is used instead.

Additionally, Kongsap (2002, p. 6) stresses the difficulties the translators may face when translating idioms”. For instance,

A hot potato means “something that is difficult or dangerous to deal with”.

Uncle Sam means “ the government of the United states”.

Therefore, a translator should study a great deal of idioms in the original text to succeed in the goal of translation -- that is accurate, natural and communicative in the work.

3. Level of equivalence at pragmatic level. In this level, Baker additionally focuses on textual equivalence which deals with cohesion and pragmatic equivalence. The main details concern coherence and the process of interpretation as well as implicature. In short, this level conveys language use in different contexts. Sometimes, there is an untranslatable word in the text. So, the translator has to place the importance on word meaning within the context of situation as well. The translator is also required to have competence in producing words which incorporate different cultures and what the text addresses to people in each situation. However, in the pragmatic level in poem, Dahlgren (2005, p. 1094) importantly cites that “ the pragmatic equivalence will be posited on the level of the whole poem. Moreover, in poetry, the effects and interpretations are caused not only by bold metaphor and images but by crafted lines of inference and lack of clues for interpretation.”

Furthermore, Suntiworawut (2005, pp. 39-50) states that translation is a cross-cultural communication that may cause non-equivalence at word level between the source language and target language. Aside from the lack of language equivalence between both languages in terms of words and phrases, the cultural differences are principle difficulties that hamper translating. She exemplifies that the name of river may relate to different meaning in the poetry such as the Nile, the Mississippi, the Congo. Thus, the translator should understand why the poet uses the names and know their significance to relate the theme of the poem.

In conclusion, poetry translation problems arise in a wide range of aspects, dealing

with linguistics, cultures, and semantics. Apparently, they are derived from non-equivalence between the source and target languages. However, these problems can be handled by employing translation strategies which will be presented next.

Poetry Translation Strategies

Various theorists have proposed poetry translation to deal with non – equivalences. First, Newmark (1988, pp. 46 - 47) suggests 8 poetry translation strategies as follows:

1. Word for word translation - this method shows the translated poem based on the similar form and meaning of the original which equalizes to Larson's modified literal translation (Larson ,1984, pp. 15-16).

2. Literal translation - the method shows the translation through sentence by sentence to keep every component of words. For example,

Source language : Chuave (Papua New Guinea): Kandara

Literal translation : your name call! (Larson, 1984, p. 16).

3. Faithful translation - this method identifies the translators' aim to keep the original writer's attention or will such as to inform or to order. For example,

Source language: O! carve not with thy hours my love's fair brow

Thai: จงอย่าสร้างรอยริ้วบนคิ้วผาก

(Chong-ya-sang-roi-rew-bon-kew-pak) (Viyunavan , 2002, p. 52).

4. Semantic translation - the translation deliberately holds every component of the words : sound, meaning, aesthetic value so that the target language will be beautiful and natural. For example,

Source language : “On the seashore of endless world children meet”

Thai : “กุมารทั้งสองมาพ้องพบกันบนฟากฝั่งมหาสมุทร อันไม่มีที่สิ้นสุดแห่งพื้นพิภพ”

(kumarn-tang-phong-ma-phong-pob-kan-bon-fak-fang-ma-ha-sa-mud-an-mai-roo-thi-sood-hang-pheun-phi-phob) (Kongsap, 2002, p.14).

5. Communicative translation-translating by making target language words appropriate to the contexts.

6. Idiomatic translation- the translation creates a new form of the target language but maintaining the same original meaning.

7. Free translation- the translator attempts to reproduce the same word meaning as the source text freely both in form and meaning.

8. Adaptation -the empirical matter of the method is to change some components of the message for instance, the character or scene etc.

Strategies of Translation in general

Baker (1992) proposed 8 major translation strategies to cope with non-equivalence at word level for general work. Her approaches are demonstrated as follows:

1. Translation by using general word based translation (superordinate).

The strategy is used to express the target language which has no particular specific term, thus the translator may use general words to deal with the cultural distinctions between both languages (Baker, p. 26) For example,

Source language: ปิดกระจกรถให้หนาแน่น ชมฝูงป่าในบรรยากาศซาฟารีฟรี

Translated text: At this point, you are recommended to wind up the vehicle windows as wild animals are left to roam in this safari. (Aumnuch, 2004, p. 63).

2. Translation by using a more neutral/less expressive word. The translator uses this approach to cope with the expressive word in the original language which lacks a direct equivalent word to convey the original meaning (Baker, 1992, p. 28) For example,

Source language: ยายนี้ใจเจ็บใจตัวเองที่มาไม่สบายในตอนนี่

Target language: Grandma was annoyed with herself for being ill at this important time (Saewong, 2004, p. 68).

3. Translation by cultural substitution

The translator uses the strategy to create TL cultural concepts for the original language concept which might not have been heard by the target language readers before (Baker, 1992, p. 31). For instance,

Source language: ย่านคลองขนมจีนยังมีบางบ้านที่ทำขนมจีนและลอดช่องไทยส่งขาย

Translated text: Some houses in this neighborhood still make Khanom Cheen or rice-flour pasta and Thai dessert called Lod Chong for wholesale (Aumnuch, 2004, p. 31)

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

The translator uses this strategy to express cultural concepts in the source text by employing a loan word in order to represent a similar feature in the source language (Baker, 1992, p. 34). For example,

Source language: We lounge on the hood of the Pontiac (Masavisut, 2001, pp. 92-94)

Target text: เรากำลังเฝ้าดูอยู่บนหน้ารถปอนเตียก

5. Translation by paraphrase using an unrelated word

This strategy is used to describe the target language meaning by employing other words which are not concerned with the source language (Baker, 1992, p. 38).

For example,

Source text: โรงแรมแห่งนี้สร้างเป็นกระท่อมเล็กๆที่มีอากาศเย็นสบายตลอดปี

Target text: A small hotel, it offers accommodation of small cottages like those you find at the foot of hills in southern Europe where the weather is mild. Mild means gentle not easily provoked (Aumnuch, 2004, p. 45).

6. Translation by paraphrase using a related word

The translator uses the strategy to convey the original language term which has a specific meaning by paraphrase using other associated words with the original (Baker, 1992, p. 37).

Source text: ลายเทวบาลที่ด้านหน้าด้านหลังเดินกรอด้วยลายกระจั่งประจำยามและคาอ้อย

Target language: These, and the celestial door guardians that were the motif of the grilles at the front and the back . (Sookprasert, 2004, p. 63).

7. Translation by omission

The translator employs the strategy because it is not necessary to retain source language meaning in the target language anymore because the whole meaning in the target language complete the original word meaning .(Baker, p.40) For instance,

Source text : จับดูเห็นยังชื้นอยู่ ขยายเลขพาดราวไม้รวกตากไว้อย่างเก่า

Translated text.: Feeling them still damp, she left them where they were (Saewong, 2004, p. 75).

8. Translation by illustration

The strategy concerns using the illustration to exemplify a word which cannot be described clearly or concisely. (Baker, p.42). For example,

Source text: ข้าเนื้อย่าง

Target language: barbecued beef salad Thai style with the picture (Kunavarote, 2006, p. 51).

To sum up, Baker (1992) and Newmark (1998) propose several similar strategies to cope with non - equivalence in translating from source text into target text.

This present study uses Baker's strategies to analyze the poems because it is more comprehensible than the others'.

Previous Research on Translation Strategies in Thailand

Several issues related to translation strategies in the area of translation are large, and normally, a well known translation theorist, Baker (1992) is mostly acknowledged to apply translation strategies to deal with the lack of lexical choice at word level. The following studies address the translation strategy study with different data.

Roekmongkhonwit (2006) studied translation strategies employed in Jatujak Market Guidebook. The translation strategies were based on Baker's theoretical framework. His finding revealed that seven translation strategies were employed to translate Thai to English. In order to cope with the non- equivalence at word level, the translation strategies were used most frequently are translation by paraphrase using a related word (25 %), translation by cultural substitution (18.75 %), translation by omission (17.70 %), translation by loan word plus explanation (14.58 %) translation by paraphrase using unrelated words (11.45 %), the translation by a more general word (8.33 %) and translation by a more / less expressive word (14.16 %) respectively. According to his study, he concluded that English language and Thai language are different in terms of concepts resulting in the non- equivalence at word level in

translation, so in order to keep the meaning of the source Thai language, using related English target words with near equivalent meaning as well as the application of cultural substitution to replace some cultural Thai words were employed.

Meanwhile, in a study of translation strategies used in English Language Cookbooks referring to Thai Culinary Dishes, Kunavarote (2006) also provided details of five bilingual cookbooks with translation strategies. 197 items from 261 dishes titles were examined by Baker (1992) and the findings showed that 12 translation strategies were used in the five cookbooks. The first three most frequently employed were illustration (37.66 %) The second was literal translation (18.35 %). And the third one was cultural substitution (17.97 %).

However, she admitted that translation strategies based on Baker could not correspond with all of the five books. She, therefore, suggested the way to deal with the problem. That was an integration of all translation strategies by using literal translation, adding information, using more specific words, and back translation from loan word to metaphor.

In Poomarin (2005)'s investigation on "Strategies for Translating the Names of Vehicle Spare Parts in Thailand", she employed Baker (1992)'s theory to analyze and compare translation strategies in four car manuals: Isuzu, Toyota, BMW and Mercedes. The study significantly presented 30 strategies utilized in the translating. Using a loan word/ loan words (24.10 %), metaphor (15.40 %), and omission (10.09 %) were most frequently used in order. This showed that variety of the mixture of approaches can deal with non - equivalence at word level.

With regard to poetry translation, various researchers revealed interesting results as follows: Suntiworawut (2005) conducted a study entitled, " Translation of Black English in the Poetry of Langton Huges". Her data derived from 32 poems of Langton

Huges by using three theoretical frameworks: Discourse Analysis theory, Skopos theory and Interpretative theory to appropriately translate the original poems into Thai poems. Her findings suggested that the translator should comprehensively plan for the study in all aspects of the original such as the dialect and its function to retain the equivalence in meaning and style of the source text. Choosing appropriate translation methods is a key to succeed in the translating. Finally, she concluded that translating contemporary poems by Langton Huges, the translator should use free verse as well as integrated translation methods proposed by other theorists such as Newmark and Nida apart from the three theories mentioned above to cope with the non- equivalence at word level of both languages.

In Pinitpouvadol (2004, p. 670)'s study entitled " A critical Analysis of the "Banana Tree Horse" story, she analyzed the translation strategies used in 21 poems translated from Thai into English. Her study demonstrated that the target language translator could keep the original poetic meaning and style appropriately by retaining musicality of poems and concise word choices in translating. The findings also pointed out that the translator employed six translation strategies while omitting some words which express a great deal of cultural distinction . Those strategies were playing on words, onomatopoeia, simile, metaphor, satire and symbolic translation.

According to Kerdwichien (2004)'s research entitled " Translation of the Poetry " The Idylls of the king", her purpose was to translate Lord Alfred Tennyson of the king in the first chapter " The coming of Arthur " into Thai poems. She employed a Thai poetic form called " Kataya Gabb ", which has no special rhyming forms so as to keep the equivalence in style, function as well as the culture of the source text. She successfully accepted that by using discourse analysis on the original and the theories of

compensation, loss and gain also cross cultural equivalence, they could retain the similarity between the source text and the target text.

Similarly, Vinyunavan (2002) reported her study “ Translation of Shakespeare’s Sonnets: Theme of Immortality of You in My Verse”. She selected 10 sonnets from 154 Shakespeare’s sonnets from the major theme of “ Immortality of You in My Verse”, using Klon supabb, a Thai poetic pattern with specific rhyming form. Her theories applied to observe this study based on semantic theory and discourse analysis theory that led to her own target poems. Significantly, the study demonstrated that diversity of translation methods and theories combined to deal with problems in translation in terms of word choices and grammatical equivalence as well as the meanings and styles.

Previous Overseas Research

Talking about overseas research on poetry translation, Dahlgren (2005) showed her study in the article entitled “ Preciser what we are” : Emily Dickson’s poems in translation A study in literary pragmatics. She aimed to explore the poems written by Emily Dickson in three Spanish translations by regarding the phonology, syntax, semantics and pragmatics. In the study she expressed different theories such as Relevance Theory purposed by Speerber and Wilson (1986), coherence and cohesion (Halliday and Hasan, 1976), cognitive of metaphor (Pilkinton, 2000) as well as Baker (1992)’s level of equivalence in translation. The results showed that in translating poems, the translators seemed to face difficulties in translation due to lacks of inference line in the poems, redundant clues for interpretation. Therefore, the translators probably used pragmatics concerning meaning in contexts to interpret and translate the source language words apart from the linguistic elements.

Another study is the study by Bethea (1995) who compared the works of two Russian poets : Joseph Brodsky and Vladimir Nabokov in the article entitled “ Brodsky and the Nabokov’s Bilingualism(s): Translation, American Poetry, And the *Muttersprache*”. They translated American poems into Russian poems and vice versa in different ways. For Brodsky’s work, it displayed that he concentrated on all aspects of poetic field on rhymes, meter, imagery, lexicon and so on. Consequently, his poems distinctively conveyed near equivalences between word meaning and rhymes which seemed to be communicative and natural. On the contrary, Nabokov’s the *Muttersprache* revealed that he stressed the preservation of poetic forms as well as languages in the old age. This sometimes resulted in miscommunication among readers and the loss of metaphorical senses: for example; alliteration, assonance, onomatopoeia, and so on. Eventually, Nabokov and Brodsky offered the readers valuable methods of poetry translation differently.

To sum up, the above translation studies seem to reveal that each researcher attempts to study the source text comprehensively before using different theories and translation strategies to be able to transfer the equivalent source text to the target texts in terms of meaning and forms. Translation in poetry is so complex that the translators should regard the lexical and grammatical equivalence and the pragmatic level to make the language more poetic.

CHAPTER 2

REVIEW OF THE LITERATURE

In this chapter, five main parts are discussed. The first part is the definition of translation, the second discusses translation process and translation process of poetry. Third, translation problems are demonstrated. Fourth, translation strategies are examined. Finally, previous studies are presented.

Translation Definition

A number of translation theorists have defined translation differently. Newmark (1982) states that “ Translation is a craft consisting in an attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (p. 7), Larson (1984) defines translation as “ Transferring the meaning of the source language into the receptor language by retaining the first language (source language) but changing in forms” (p. 3). Nida (as cited in Shi Awei, 2005, p. 20) also says that translation involves the perspectives of formal equivalence which represents the closest equivalent in terms of meaning and styles of both source language and target language. Swensen (1995, p. 99) points out that “All referential use language can be seen as translation - an inarticulable purport is translated into the more delimited regime of signs.”

According to Tinnarat (as cited in Chindathat, 2000, p. 9), she proposes that translators work as mediators to receive the message from one language and then send it to the receivers in the other language. Wimolchalao (2004: 4) explains that translation is

transferring the original language into another language by retaining the meaning, without discarding or adding its meaning (p. 4).

In sum, translation is the human practice in communicating to convey the meaning of the original language to another language of readers. The empirical task of a translator is to maintain the fundamental ideas, feelings and styles of the source text as well as the writer's purpose or intention.

Definition of Poetry Translation

One genre of literature which is widely examined is poetry translation. According to Newmark (1982), poetry is defined as “an imaginative writing in general, all common and general concrete words with connotative meaning”(p. 64-66). It is used through metaphors to create images and vehicles. When talking about poetry translation, translators function as the medium to translate words into the target language. Occasionally, the reproduced words may lose their connotations or metaphorical senses due to the gap of culture between SL and TL. Hence, translators need to choose the closest connotations in TL to replace the words in SL according to the aesthetic value or poetic truth in semantic translation. Generally, poetic truth which deals with delicacy and gentleness found in word-order, sound, and cognitive senses may fade away if translators distort these. According to Newmark (1982), aesthetic value is important to poetry translation because when translating poems, the translator needs to show the aesthetic and expressive values which are significant features of the poem so that the target readers can see the beauty of word choices and figurative languages (p. 38-53).

According to Kerdvichien (2004), there are 8 types of figures of speech used in poetry as follows:

1. Metaphor is the substitution of one image or detail for another essentially unlike it whereby the author introduces something that is not literally present in the setting (Srisermphok, 2004, p. 261). For example:

A doubtful throne is ice on summer seas.

(Kerdvichien, 2004, p. 15)

2. Simile is a comparison that names both a literal thing and its figurative counterpart. These essentially unlike objects, are usually linked by the words *as* or *like*. (Srisermphok, 2003, p. 263). For example:

And ever since the lords

Have foughten like wild beasts among themselves.

(Kerdvichien, 2004, p. 15)

3. Allusion is a reference to a person or event that is likely to be known to the reader (Srisermphok, 2004, p. 258). For example:

An ere it left their face, thro' the cross

And those around it and the Crucified

(Kerdvichien, 2004, p. 16)

4. Symbol is a thing or action that strongly suggests, and represents abstract meaning. Srisermphok (2004, p. 263) For example:

*One falling upon each of three fair queens, who stood in silence near
his throne.*

(Kerdvichien, 2004, p. 16)

5. Overstatement is to express something too strongly or exaggeratedly.

(Hornby, 1989 p. 884). For example:

*Reddening the sun with smoke and earth with blood,
And on the spike that split the mother's heart.*

(Kerdvichien, 2004 p.16)

6. Irony is the introduction of a variant or surprising word, idea or event that results in a reversal expectation. (Srisermphok, 2004, p. 261). For example:

*I know thee for my king ! Where at the two.
For each had warded either in the fight,
Sware on the field of death a deathless love*

(Kerdvichien, 2004, p.17)

7. Personification is the representation of an abstract quality or idea by human figure. (Srisermphok, 2004 p. 262). For example:

*Vext- O yes stars that shudder over me,
O earth that soundest hollow under me.*

(Kerdvichien, 2004 p.17)

8. Apostrophe is a figure of speech in which someone or something absent is addressed as if present. (Srisermphok, 2004 p. 258). For example:

*Vext- O yes stars that shudder over me,
O earth that soundest hollow under me.
Vext with waste dreams ? For saving I be join' d*

(Kerdvichien, 2004 p.17)

The Components of Aesthetic Values

There are 3 main components of aesthetic values that are associated with poetry translation, so the translator should keep these components in his work to retain the original form (Newmark, 1982, p. 65). They are as follows:

1. Structure concerns the plan of the text as a whole and the shape and balance of individual sentence.

2. Metaphor relates to the visual images providing different senses such as smell touch, sound, and taste.

3. Sound involves assonance, alliteration, onomatopoeia and rhymes. Each of them is explained below:

-Assonance is “rhyme that depends on the similarity between the vowel sounds only or the consonant sounds only of two words or syllables, as in *sharper and garter*” (Hornby, 1989, p. 61).

-Alliteration is “occurrence of the same letter or sound at the beginning of two or more words in succession, as in *sing a song of sixpence or as thick as thieves*” (Hornby, 1989, p. 30).

-Onomatopoeia is “combination of sounds in a word that imitates or suggests what the word refers to as in *hiss, cuckoo*” (Hornby, 1989, p. 864).

-Rhyme is “sameness of sound between words or syllables especially the endings of lines of verse as in *day, away*” (Hornby, 1989, p. 1087).

Translation Process

Newmark (1982, pp. 38-53) proposes a similar translation process in order as well as how to translate the poetry as follows:

1. Study and analyze the original text to comprehend its meaning.
2. Analyze the syntactic structure such as meaning of words and idioms
3. Interpret the original language meaning and rewrite to the target language.

However, Thep - Ackrapong (2004, p. 5) views that translation process should regard different factors interacting one another alongside the thinking process. The writer should be equipped with profound knowledge of the field he/she writes. The translation process involves the following aspects:

1. The process of writing the original text. For the medical writer he/she should use technical terms in his work while translators who work for the stock market exchange should beware of employing some words in that field, for example (p. 8):

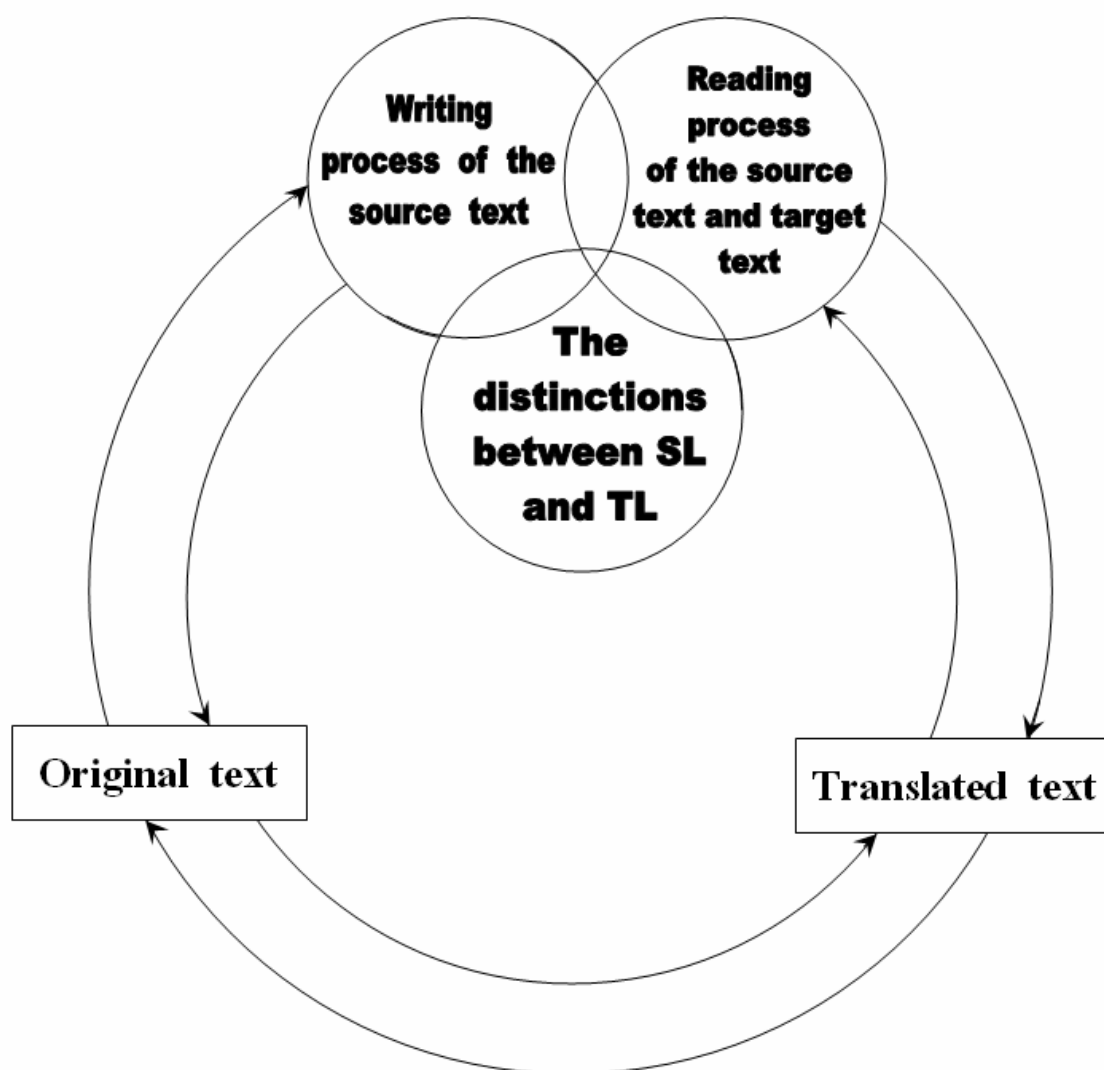
Bear market means “ตลาดหุ้นช่วงที่มีราคาลดก.” in Thai .

Bull market means “ตลาดหุ้นช่วงที่มีราคาสูงขึ้น.” in Thai.

Also, the purpose of the original text will influence TL readers as the language in poetic form provides the reader with emotions and imaginative thoughts. This issue correlates with Masavisut (2001, p. 42)’s suggestion that the poem translator should retain the original styles of SL to receive aesthetic values.

2. The process of reading the text: in this step, the translator needs to interpret the SL text comprehensively so that she/he can translate it into TL text appropriately. Thus, before translating, the translator should concentrate on different aspects of linguistics such as register of language, imagery, slang, idiom, and so on.

3. The process of original language and the receptor language. This step concerns the differences and the similarities of Thai and English in terms of structures, word choices that may result in a non - equivalence between translated and original languages. The following model illustrates the process of translation taken from Thep - Ackrapong (2004, p. 46).



The Model of Translation Process proposed by Thep - Ackrapong (2004)

In sum, the poetry translation process has been proposed similarly. It involves three crucial processes whereby the translator has to read SL text, analyze and interpret it and then reproduce the target language grounded on all aspects of linguistics and

sociolinguistics. Finally, the translator needs to adjust the text repeatedly to equalize the meaning and the styles between the original text and the target text. For the poetic translation process, the translator should be more aware of word choices, figure of speech, and register of speech in order to convey the authentic meaning of the languages.

Translation Process of Poetry

In general, many scholars present the translation process of poetry in different ways to determine the appropriate steps in translating poems. Vinyunavan (2002, p. 27) explains the major steps in poetry translation proposed by Conolly (1998) which consists of three main steps as follows:

1. Study the poems to find its message and analyze the original text.
2. Interpret the original text comprehensively.
3. Reproduce the target text with TL.

Moreover, Vinyunavan (2002, p. 27) mentions about Borisud's poetry translation process as the following:

1. Analyze the original text to comprehend the author's purpose and his/her message.
2. Keep away from the original language.
3. Transfer the meaning in TL (Thai).

Pinitpouvadol (2004, p. 659) posits that poetry translation is the greatest art which creates an imaginative thought and feelings much more than science itself. Thus, the translators should make an effort to use a similar poetic form to correspond with the

original poem and the poet's original meaning. However, currently the poetic form may not be restricted so that the translators can widen their point of view appropriately. She then proposes 2 forms of poetry translation as follows:

1. Translating by retaining original poetic form. That is, when translating poems in the target language, the translator attempts to keep the original poetic form aiming at conveying the gentleness of word- order in the source language. For example, in the “ Banana Tree Horse” story, it was written by Pawarin Khaongam in 2538 BE. Later on, M.L.B. Kasemsri, a famous translator, translated these 21 poems into English. Still, there were rhymes and musical rhythms in all the translated poems so as to keep the beauty of original language form.

2. Translating into prose poem (Prose poem or poetic prose). In this method, prose is translated to express the complex and long concepts of history and culture more explicitly. Apparently, the language use will differ from the original poetic form. She suggests that the translator should use appropriate strategies to keep the styles, images, the beautiful music and meaning of the original poem as much as possible.

Translation Problems

Actually, many scholars are concerned with non - equivalences at word level which results in the translation problems. According to Dahlgram (2005, pp. 1094-1096), she views that the translation problems derive from the equivalence of message in translation. This message concerns “the total meaning or content of a discourse, the concepts and feelings which the author intends the reader to understand and perceive ” (Nida and Taber, 1969, p. 205), while Speerber and Wilson (1986) define it as “ a set of assumptions the original communicator intends to convey”. The other calls it “the full

body of knowledge, beliefs, assumptions, opinions and feelings available to an individual at any point of interaction”. (Dick 1989, p. 9)

Apparently, the message of the source text plays an important role in translation. Occasionally, mistranslation that causes miscommunication to the target reader can take place in three levels: level of equivalence at word level, level of equivalence above word level and level of pragmatics.

1. Level of equivalence at word level. Baker (1992, p. 17) discusses the problems of non - equivalence at word level and grammatical equivalence resulting from the translator cannot select an appropriate word for the target language.

Baker (1992, pp. 20-26) especially provides 11 types of problematic translation for the word level as the following:

- a. Source languages have culture - specific concepts.

This problem occurs when some source languages may have a specific word meaning which is unable to reproduce a direct equivalent word in target language. Saewong (2004, p. 67) showed the examples: In Thai the word *บาศี* / *baisii* / (in respect to the spirits of this place, to the grace of good angels) and *ตะพด* / *tapod* / (a nice big weighty cane) are difficult to express in other languages because each language is different in terms of religious, belief and cultural aspects.

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

A word in the source language may not be translated into a target language word, although its cultural meaning is understood in target language. However, the translators may find the equivalent words or paraphrase of it. The instance of the word ***landslide***, which has no ready equivalent in a number of languages (Baker, 1992, p. 21).

c. The source language is semantically complex.

A word in the source language may have such a complicated meaning that the translators have difficulties translating it (Baker, p. 22). For example, the word **พาติกรรม** /phaa ti kam/ in Thai may be translated as the barter of things or places in Buddhism such as dismantling a monastery and rebuilding a better one or compensating things to monks (Sookprasert, 2004, p. 9).

d. The source and target language make different distinction in meaning.

This problem arises due to the concept of distinction in word meaning between languages. The apparent example of Indonesian words **kehujanan**, which is defined as going out in the rain without the knowledge that it is raining, and **hujanhujan**, which has a similar meaning but with the knowledge that it is raining. Anyway, the occurrence does not appear in English (Baker, p. 22).

e. The target language lacks a superordinate.

The target language may not be translated into a general word to complete the semantic field, thus a specific lexicon is employed instead (Baker, p. 22). For instance, the word **ทัพพี** / thappii/ (the large spoon that is used to ladle the rice into the alms bowls of monks) (Saewong, 2004, p. 73). In Thai language, it has no superordinate term as English which employs *cutlery* to replace spoons, knives, forks used for eating and serving food. Take another example, Baker (p. 23) shows a word in Russian **sredstva peredvizheniya** (means of transport) which is more specific than its real meaning.

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

This problem may emerge when general words in the target language exist but specific words do not because each language makes it different in meaning based on

its environments. For example, English words such as bungalow, cottage, chalet, lodge, hut, and mansion have no equivalents to other languages (Baker, p. 23).

g. Differences in physical or interpersonal perspective

Physical or interpersonal perspective involves things or people interrelated. The occurrence may emerge when the participants in discourse use the words differently in physical perspective concerning where things or places are associated one another for example, *come / go, take / bring* (Baker, p. 23).

h. Differences in expressive meaning

A target lexicon may have a similar propositional meaning like the source language, but no expressive meaning. The problem may be handled by adding modifiers or adverbs (Baker, p. 23). For instance, English verb ***battering*** in the context of child / wife *battering* is rendered by Japanese verb ***tatoku*** (to beat) which may have more neutral meaning rather than the source language word. Thus, the translator can use equivalent modifiers such as *savagely* or *ruthlessly*.

i. Differences in form

Due to the differences in word formation of each language, the translator may encounter difficulties in finding equivalent target words for the source language words. For example, English has particular suffixes such as *boyish, greenish, and hellish*, but Thai has no such suffixes. Hence, the translator should use an appropriate paraphrase to fill the meaning of the original word (Baker, p. 24).

j. There are differences in frequency and purpose of using forms

The problem emerges when a particular form is equivalent between the source and target language, but it may be employed in different frequencies and purposes. For example, English tends to use the continuous -ing form for joining clause rather than other languages which have no equivalents for it. (Baker, p. 24).

k. The use of loan words in the source text

Another problem in translation is loanwords which have the different meaning in both the target and source languages in spite of their frequent use in target language (Baker, p. 25). For instance, the English word *fit* is frequently used to mean “tight” in a Thai context, but the word actually conveys the positive meaning as “appropriate” in English. (Wimolchalao, 2004, p. 169). So, translators may get lost in translation if they can’t find a loanword with similar meaning in target language words. Another example is the word *false friends* which has the similar form in various languages but relate to different meaning.

2. Level of equivalence above word level. This level specially shows the violation of collocation and idiom. In translation, the translation problem may bring about when translators cannot convey the exact meaning of collocation and idiom to the translated text. Collocation is defined as its frequent co-occurrence/s or word partner/s (Boonyasquan, 2005, pp. 1-2) and Baker (1992, pp. 47-59) assert that the fundamental translation problems arise because of misinterpretation of collocation in the original language, the lexical choices between accuracy and naturalness in translating. Baker gives examples as follows (p. 47) :

Source text : These young pandas in the Beijing Zoo are great crowd pullers.

Target text : These young pandas in Beijing Zoo attract a lot of spectators.

From the above statement, **crowd pullers** is not an acceptable collocation in Chinese. Also, it reveals that the Chinese do not familiarize with the informal style in written mode; therefore, the formal style is used instead.

Additionally, Kongsap (2002, p. 6) stresses the difficulties the translators may face when translating idioms”. For instance,

A hot potato means “something that is difficult or dangerous to deal with”.

Uncle Sam means “ the government of the United states”.

Therefore, a translator should study a great deal of idioms in the original text to succeed in the goal of translation -- that is accurate, natural and communicative in the work.

3. Level of equivalence at pragmatic level. In this level, Baker additionally focuses on textual equivalence which deals with cohesion and pragmatic equivalence. The main details concern coherence and the process of interpretation as well as implicature. In short, this level conveys language use in different contexts. Sometimes, there is an untranslatable word in the text. So, the translator has to place the importance on word meaning within the context of situation as well. The translator is also required to have competence in producing words which incorporate different cultures and what the text addresses to people in each situation. However, in the pragmatic level in poem, Dahlgren (2005, p. 1094) importantly cites that “ the pragmatic equivalence will be posited on the level of the whole poem. Moreover, in poetry, the effects and interpretations are caused not only by bold metaphor and images but by crafted lines of inference and lack of clues for interpretation.”

Furthermore, Suntiworawut (2005, pp. 39-50) states that translation is a cross-cultural communication that may cause non-equivalence at word level between the source language and target language. Aside from the lack of language equivalence between both languages in terms of words and phrases, the cultural differences are principle difficulties that hamper translating. She exemplifies that the name of river may relate to different meaning in the poetry such as the Nile, the Mississippi, the Congo. Thus, the translator should understand why the poet uses the names and know their significance to relate the theme of the poem.

In conclusion, poetry translation problems arise in a wide range of aspects, dealing

with linguistics, cultures, and semantics. Apparently, they are derived from non-equivalence between the source and target languages. However, these problems can be handled by employing translation strategies which will be presented next.

Poetry Translation Strategies

Various theorists have proposed poetry translation to deal with non – equivalences. First, Newmark (1988, pp. 46 - 47) suggests 8 poetry translation strategies as follows:

1. Word for word translation - this method shows the translated poem based on the similar form and meaning of the original which equalizes to Larson's modified literal translation (Larson ,1984, pp. 15-16).

2. Literal translation - the method shows the translation through sentence by sentence to keep every component of words. For example,

Source language : Chuave (Papua New Guinea): Kandara

Literal translation : your name call! (Larson, 1984, p. 16).

3. Faithful translation - this method identifies the translators' aim to keep the original writer's attention or will such as to inform or to order. For example,

Source language: O! carve not with thy hours my love's fair brow

Thai: จงอย่าสร้างรอยริ้วบนคิ้วผาก

(Chong-ya-sang-roi-rew-bon-kew-pak) (Viyunavan , 2002, p. 52).

4. Semantic translation - the translation deliberately holds every component of the words : sound, meaning, aesthetic value so that the target language will be beautiful and natural. For example,

Source language : “On the seashore of endless world children meet”

Thai : “กุมารทั้งสองมาพ้องพบกันบนฟากฝั่งมหาสมุทร อันไม่รู้มีที่สิ้นสุดแห่งพื้นพิภพ”

(kumarn-tang-phong-ma-phong-pob-kan-bon-fak-fang-ma-ha-sa-mud-an-mai-roo-thi-sood-hang-pheun-phi-phob) (Kongsap, 2002, p.14).

5. Communicative translation-translating by making target language words appropriate to the contexts.

6. Idiomatic translation- the translation creates a new form of the target language but maintaining the same original meaning.

7. Free translation- the translator attempts to reproduce the same word meaning as the source text freely both in form and meaning.

8. Adaptation -the empirical matter of the method is to change some components of the message for instance, the character or scene etc.

Strategies of Translation in general

Baker (1992) proposed 8 major translation strategies to cope with non-equivalence at word level for general work. Her approaches are demonstrated as follows:

1. Translation by using general word based translation (superordinate).

The strategy is used to express the target language which has no particular specific term, thus the translator may use general words to deal with the cultural distinctions between both languages (Baker, p. 26) For example,

Source language: ปิดกระจกรถให้หนาแน่น ชมฝูงป่าในบรรยากาศซาฟารีฟรี

Translated text: At this point, you are recommended to wind up the vehicle windows as wild animals are left to roam in this safari. (Aumnuch, 2004, p. 63).

2. Translation by using a more neutral/less expressive word. The translator uses this approach to cope with the expressive word in the original language which lacks a direct equivalent word to convey the original meaning (Baker, 1992, p. 28) For example,

Source language: ยายนี้ใจเจ็บใจตัวเองที่มาไม่สบายในตอนนี่

Target language: Grandma was annoyed with herself for being ill at this important time (Saewong, 2004, p. 68).

3. Translation by cultural substitution

The translator uses the strategy to create TL cultural concepts for the original language concept which might not have been heard by the target language readers before (Baker, 1992, p. 31). For instance,

Source language: ย่านคลองขนมจีนยังมีบางบ้านที่ทำขนมจีนและลอดช่องไทยส่งขาย

Translated text: Some houses in this neighborhood still make Khanom Cheen or rice-flour pasta and Thai dessert called Lod Chong for wholesale (Aumnuch, 2004, p. 31)

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

The translator uses this strategy to express cultural concepts in the source text by employing a loan word in order to represent a similar feature in the source language (Baker, 1992, p. 34). For example,

Source language: We lounge on the hood of the Pontiac (Masavisut, 2001, pp. 92-94)

Target text: เรากำลังเฝ้าดูอยู่บนหน้ารถปอนเตียก

5. Translation by paraphrase using an unrelated word

This strategy is used to describe the target language meaning by employing other words which are not concerned with the source language (Baker, 1992, p. 38).

For example,

Source text: โรงแรมแห่งนี้สร้างเป็นกระท่อมเล็กๆที่มีอากาศเย็นสบายตลอดปี

Target text: A small hotel, it offers accommodation of small cottages like those you find at the foot of hills in southern Europe where the weather is mild. Mild means gentle not easily provoked (Aumnuch, 2004, p. 45).

6. Translation by paraphrase using a related word

The translator uses the strategy to convey the original language term which has a specific meaning by paraphrase using other associated words with the original (Baker, 1992, p. 37).

Source text: ลายเทวบาลที่ด้านหน้าด้านหลังเดินกรอด้วยลายกระจั่งประจำยามและคาอ้อย

Target language: These, and the celestial door guardians that were the motif of the grilles at the front and the back . (Sookprasert, 2004, p. 63).

7. Translation by omission

The translator employs the strategy because it is not necessary to retain source language meaning in the target language anymore because the whole meaning in the target language complete the original word meaning .(Baker, p.40) For instance,

Source text : จับดูเห็นยังชื้นอยู่ ขยายเลขพาดราวไม้รวกตากไว้อย่างเก่า

Translated text.: Feeling them still damp, she left them where they were (Saewong, 2004, p. 75).

8. Translation by illustration

The strategy concerns using the illustration to exemplify a word which cannot be described clearly or concisely. (Baker, p.42). For example,

Source text: ข้าเนื้อย่าง

Target language: barbecued beef salad Thai style with the picture (Kunavarote, 2006, p. 51).

To sum up, Baker (1992) and Newmark (1998) propose several similar strategies to cope with non - equivalence in translating from source text into target text.

This present study uses Baker's strategies to analyze the poems because it is more comprehensible than the others'.

Previous Research on Translation Strategies in Thailand

Several issues related to translation strategies in the area of translation are large, and normally, a well known translation theorist, Baker (1992) is mostly acknowledged to apply translation strategies to deal with the lack of lexical choice at word level. The following studies address the translation strategy study with different data.

Roekmongkhonwit (2006) studied translation strategies employed in Jatujak Market Guidebook. The translation strategies were based on Baker's theoretical framework. His finding revealed that seven translation strategies were employed to translate Thai to English. In order to cope with the non- equivalence at word level, the translation strategies were used most frequently are translation by paraphrase using a related word (25 %), translation by cultural substitution (18.75 %), translation by omission (17.70 %), translation by loan word plus explanation (14.58 %) translation by paraphrase using unrelated words (11.45 %), the translation by a more general word (8.33 %) and translation by a more / less expressive word (14.16 %) respectively. According to his study, he concluded that English language and Thai language are different in terms of concepts resulting in the non- equivalence at word level in

translation, so in order to keep the meaning of the source Thai language, using related English target words with near equivalent meaning as well as the application of cultural substitution to replace some cultural Thai words were employed.

Meanwhile, in a study of translation strategies used in English Language Cookbooks referring to Thai Culinary Dishes, Kunavarote (2006) also provided details of five bilingual cookbooks with translation strategies. 197 items from 261 dishes titles were examined by Baker (1992) and the findings showed that 12 translation strategies were used in the five cookbooks. The first three most frequently employed were illustration (37.66 %) The second was literal translation (18.35 %). And the third one was cultural substitution (17.97 %).

However, she admitted that translation strategies based on Baker could not correspond with all of the five books. She, therefore, suggested the way to deal with the problem. That was an integration of all translation strategies by using literal translation, adding information, using more specific words, and back translation from loan word to metaphor.

In Poomarin (2005)'s investigation on "Strategies for Translating the Names of Vehicle Spare Parts in Thailand", she employed Baker (1992)'s theory to analyze and compare translation strategies in four car manuals: Isuzu, Toyota, BMW and Mercedes. The study significantly presented 30 strategies utilized in the translating. Using a loan word/ loan words (24.10 %), metaphor (15.40 %), and omission (10.09 %) were most frequently used in order. This showed that variety of the mixture of approaches can deal with non - equivalence at word level.

With regard to poetry translation, various researchers revealed interesting results as follows: Suntiworawut (2005) conducted a study entitled, " Translation of Black English in the Poetry of Langton Huges". Her data derived from 32 poems of Langton

Huges by using three theoretical frameworks: Discourse Analysis theory, Skopos theory and Interpretative theory to appropriately translate the original poems into Thai poems. Her findings suggested that the translator should comprehensively plan for the study in all aspects of the original such as the dialect and its function to retain the equivalence in meaning and style of the source text. Choosing appropriate translation methods is a key to succeed in the translating. Finally, she concluded that translating contemporary poems by Langton Huges, the translator should use free verse as well as integrated translation methods proposed by other theorists such as Newmark and Nida apart from the three theories mentioned above to cope with the non- equivalence at word level of both languages.

In Pinitpouvadol (2004, p. 670)'s study entitled " A critical Analysis of the "Banana Tree Horse" story, she analyzed the translation strategies used in 21 poems translated from Thai into English. Her study demonstrated that the target language translator could keep the original poetic meaning and style appropriately by retaining musicality of poems and concise word choices in translating. The findings also pointed out that the translator employed six translation strategies while omitting some words which express a great deal of cultural distinction . Those strategies were playing on words, onomatopoeia, simile, metaphor, satire and symbolic translation.

According to Kerdwichien (2004)'s research entitled " Translation of the Poetry " The Idylls of the king", her purpose was to translate Lord Alfred Tennyson of the king in the first chapter " The coming of Arthur " into Thai poems. She employed a Thai poetic form called " Kataya Gabb ", which has no special rhyming forms so as to keep the equivalence in style, function as well as the culture of the source text. She successfully accepted that by using discourse analysis on the original and the theories of

compensation, loss and gain also cross cultural equivalence, they could retain the similarity between the source text and the target text.

Similarly, Vinyunavan (2002) reported her study “ Translation of Shakespeare’s Sonnets: Theme of Immortality of You in My Verse”. She selected 10 sonnets from 154 Shakespeare’s sonnets from the major theme of “ Immortality of You in My Verse”, using Klon supabb, a Thai poetic pattern with specific rhyming form. Her theories applied to observe this study based on semantic theory and discourse analysis theory that led to her own target poems. Significantly, the study demonstrated that diversity of translation methods and theories combined to deal with problems in translation in terms of word choices and grammatical equivalence as well as the meanings and styles.

Previous Overseas Research

Talking about overseas research on poetry translation, Dahlgren (2005) showed her study in the article entitled “ Preciser what we are” : Emily Dickson’s poems in translation A study in literary pragmatics. She aimed to explore the poems written by Emily Dickson in three Spanish translations by regarding the phonology, syntax, semantics and pragmatics. In the study she expressed different theories such as Relevance Theory purposed by Speerber and Wilson (1986), coherence and cohesion (Halliday and Hasan, 1976), cognitive of metaphor (Pilkinton, 2000) as well as Baker (1992)’s level of equivalence in translation. The results showed that in translating poems, the translators seemed to face difficulties in translation due to lacks of inference line in the poems, redundant clues for interpretation. Therefore, the translators probably used pragmatics concerning meaning in contexts to interpret and translate the source language words apart from the linguistic elements.

Another study is the study by Bethea (1995) who compared the works of two Russian poets : Joseph Brodsky and Vladimir Nabokov in the article entitled “ Brodsky and the Nabokov’s Bilingualism(s): Translation, American Poetry, And the *Muttersprache*”. They translated American poems into Russian poems and vice versa in different ways. For Brodsky’s work, it displayed that he concentrated on all aspects of poetic field on rhymes, meter, imagery, lexicon and so on. Consequently, his poems distinctively conveyed near equivalences between word meaning and rhymes which seemed to be communicative and natural. On the contrary, Nabokov’s the *Muttersprache* revealed that he stressed the preservation of poetic forms as well as languages in the old age. This sometimes resulted in miscommunication among readers and the loss of metaphorical senses: for example; alliteration, assonance, onomatopoeia, and so on. Eventually, Nabokov and Brodsky offered the readers valuable methods of poetry translation differently.

To sum up, the above translation studies seem to reveal that each researcher attempts to study the source text comprehensively before using different theories and translation strategies to be able to transfer the equivalent source text to the target texts in terms of meaning and forms. Translation in poetry is so complex that the translators should regard the lexical and grammatical equivalence and the pragmatic level to make the language more poetic.

CHAPTER 3

METHODOLOGY

This study investigates translation strategies employed in contemporary American poetry. It also aims to find out the frequency of translation strategies as well as the most and least frequently used strategies in contemporary American poetry. Then data of the study, data collection, data analysis and data presentation employed in the study are presented. First the data of the study is presented with how to gain the samples. After that, data analysis and data presentation are described.

3.1 Data of the study

This research is a study of translation strategies employed in contemporary American poetry from 1960-2000. It is a translated version by Nitaya Masavisut, Narumon Karnchanathat, and Sornwanee Sukhumvat, published by Siam Publishing Corp. in 2001. The researcher searched for the original version of Contemporary American Poetry, which is part of the research project entitled “ *Poetry as an Intellectual and Spiritual Force in Contemporary Society : Experiences from Thai, British, Irish, American, French, German Literature*”, or “กวีนิพนธ์ อเมริกันร่วมสมัย : บทวิเคราะห์และสรุพนิพนธ์” in Thai at the library.

3.2 Data Collection

The researcher studied 50 contemporary American poems in the book, “กวีนิพนธ์อเมริกันร่วมสมัย : บทวิเคราะห์และสรุพนิพนธ์” and then divided the poems into 5 main groups of contemporary American according to Masavisut’s classification of contemporary American poetry (Masavisut, 2001, pp. 25- 40). Five specific samples of poems were chosen to represent each group of contemporary American poetry.

3.3 Data Analysis

In the research, the researcher used Mona baker’s translation strategies of non-equivalence at word level to analyze the samples of the study. The analysis of the word meaning derived from the following dictionaries:

- Oxford Advanced Learner’s Dictionary
- So Sethabutra’s Thai - English Dictionary
- Tongsopit’ New Standard Thai - English Dictionary

Eventually, translation strategies employed in the translated poems as well as how the translators coped with non- equivalences were explained. The example of an analysis was shown as follows:

Source language: We lounge on the hood of the Pontiac.

Target language: เรากำลังเฝ้ารถ อยู่บนหน้าหม้อรถปอนเตียก (Masavisut , 2001, p. 94)

The above example shows that the translator translated by using a loan word plus explanation in the target language to make Thai readers understand the word “ Pontiac” by using รถปอนเตียก to keep the original form of the source language word so the target language readers can easily identify Pontiac as a type of vehicle.

3.4 Data Presentation

After the analysis, translation strategies used in the study were categorized and calculated for the percentages employing the following formula and then the most and least frequently used translation strategies were shown in a table with conclusion.

$$\frac{100 \times X}{Y}$$

Y

X refers to the total numbers of the same translation strategies

Y refers to the total translation strategies employed

In sum, the procedures of the study were divided into four parts. In the first part, 5 poems from 50 poems of contemporary American Poetry are chosen to examine. In the second part, the data were analyzed according to Baker (1992)'s theoretical framework. Next, the frequency of translation strategies was calculated to find the most and the least translation strategies employed by the translators. Finally, the findings are shown in the tables with conclusion.

CHAPTER 4

FINDINGS

This present study analyzed translation strategies at word level in contemporary American poetry from English to Thai. It also aimed to find out the frequency of translation strategies employed in the translation strategies of contemporary American poetry. In addition, it investigated translation strategies used least and most in translation. The tables below revealed the findings as follows:

TABLE 1 Strategies used by the translator in the first poem, “Moon fishing”
(NO.1-12)

No.	Text	Strategy	Non- equivalence at word level
1.	When the moon was full they came to the water, some with pitchforks, some with rakes, some with sieves and <u>ladles</u> and one with a silver cup คืนพระจันทร์เต็มดวง เขาพากันมาที่ริมน้ำบ้าง ถือเหล็กสาง ฟางถือคราด บ้างถือตะแกรง บ้างถือ <u>ช้อน</u> คนหนึ่งถือถ้วยเงิน	S1	ladles - ช้อน - The translator used translation strategy for non-equivalence by using a more general word because ladles mean <u>ทัพพี</u> [thappii] in Thai. <u>ช้อน</u> [chorn] is a semantic field of <u>ladle</u> which means <u>a long</u> <u>handled cup - shaped spoon</u> <u>for serving</u> .

No.	Text	Strategy	Non- equivalence at word level
2	And they <u>fished</u> till a traveler passed them and said “<u>Fools</u>”, To catch the moon you must let your women spread their hair on the <u>water</u>-- แล้วว่า “ไอ้หน้าโง่” ถ้าจะจับพระจันทร์ เจ้าจะต้องให้ผู้หญิงของเจ้าขยายผมบน<u>ผืนน้ำ</u>	S6	fished - ช้อน -The translator used translation strategy by paraphrase using an unrelated word because the word <u>ช้อน</u> [chorn] means <u>to get something up with a spoon</u> but the word <u>fish</u> means <u>to try to fish with hooks, or nets.</u>
3		S1	water - ผืนน้ำ - The translator used translation strategy by a more general word to give the meaning of the English word <u>water</u> which means <u>liquid without colour, smell or taste</u> to the Thai word as <u>ผืนน้ำ</u> [phuen nam] or <u>an area of water.</u>

No.	Text	Strategy	Non- equivalence at word level
4	“<u>Fools</u>” <u>ไอ้หน้าโง่</u> Even the wily moon <u>leap</u> to that bobbing net of shimmering threads, แม้กระทั่งพระจันทร์เจ้าเล่ห์ก็จะ <u>กระโจนเข้าหา</u>ปวงเส้นอันพราวแสง	S2	Fools - ไอ้หน้าโง่ - The translator used translation strategy by a more expressive word. The word ไอ้ [ai] is a Thai title placed in front a man’s name. It is used to differentiate a male from a female. However, there is no English title with an equivalent meaning; thus, the translator used the word ไอ้หน้าโง่ [ai na ngo] which is more informal than the English word <u>fool</u> that means <u>person who acts unwisely</u>. Thus, ไอ้ [ai] has an insulting expression which is used in the lower class or labour class.
5		S2	leap - กระโจนเข้าหา - The translator used translation strategy by a more expressive word because using the word <u>กระโจนเข้าหา</u> [kra jon khao ha] enables the target readers to clearly perceive the picture of the English word <u>leap</u> which means <u>to jump vigorously</u>.

No.	Text	Strategy	Non- equivalence at word level
6	<u>bobbing</u> net of shimmering threads บ่วงเส้นอันพราวแสง	S7	(bobbing) net - บ่วงเส้น Ø -The translator used translation strategy by omission to make the target poem more concise. The word <u>bobbing</u> which means to <u>move quickly up and down</u>, was omitted because the translator might consider the word was unnecessary to the target audience in his / her understanding in the poem.
7	Even the wily moon leap to that bobbing net of <u>shimmering</u> threads, leap. แม้กระทั่งพระจันทร์เจ้าเดห์ก็จะกระโจน เข้าหา บ่วงเส้นอันพราวแสง	S2	shimmering - อันพราวแสง - The translator used translation strategy by a more expressive word to help the target readers see the beauty of threads. So, the Thai word <u>อันพราวแสง</u> [an prau saeng] was replaced by the formal word <u>shimmering</u> that means <u>shining with a soft light that seems to wave</u>.

No.	Text	Strategy	Non- equivalence at word level
8	<u>gasp and flop</u> till its silver scales lie black and still at your feet . <u>สำลักจมล้มดิน</u>จนกระทั่งเกล็ดสีเงินของมัน กลายเป็นสีดำวางอยู่แทบเท้าเจ้า	S5	gasp and flop - สำลักจมล้มดิน -The translator used translation strategy by paraphrase using a related word to translate the English word <u>gasp and flop</u> which means <u>to take one or more quick deep breaths with open mouth</u> while <u>flop</u> means <u>to move or fall clumsily</u> to the Thai words as <u>สำลักจมล้มดิน</u> [sam lak jom lom din] which are more specific than the words in the source text.

No.	Text	Strategy	Non- equivalence at word level
9	And they fished with the hair of their women till a traveller passed them and said, “Fools”, do you think the moon is caught <u>lightly</u>, with glitter and silk threads ? แล้วเขาก็ใช้ผมผู้หญิงของเขาช้อนพระจันทร์ จนกระทั่งคนเดินทางผ่านมาและว่า “ไอ้หน้าโง่ ” เจ้าคิดหรือว่าจะจับพระจันทร์ ได้<u>ง่ายๆ</u> จนกระทั่งคนเดินทางผ่านมาและ ว่า“ไอ้หน้าโง่ ” เจ้าคิดหรือว่าจะจับพระจันทร์ ได้<u>ง่ายๆ</u> ด้วยเส้นไหมกับแสงที่แวววาว ยังงั้นหรือ	S6	lightly - ง่ายๆ - The translator used translation strategy by paraphrase using an unrelated word to make the target text more accurate. Therefore, the word lightly or <u>without consideration</u> was translated to the Thai word like <u>ง่ายๆ</u> [ngai – ngai] that means <u>easily</u>.
10	You must cut out your hearts and bail your hooks with those <u>dark</u> animals; เจ้าต้องเนียนหัวใจเจ้าออกมาแล้วเสียบ ปลาชเบ็ดด้วยสัตว์<u>ดำทมิฬ</u>นั้น	S2	dark - ดำทมิฬ [dam ta muen] - The translator used translation strategy by a more expressive word to describe the meaning of the English word <u>dark</u> or <u>not reflecting; much light closer in shade to black than white</u> to the Thai word as <u>ดำทมิฬ</u> [dam ta – muen] or <u>so dark</u> . This word also reflects the image of gigantic and fearful.

No.	Text	Strategy	Non- equivalence at word level
11	what matter you lose your hearts to <u>reel</u> in your dream? จะเป็นไรไป ถ้าเจ้าเสียหัวใจเพื่อที่ จะ<u>สว</u>ความฝันของเจ้าเข้ามา	S5	reel - สว - The translator used translation for non - equivalence by paraphrase using a related word to convey the meaning of the English word <u>reel</u> or <u>to pull something by using a reel</u> to the Thai word as <u>สว</u> [sao] or <u>to draw, to pull something</u>. <u>The Thai</u> word <u>สว</u> [sao] is also a temporal word used in the old days.
12	And they fished with their tight, <u>hot</u> hearts till a traveller passed them and said “Fools”, what good is the moon to a heartless man? แล้วเขาก็พากันตกพระจันทร์ด้วยหัวใจ ที่คับแน่นและ<u>รุ่มร้อน</u>ของเขา จนกระทั่ง คนเดินผ่านมาแล้วว่า “ไอ้หน้าโง่”, พระจันทร์จะมีประโยชน์อะไรกับคนที่ไม่มีหัวใจ	S2	hot - รุ่มร้อน - The translator used translation strategy by a more expressive word to help the Thai readers understand the emotional meaning of the source English word <u>hot</u> that means <u>intense, fiery passionate</u> appearing in the Thai language <u>รุ่มร้อน</u> [rum rorn] or <u>to be restless, to be ill at ease</u>.

TABLE 2 Strategies used by the translator in the second poem, “My Papa’s Waltz”
(NO.13-21)

No.	Text	Strategy	Non- equivalence at word level
13	The <u>whiskey</u> on your breath could make a small boy dizzy; กลิ่นเหล้าจากลมหายใจพ่อทำให้เด็กชาย ตัวเล็ก ๆ เวียนหัวได้	S5	whiskey - กลิ่นเหล้า -The translator employed translation strategy by paraphrase using a related word because <u>whiskey</u> was a <u>strong alcoholic drink</u> while the translator used the Thai word กลิ่นเหล้า [klin lao] or <u>the smell of whiskey</u> to convey the similar meaning words in the original poem.
14	But I <u>hung on like death</u> : Such waltzing was not easy. ฉันเกาะติดหนึบเพราะวอลซ์ของพ่อ ไม่ใช่ง่ายๆ	S5	hung on like death - เกาะติดหนึบ -The translator used a near equivalent meaning of the English idiom <u>hung on like death</u> or <u>to grip something firmly</u> by paraphrasing using a related word to replace <u>hung on like death</u> to the similar Thai word as เกาะติดหนึบ [koh tid-nab] or to <u>cling firmly</u> . The Thai word หนึบ [nab] normally means <u>the sound of pulling something free from a sticky mass</u> .

No.	Text	Strategy	Non- equivalence at word level
15	The whiskey on your breath Could make a small boy dizzy; But I hung on like death: Such waltzing was noteasy. กลืนเหล้าจากลมหายใจพ่อ ทำให้เด็กชายตัวเล็กๆเวียนหัวได้ ฉันเกาะติดหนึบ เพราะวอลซ์ของพ่อ ไม่ใช่ง่ายๆ ทำทางระอาอย่างไม่ต้องปิดบัง มือข้างที่จับข้อมือนั้น	S4	waltzing - วอลซ์ -Translation strategy for non-equivalence by using a loan word was applied to describe the meaning of the English word <u>waltzing</u> to the Thai readers as the Thai word <u>วอลซ์</u>. Actually, <u>waltz</u> means <u>a ballroom dance for couples with graceful flowing melody in tripple time.</u>
16	We <u>romped</u> until the pans slid from the kitchen shelf; My mother countenance Could not unfrown itself เราโลดเล่นเต๋นจนกระทะหล่น ลื่นลงจากหิ้งในครัว แม่ขมวดคิ้วนี้ว่าหน้า ทำทางระอาอย่างไม่ต้องปิดบัง	S5	romped - โลดเล่นเต๋น - The translator used translation strategy by paraphrase using a related word to make the target readers perceive the exact meaning of the English word <u>romped</u> or <u>played about together in a lively</u> to the Thai word <u>โลดเล่นเต๋น</u> [loed len ten] that means to <u>dance with joy.</u>

No.	Text	Strategy	Non- equivalence at word level
17	The hand that held my wrist was <u>battered</u> on one knuckle; At every step you missed my right ear scraped a buckle. นิ้วหนึ่งบวบซ้ำที่ตรงข้อและทุกครั้งทีพ่ ลงผิด้งหะไบหูขวของฉนจะครุดกับ หัวเขมขัดพ่และพ่เคาะด้งหะ บนหัวฉน	S5	battered - บวบซ้ำ - The translator used translation strategy by paraphrase using a related word to make the target text more precise because the English word <u>battered</u> means <u>flatten somebody or something by hitting</u> while บวบซ้ำ [bub cham] means <u>to pound lightly and to bruise</u>.
18	You beat time on my head with a palm <u>caked hard by dirt</u>, Then waltzed me off to bed. Still clinging to your shirt. ด้วฝ่ามือทีเกรอะกรังด้วดินโคลน ด้วด้งหะ วอลซ์พ่พาฉนไปนอน ขณะทีฉนยังเกาะแน่นอยู่กับเสื้อของพ่	S3	caked hard by dirt - ทีเกรอะกรังด้วดินโคลน - The translator used translation strategy for non- equivalence by cultural substitution to make Thai readers understand the meaning of the source English words <u>caked hard by dirt</u> or <u>ทีเกรอะกรังด้วดินโคลน</u> [thii kroe krang duay din klon] that means <u>having a hardened covering with mud</u> ; whereas in the Thai aspect, the texture of cake is soft, not hard.

No.	Text	Strategy	Non- equivalence at word level
19	August and the <u>drive- in picture</u> is packed. We lounge on the hood of <u>the Pontiac</u> . Surrounded by the slow-burning spirals they sell. At the window, to vanquish the hordes of mosquitoes. Nothing works They break through the smoke-screen for blood	S3	drive- in picture - หนังกลางแปลง - The translator used translation strategy for non- equivalence by cultural substitution because the English word <u>drive- in picture</u> or <u>open-air movie</u> which is known to Thai people as the Thai word <u>หนังกลางแปลง</u> [nang klang-plaeng].
20	เดือนสิงหาคมดูหนังกลางแปลงแน่นขนาด เรากลิ้งเกลือก อยู่บนหน้าหม้อรถปอนเตียก ล้อมรอบไปด้วยขดขากันยุงที่เขาเร่ขายตาม หน้าต่างรถเผาไหม้อย่างช้าๆหวังจะปราบยุง ที่พากันมาเป็นฝูงแต่ไม่มีอะไรจะปราบมันได้ มันฝ่าทะลุ màn กวันเข้าไปดูคนเลือกจนได้	S4	Pontiac - รถปอนเตียก - The translator used translation strategy by using a loan word plus explanation to make Thai readers understand the word <u>Pontiac</u> by using <u>รถปอนเตียก</u> [rod porn tiak] to help the target readers know that the English word <u>Pontiac</u> is <u>the name of the car in the past</u> .

No.	Text	Strategy	Non- equivalence at word level
21	Surrounded by the slow-burning <u>spirals</u> they sell. At the window . to vanquish the hordes of mosquitoes. Nothing works. They break through the smoke- screen for blood ล้อมรอบไปด้วยขดยากันยุงที่เขาเร่ขาย ตามหน้าต่างรถเผาไหม้อย่างช้าๆ หวังจะปราบยุงที่พากันมาเป็นฝูง แต่ไม่มีอะไรจะปราบมันได้ มันฝ่าทะลุ màn ควัน เข้าไปดูดกินเลือดจนได้	S3	spirals - ขดยากันยุง -The Thai readers may not understand that the English word <u>spiral</u> which means <u>object that has a spiral shape</u>, so translation strategy by cultural substitution was used to translate this word into the Thai word ขดยากันยุง [khod ya - kan yung] or <u>a coil of something used for getting rid of mosquitoes</u>. This word makes Thai readers understand <u>slow-burning spiral</u> better in Thai culture.

TABLE 3 Strategies used by the translator in the third poem, “Dear John Wayne”

(NO.22-38)

No.	Text	Strategy	Non- equivalence at word level
22	Always the <u>look-out spots</u> the <u>Indians</u> first, Spread north to south, barring progress. The Sioux, or Cheyene, or some bunch. In spectacular columns, arranged like SAC missiles, their feathers bristling in the meaningful sunset.	S5	look - out spots - ยามดูตันทาง -The translator used translation strategy by paraphrase using a related word to explain the near equivalent meaning of the English word <u>look-out spots</u> to the Thai word as <u>ยามดูตันทาง</u> [yam doo ton – thang] which means <u>to keep a close watch on</u>.
23	<u>ยามดูตันทาง</u>มักจะเป็นฝ่ายเห็น <u>อินเดียนแดง</u>ก่อนแผ่ขยายตั้งแต่เหนือ จรดใต้ขวางกั้นไม่ให้ผู้ใดผ่านพวกซุ หรือไซแอนหรือกลุ่มอื่นๆ ตั้งแถวแบบ จรวดยุทธการแลดูเป็นแนวเด่นสะดุดตา ขนนกตั้งชันกระทบแสงอาทิตย์	S4	Indians - อินเดียนแดง -The translator used translation strategy by a loan word to clarify the English word <u>Indians</u> or <u>native American Indian people</u> which means <u>อินเดียนแดง</u>.

No.	Text	Strategy	Non- equivalence at word level
24	Always the look-out spots the Indians first, Spread north to south, barring <u>progress</u>. The Sioux, or Cheyene, or some bunch. In spectacular columns, arranged like <u>SAC missiles</u>, their feathers bristling in the meaningful sunset. ขามดูด้านทางมักจะเป็นฝ่ายเห็น อินเดียนแดงก่อนแผ่ขยายตั้งแต่เหนือ จรดได้ขวางกั้นไม่ให้ผู้ใดผ่านพวกซุหรือ ไซแอนหรือกลุ่มอื่นๆ ตั้งแถวแบบ	S5	progress - ผู้ใดผ่าน - The translator used translation strategy by paraphrase using a related word to translate the exact meaning of the English word <u>progress</u> or <u>forward</u> or <u>onward movement</u> to the Thai word ผู้ใดผ่าน [phoo dai phan] that means <u>whoever passes</u>. To make the target text more accurate, the word ผู้ใด [phoo dai] or <u>whoever</u> was added in the target text.
25	<u>จรวดยุทธการ</u> แลดูเป็นแนวเด่นสะดุดตา ขนนกตั้งชันกระทบแสงอาทิตย์ยามอัสดง	S5	SAC missiles - จรวดยุทธการ - The translator used translation strategy by paraphrase using a related word to explain the meaning of the English word <u>SAC missiles</u> which stands for <u>Strategic AIR Command</u> to the Thai readers to know that this word means จรวดยุทธการ [cha ruad -yut tha karn] or <u>weapon projected at a target by remote control or automatically</u>.

No.	Text	Strategy	Non- equivalence at word level
26	Always the look-out spots the Indians first, Spread north to south, barring progress. The Sioux, or Cheyene, or some bunch. In spectacular columns, arranged like SAC missiles, their feathers bristling in the <u>meaningful</u> sunset. ยามดูคั่นทางมักจะเป็นฝ่ายเห็น อินเดียนแดงก่อนแผ่ขยายตั้งแต่เหนือ จรดใต้ขวางกั้นไม่ให้ผู้ใดผ่านพวกซุหรือ จรวดยุทธการ แลดูเป็นแนวเด่นสะกดตา ขนนกตั้งชันกระทบแสงอาทิตย์ยามอัสดง	S7	(meaningful) sunset - แสงอาทิตย์ยาม อัสดง Ø - The translator used translation strategy for non- equivalence by omission to make the target text more concise. So, the English word <u>meaningful</u> or <u>full of purpose</u>; <u>significance</u> was omitted in the target language. Only the Thai word <u>แสงอาทิตย์ยามอัสดง</u> still remained in the target text.
27	The drum <u>breaks</u>. There will be no parlance. Only the arrows whining, a death- cloud of nerves เสียงกลองรัว จะไม่มีการเจรจา มีแต่เสียง โหยหวนของลูกธนูที่แหวกอากาศ	S6	break - รัว - The translator employed translation strategy by using an unrelated word to convey the specific word “<u>break</u>” that means <u>to begin suddenly and</u> <u>violently</u>. The translator translated this word to the Thai word รัว [rua] or <u>to beat rapidly</u> which seems to be different from SL text.

No.	Text	Strategy	Non- equivalence at word level
28	<u>a death- cloud</u> of nerves โหยหวนของลูกธนูที่แหวกอากาศ <u>เมฆหมอกแห่งความตาย</u>	S5	a death- <u>cloud</u> - เมฆหมอกแห่งความตาย - The translator used translation strategy by paraphrase using a related word to define the meaning of the English word <u>a death cloud</u> to the similar Thai word as <u>เมฆหมอก</u> [mek morg] or <u>cloud</u> and fog.
29	<u>Swarming down</u> on the settlers who die beautifully, กลุ่มธนูโหมผู้พยพ ซึ่งถึงจุดจบ อย่างงดงาม	S2	swarming down - กลุ่มธนูโหม -The translator used translation strategy by a more expressive word to clarify the meaning of the English word <u>Swarming - down</u> or <u>moving in large numbers in the specified direction</u>, to the Thai word as <u>กลุ่มธนูโหม</u> [klum rum - tha thom] The word <u>กลุ่มธนู</u> [klum-rum] means <u>to make a dead set on</u> or <u>to crowd around</u> while <u>ธนูโหม</u> [tha thom] means <u>to swoop down</u>.

No.	Text	Strategy	Non- equivalence at word level
30	tumbling like <u>dust weeds</u> into the history that brought us all here. ประวัติศาสตร์ที่นำเราทั้งหลายมาอยู่ ณ ที่นี้ ม้วนกลิ้งเหมือนฟ่อนหญ้าแห้ง เข้าสู่ ประวัติศาสตร์ที่นำเราทั้งหลายมาอยู่ ณ ที่นี้	S5	dust weeds - ฟ่อนหญ้าแห้ง - The translator used translation strategy by paraphrase using a related word to explain the similar meaning of the source English word <u>dust weeds</u> that means <u>the</u> <u>dry weeds</u> to the Thai word as <u>ฟ่อนหญ้าแห้ง</u> [forn ya haeng] or <u>bundles of dry weeds</u> .
31	The sky fills, <u>acres of blue</u> <u>squint and eye</u> that the crowd cheers. รีนัยน์ตาหรือสีฟ้า ที่คนดูชื่นชอบ <u>แผ่ขยายออกไป</u> เต็มพื้นนภาอันไพศาล ใบหน้าของเขาเคลื่อนอยู่เหนือเรา	S5	acres of blue squint and eye - รีนัยน์ตาหรือสีฟ้า แผ่ขยายออกไป - The translator used translation strategy by paraphrase using a related word to describe the meaning of the English word <u>acres of blue squint and eye</u> . Generally, acre means <u>measure of</u> <u>land 4,840 square yards or about</u> <u>4,050 square meters</u> while squint means <u>look</u> or <u>glance</u> . To make the target readers perceive the image of the source text, the translator replaced the words to the Thai words as <u>รีนัยน์ตาหรือสีฟ้า</u> <u>แผ่ขยายออกไป</u> or <u>eyelids that spread</u> out.

No.	Text	Strategy	Non- equivalence at word level
32	His face moves over us, a <u>thick</u> cloud of vengeance, pitted like the land that was once flesh. Each rut, each scar makes a promise เมฆหมอกแห่งความแค้น เป็นรอยฟงลึก เหมือนแผ่นดินที่ครั้งหนึ่งเคยเป็นเนื้อ ทุกร่อง ทุกรอยแผลเป็น ทำให้เกิดความมุ่งมั่น	S2	<u>thick</u> cloud of vengeance - เมฆหมอกแห่งความแค้น เป็นรอยฟงลึก -Translation strategy for non-equivalence by a more expressive word was applied to explain the meaning of <u>thick</u> cloud of vengeance as เมฆหมอกแห่งความแค้นเป็นรอยฟงลึก [mek morg haeng kwam kaen pen - roi fang lueg].
33	Each rut, each scar <u>makes</u> a promise: ทุกร่อง ทุกรอยแผลเป็น ทำให้เกิดความมุ่งมั่น	S5	makes a promise - ทำให้เกิดความมุ่งมั่น - The translator used translation strategy by paraphrase using a related word to explain the meaning of the source English word <u>makes</u> a <u>promise</u> that means to <u>assure</u> <u>someone that one will give or do or not do something</u> to the similar Thai word as <u>ทำให้เกิดความมุ่งมั่น</u> [tham hai - koed khwam mung man] or <u>to set one's mind on.</u>

No.	Text	Strategy	Non- equivalence at word level
34	It is not over, this fight, not as long as you <u>resist</u> . : ยังหรือการต่อสู้ยังไม่สิ้นสุด ตราบดีที่ พวกแกยัง <u>แข็งข้อ</u> อยู่	S5	resist - <u>แข็งข้อ</u> -The translator used translation strategy by paraphrase using a related word to translate the English word <u>resist</u> that means <u>force in order to prevent something happening ; oppose</u> as the Thai word <u>แข็งข้อ</u> [khaeng khor] or <u>to rebel</u> .
35	He smiles, a <u>horizon of teeth</u> The credits reel over, and then the white fields again <u>blowing</u> in the true- to life dark. The dark films over everything. We get into the car . Scratching our mosquito bites, speechless and small !	S5	horizon of teeth - ให้เห็นฟันเต็มปาก - The translator used translation strategy by paraphrase using a related word. The word <u>horizon</u> means <u>the line at which the earth and sky appear to meet ;</u> whereas <u>ให้เห็นฟันเต็มปาก</u> [hai hen fan tem pak] is <u>to make one see all of the teeth</u> .
36	เขายิ้มให้ <u>เห็นฟันเต็มปาก</u> นั้งมาถึง ตอนจบ แล้วทุ่งสีขาวก็ปรากฏอีกครั้ง <u>โบกไสว</u> อยู่ในความมืดที่เหมือนจริง ฟ้าฟิล์มสีดำปกคลุมไปทั่ว เราเข้าไปนั่ง ในรถ เกาตุ่มที่ยุงกัด พุดไม่ออกและ รู้สึกตัวเล็กลง	S2	blowing - โบกไสว - The translator used translation strategy by a more expressive word to add the meaning of the English word <u>blowing</u> that means <u>moving</u> to the Thai word as <u>โบกไสว</u> [bok sa wai] which means <u>to wave profusely</u> .

No.	Text	Strategy	Non- equivalence at word level
37	How can we help but keep hearing his voice, The flip side of the sound-track, still playing: Come on boys, we've got them where we want them, <u>drunk</u> , <u>running</u> .	S2	drunk - เมาเป๊าะ -The translator used translation strategy by a more expressive word because the Thai word <u>เมาเป๊าะ</u> [mao prae] or <u>to be dead drunk</u> is more formal than the English word <u>drunk</u> which means <u>excited</u> or <u>confused by alcoholic drink</u>.
38	ช่วยไม่ได้ที่เราจะได้ยินเสียงเขาต่อไปเรื่อยๆ เสียงในฟิล์มอีกด้านหนึ่งยังเปิดอยู่ เร็วเข้า พวกเราได้ตัวมันแล้ว ตรงที่ที่เราต้องการ เมาเป๊าะ <u>วิ่งหัวซุกหัวซุน</u>	S2	running - วิ่งหัวซุกหัวซุน - The translator used translation strategy by a more expressive word to make the target readers perceive the image of the poem. So, the English word <u>running</u> was replaced by the Thai word <u>วิ่งหัวซุกหัวซุน</u> [wing hua suk hua sun] or <u>to bustle about</u>.

TABLE 4 Strategies used by the translator in the fourth poem, “Star Quilt ”

(NO.39-54)

No.	Text	Strategy	Non- equivalence at word level
39	These are notes to lightning in my bed. A star forged from <u>linen thread</u> and patches. Purple, yellow, red like diamond suckers, children นี่คือบันทึกถึงสายฟ้าบนห้องนอนฉัน ดาวดวงหนึ่งซึ่งหลอมและตีเป็นรูป จากด้ายและเศษผ้าม่วง เหลือง แดง คุจตุกลมรูปเพชรแบบเด็ก ๆ	S7	(linen) thread - ด้าย Ø -The translator used translation strategy by omission because the word <u>linen</u> or <u>cloth made of flax</u> was not translated but the meaning of source text still remained in the general Thai word <u>ด้าย</u> [dai] that means <u>thread</u> or <u>string</u>.
40	Of the star gleam on sweaty nights. <u>The quilt</u> unfolds against sheets, moving, warm cloud of Chinook. It covers my cuts, my red birch under pine. แห่งดวงดาวนี้ส่องแสงในคืนชุ่มเหงื่อ <u>ผ้าคลุมควิลท์</u>คลี่ ทาบบนผ้าปูเตียง คือเมฆอุ่นของลมจีนุกที่ลอยเลื่อน ผ้าคลุมปิดแผลของฉัน กอเบิขแดงของฉันใ้ไม้สน	S4	quilt - ผ้าคลุมควิลท์ - Translation strategy for non - equivalence by a loan word plus explanation was used to translate the English word <u>quilt</u> or <u>thick covering for a bed, made of cloth padding with soft material</u> to the Thai word as <u>ผ้าคลุมควิลท์</u> in order to make the target readers easily understand the source language.

No.	Text	Strategy	Non- equivalence at word level
41	Of the star gleam on sweaty nights. The quilt unfolds against sheets, moving, warm <u>cloud of</u> <u>Chinook</u> . It covers my cuts, my <u>red birch</u> under pine	S4	cloud of Chinook - ลมชินุก - The translator used translation strategy by a loan word to explain the meaning of the English word <u>cloud of Chinook</u> to the Thai readers to know that the meaning of <u>cloud</u> <u>of Chinook</u> is similar to ลมชินุก [lom chi nuk] or <u>the name of</u> <u>the wind which is called “Chinook”</u> .
42	แห่งดวงดาวนี้ส่องแสงในคืนชุ่มเหงื่อ ผ้าคลุมควิลท์ที่ลื่น ทาบบนผ้าปูเตียง คือเมฆอุ่นของ <u>ลมชินุก</u> ที่ลอยเลื่อน ผ้าคลุมปิดแผลของฉัน <u>กอเบิร์ชแดง</u> ของฉัน ใต้ไม้สน	S4	red birch - กอเบิร์ชแดง -The translator used translation strategy by a loan word to make the Thai readers understand the English word <u>red birch</u> that means <u>wood</u> <u>of a type of northern forest tree</u> <u>with smooth bark and thin</u> <u>branches as</u> the Thai word <u>กอเบิร์ชแดง</u> [kor boed daeng].

No.	Text	Strategy	Non- equivalence at word level
43	Under it your mouth <u>begins</u> a legend, and wide as the plain, I hope Wisconsin marshes promise your caress. The candle locks us in forest smells your cheek tattered by shadow. ภายใต้้นปากของเธอเริ่มร่ายตำนาน และฉันหวังว่าที่ลุ่มวิสคอนซินดุจที่ราบ จะเป็นอ้อมกอดของเธอ ดวงเทียนครึ่ง	S5	begins - เริ่มร่าย - The translator used translation strategy by paraphrase using a related word to define the near equivalent meaning of the English word <u>begins</u> or <u>to set in motion; to start</u>. Thus, this word was rendered into the Thai word as <u>เริ่มร่าย</u> [roem rai] or <u>begin to recite</u> .
44	I hope <u>Wisconsin marshes</u> promise your caress. และฉันหวังว่าที่ลุ่มวิสคอนซินดุจที่ราบ จะเป็นอ้อมกอดของเธอ ดวงเทียนครึ่ง	S4	Wisconsin marshes - ที่ลุ่มวิสคอนซินดุจที่ราบ -The translator used translation strategy by a loan word plus explanation to explain the meaning of English language to the Thai readers to know that the word <u>Wisconsin marshes</u> is similar to <u>ที่ลุ่มวิสคอนซิน- ดุจที่ราบ</u> [thi lum wit-korn sin dut- thii rab] which <u>is the name of an area of low -lying wet land.</u>

No.	Text	Strategy	Non- equivalence at word level
45	Under it your mouth begins a legend, and wide as the plain, I hope Wisconsin marshes <u>promise</u> your caress. The candle <u>locks</u> us in forest smells your cheek tattered by shadow. ภายใต้้นปากของเธอเริ่มร้ายตำนาน และฉันหวังว่าที่ลุ่มวิสคอนซินคุดที่ราบ <u>จะเป็น</u>อ้อมกอดของเธอ ดวงเทียนครึ่ง เราไว้ในกลิ่นป่า แก้มของเธอเป็นริ้วรอย ด้วยเงา	S5	promise - จะเป็น - The translator used translation strategy by paraphrase using a related word. The word <u>promise</u> is <u>to assure someone that one will give or do or not do something</u> was translated into the Thai words as <u>จะเป็น</u> [ja pen] that means <u>to become</u>.
46	The candle <u>locks</u> us in forest smells your cheek tattered by shadow. <u>จะเป็น</u>อ้อมกอดของเธอ ดวงเทียนครึ่ง เราไว้ในกลิ่นป่า แก้มของเธอเป็นริ้วรอย ด้วยเงา	S5	locks - ครึ่ง -The translator used translation strategy by paraphrase using a related word to translate the English word <u>lock</u> or <u>to make a house, a box secure in this way</u> to the identical Thai word ครึ่ง [trueng] or <u>to fasten</u> or <u>to pen</u>.

No.	Text	Strategy	Non- equivalence at word level
47	<u>Sweetened</u> by wings, my moth like heart flies nightly among <u>geraniums</u>. เบิกบานหวานชื่นด้วยปีก ดวงใจดุจแมลงหลงแสงของมัน บินกลายข้ามคำคืนท่ามกลาง ดงดอก<u>เขอเรเนียม</u>	S2	sweetened - เบิกบานหวานชื่น The translator used translation strategy by a more expressive word to translate the English word <u>sweetened</u> into the Thai word <u>เบิกบานหวานชื่น</u> [boeg barn warn- chuen] <u>that means</u> <u>to be in high spirit while sweetened means to cause something to sweet</u> The literal meaning of Thai word is more expressive than the source language.
48		S4	geraniums - ดอกเขอเรเนียม -The translator used translation strategy by a loan word to explain the meaning of the English word <u>geraniums</u> or <u>a garden plant with a mass of red, pink or white flowers on the end of each stem</u> to the Thai readers as <u>ดอกเขอเรเนียม</u>.

No.	Text	Strategy	Non- equivalence at word level
49	We <u>know</u> of land that looks lonely, But isn't, of beef with hides of velveteen, of sorrow, an <u>eddy in blood</u>. เราเคยได้ยินเรื่องแดนที่ดูอ้างว้าง แต่ไม่อ้างว้าง เนื้อวัวที่มีหนังกำมะหยี่เทียม ความเศร้าสร้อย <u>วังวนเลือด</u>	S6	know - เคยได้ยิน -Translation strategy for non-equivalence by using an unrelated word was used in specifying the meaning of the English word <u>know</u> or to <u>have something in one's mind or memory as a result of experience or know</u> while the Thai word เคยได้ยิน [koey dai yin] means <u>have ever heard</u>.
50		S5	eddy in blood - วังวนเลือด -The translator used translation strategy by a related word to explain the near equivalent meaning of the English word <u>eddy in blood</u> that means <u>the circular or spiral movement of blood</u> to the similar Thai word as <u>วังวนเลือด</u> [wang won luad].

No.	Text	Strategy	Non- equivalence at word level
51	Star quilt, sewn from dawn light by fingers of flint, take away those touches meant for <u>noisier</u> skins, ผ้าคลุมควิลท์ลายดาวเย็บขึ้นมาจากแสง- ยามเช้าด้วยนิ้ว แห้งหินเหล็กไฟ จงละสัมผัสที่มีไว้สำหรับผิวพรรณ <u>อันเอ็ดอิง</u>กว่านี้	S2	noisier- อันเอ็ดอิง -The translator used translation strategy by a more expressive word because the word <u>noisier</u> means <u>full of noise</u> while <u>อันเอ็ดอิง</u> [an ed ueng] means <u>loudly</u> which seems to be more expressive than the source language.
52	Anoint us with grass and <u>twilight</u> air, so we may embrace, two bitter roots pushing back into the dust. จงเจิมเราด้วยหญ้าและอากาศยามพลบ เพื่อเราจักได้สวมกอด รากไม้อันขมขื่น ทั้งสองถอยกลับลงสู่ธุลีดิน	S5	twilight air - อากาศยามพลบ - The translator used translation strategy by paraphrase using a related word to convey meaning of the English word <u>twilight</u> or <u>faint light after sunset</u> or <u>before sunrise</u> to the similar equivalent meaning of the Thai word <u>อากาศยาม-พลบ</u> [ar kard yam plob] or <u>the weather after sunset</u>.

No.	Text	Strategy	Non- equivalence at word level
53	Anoint us with grass and twilight air, so we may embrace, two <u>bitter</u> roots pushing back into the <u>dust</u>. จงเจิมเราด้วยหญ้า และอากาศยามพลบ เพื่อเราจักได้สวมกอด รากไม้<u>อันขมขื่น</u> ทั้งสองถอยกลับลงสู่<u>ธุลีดิน</u>	S2	bitter - อันขมขื่น -The translator used translation strategy by a more expressive word to convey the meaning of the English word <u>bitter</u> or <u>difficult to accept</u> ; <u>causing sorrow</u> ; <u>unwelcome</u> to the Thai word as <u>อันขมขื่น</u> [an khom-khuen] that means <u>bitter</u> or <u>sufferings</u>.
54		S2	dust - ธุลีดิน -The translator used translation strategy by a more expressive word to translate the English word <u>dust</u> to the Thai word <u>ธุลีดิน</u> [thu lii din] which is more poetic than the source English word <u>dust</u> or <u>fine dry powder consisting of particles of earth, dirt</u>.

TABLE 5 Strategies used by the translator in the fifth poem, “A dream of Helen ”
(NO.55-88)

No.	Text	Strategy	Non- equivalence at word level
55	I am the fairest of them all, <u>elderly</u>, <u>tall</u> bedecked with leaves, My round brown branches are flung wide as arms And I am waiting. ข้างามล้ำเลิศเกินใคร <u>ร่างเก่าแก่</u> <u>สูงสง่า</u> ประดับประดาด้วยใบไม้ ลำต้นกลมกลึง สีน้ำตาล กิ่งก้านแผ่ออกไปดุจวงแขน กว้าง และข้ากำลังเฝ้าคอย	S2	elderly - ร่างเก่าแก่ -The translator used translation strategy by a more expressive word to describe the meaning of the English word <u>elderly</u> that means <u>of people rather old ; past middle to the</u> Thai word as <u>ร่างเก่าแก่</u> [rang kao kae] or <u>the body which is old</u>.
56		S2	tall - สูงสง่า - The translator used translation strategy by a more expressive word to replace the English word <u>tall</u> which means <u>of more than average height</u> ; whereas the Thai word <u>สูงสง่า</u> [sung sa -nga] means <u>tall and grand</u>. So, translation strategy for non- equivalence by a more expressive word was used to add the meaning of the English word <u>tall</u> which is less expressive than the target language.

No.	Text	Strategy	Non- equivalence at word level
57	I am the fairest of them all, elderly, tall_ bedecked with leaves, My round brown <u>branches</u> are flung wide as arms And I am waiting ข้างามล้ำเลิศเกินใครร่างเก่าแก่สูงสง่า ประดับประดาด้วยใบไม้ ลำต้นกลมกลึง สีน้ำตาล กิ่งก้านแผ่ออกไปคจวงแขน กว้าง และข้ากำลังเฝ้าคอย	S1	branches - ลำต้น - Translation strategy for non-equivalence by a more specific word was utilized to translate the English word <u>branches</u> or <u>arm - like division of a tree, growing from the trunk or from a bough</u> to the more specific Thai word as <u>ลำต้น</u> [lam ton] that means <u>the trunk of tree</u>.
58	My roots are <u>woven</u> to the bank whereby I stand รากของข้าแผ่สานแทรกอยู่ริมฝั่ง ที่ข้ายืนอยู่	S5	woven - แผ่สานแทรก -The translator used translation strategy by paraphrase using a related word to make the source language word <u>woven</u> or <u>moved along by twisting and turning to avoid obstruction</u> easy to understand for the Thai readers as <u>แผ่สานแทรก</u> [phae sarn saeg].

No.	Text	Strategy	Non- equivalence at word level
59	To <u>watch</u> the swans come down like <u>gods</u> to light upon the crystal lake, to land like beams of light ขาม <u>เพ่ง</u> ฝูงหงส์ร่อนลงราวกับ <u>เหล่าทวยเทพ</u> จุดประกายสว่างเหนือ พลิกแก้วของห้วงน้ำ แลเมื่อร่อนลงสู่พื้นดูประดุจลำแสงหลากสาย	S1	watch - เพ่ง - Translation strategy for non - equivalence by a more specific word was used to translate the general English word <u>watch</u> or <u>look at</u> to a more specific Thai word as <u>เพ่ง</u> [pheng] that means <u>to gaze or to stare</u> .
60		S1	gods - เหล่าทวยเทพ -The translator used translation strategy by a more specific word to translate the general English word <u>gods</u> that means <u>the supreme being,</u> <u>creator and ruler of the universe</u> to a more specific Thai word as <u>เหล่าทวยเทพ</u> [lao tuay thep] or <u>deva,</u> <u>goddess</u> .

No.	Text	Strategy	Non- equivalence at word level
61	To watch the swans come down like gods to light upon the crystal <u>lake</u>, to land like beams of light ขามเพ่งฝูงหงส์ร่อนลงราวกับเหล่าทวยเทพ จุดประกายสว่างเหนือ พลิกแก้วของ<u>ห้วงน้ำ</u> แลเมื่อร่อนลงสู่พื้นคูประจักษ์ลำแสงหลากสาย	S1	lake - ห้วงน้ำ -The translator used translation strategy by a general word to translate the specific English word <u>lake</u> that means <u>a large area of water that is surrounded by land</u> to the more general word as <u>ห้วงน้ำ</u> [huang nam] or <u>a reservoir</u> or <u>backwaters</u>.
62	upon the surface of an eye. I wait the air grows <u>crisp</u>. My leaves curl and dry. ข้าเฝ้าคอยอากาศ<u>เย็นเฉียบ</u> ใบไม้ค่อยๆ ม้วนตัวแห้งกรอบ ข้ามองท้องฟ้าทุกอย่างช่างงดงาม	S2	crisp - เย็นเฉียบ -The translator used translation strategy by a more expressive word to convey the meaning of the English word <u>crisp</u> that means <u>another dry and cold</u> as the Thai word <u>เย็นเฉียบ</u> [yen chiab] or <u>ice - cold</u>.

No.	Text	Strategy	Non- equivalence at word level
63	<u>connected</u> from the humming of the insects to the footprints of the bears at the <u>base</u> of my spine. I am certainly perfect, in my Prime. The air, everything is so still, เกี่ยวข้องกับรัดพันกันเหมาะเจาะ นับแต่เสียงพึมพำของมวลแมลง และรอยเท้าเหล่าหมีป่าที่<u>ปลาย</u>ลำต้นข้า ข้ารู้สึกเต็มอึดกว่าครั้งใดในชีวิต บรรยากาสงัด	S2	connected - เกี่ยวข้องกับรัดพันกันเหมาะเจาะ -The translator used translation strategy by a more expressive word to clarify the meaning of the English word connected or <u>come</u> or <u>bring</u> <u>together</u> or <u>into contact</u> to a more expressive Thai word like เกี่ยวข้องกับรัดพันกันเหมาะเจาะ [kiaw – kra wad rad phan kan moh joh] which means <u>to become entangled</u> <u>appropriately</u> with.
64		S5	base - ปลาย - Translation strategy for non- equivalence by paraphrase using a related word was employed to explain the similar meaning of the source English word <u>base</u> or <u>the lowest part of something</u> <u>especially the part on which it</u> <u>rests or is supported</u> to the Thai word as ปลาย [plai] that means <u>end</u> or <u>tip</u>.

No.	Text	Strategy	Non- equivalence at word level
65	connected from the humming of the insects to the footprints of the bears at the base of my spine. I am certainly <u>perfect</u>, in my Prime. The air, everything is so <u>still</u>. เกี่ยวข้องกับสัตว์ฟันแทะที่เดิน บนต้นไม้ของมดแมลง และรอยเท้าหมีป่าที่ปลายลำต้น ข้ารู้สึกเต็มอิ่มกว่าครั้งใดในชีวิต บรรยากาศ<u>สงบ</u>	S2	perfect - รู้สึกเต็มอิ่ม -The translator used translation strategy by a more expressive word to translate the emotional meaning of the source English word <u>perfect</u> that means <u>having everything</u> <u>needed ; complete</u> to the Thai word as รู้สึกเต็มอิ่ม [rue suek tem im] or <u>to be very content</u> or <u>to be</u> <u>very satisfied</u>
66		S5	still - สงบ -The translator used translation strategy by paraphrase using a related word. The word <u>still</u> means <u>without movement or sound;</u> <u>quiet and calm</u> while the Thai word <u>สงบ</u> [sa ngad] means <u>quiet, tranquil</u>.

No.	Text	Strategy	Non- equivalence at word level
67	<u>The great Swan</u>. I will hold him while he dances out <u>his message</u> on my wild flung limbs in that split second just before the image breaks. ข้าจะโอบร่ำพญาหงส์ผู้นั้น ขณะที่เขากำลังร่ำระบาย อยู่เหนือลำต้นแผ่วางของข้า เพียงชั่วเสี้ยววินาที ก่อนเงานั้นจะแตกสลาย	S5	The great Swan - พญาหงส์ผู้นั้น -The translator used translation strategy by a related word to replace the English word <u>the great Swan</u> which is similar to the Thai word as พญาหงส์ผู้นั้น [pha ya hong - phu nan] or <u>the king of swan</u>.
68		S7	He dances out (his message)- เขากำลังร่ำระบาย Ø - The translator used translation strategy by omission to make the target text concise. So, the English word <u>his message</u> or <u>information news, request sent to his message</u> was not translated but the meaning of the source poem still retained in the target text.

No.	Text	Strategy	Non- equivalence at word level
69	The great Swan. I will hold him while he dances out his message on my wild flung limbs in that <u>split second</u> just before the image <u>breaks</u> ข้าจะโอบร่างพญาหงส์ผู้นั้น ขณะที่เขากำลังรำกระบี่ อยู่เหนือลำต้นแผ่วางของข้า เพียงชั่วเสี้ยววินาที ก่อนเงาจะแตกสลาย	S5	split second - เสี้ยววินาที -The translator used translation strategy by paraphrase using a related word to make the target language more precise. So, the English word <u>split second</u> was translated into the Thai word as <u>เสี้ยววินาที</u> [siew wi na thii] which means <u>in a flash</u>.
70		S2	breaks - แตกสลาย - The translator used translation strategy by a more expressive word to translate the word <u>break</u> which means <u>separate into two or more parts</u> to the target language word as <u>แตกสลาย</u> [taek sa lai] that means <u>to go into pieces</u>.

No.	Text	Strategy	Non- equivalence at word level
71	just before <u>the gossamer</u> , the netlike water, tears to <u>let</u> him in. ก่อน <u>แผ่นน้ำ</u> ที่สานเป็นสาย จักแยกกระจ่าย น้อมรับผู้มาเยือน	S5	gossamer - แผ่นน้ำ ^๗ - The translator used translation strategy by paraphrase using a related word to clarify the specific meaning of English word <u>gossamer</u> or <u>soft light delicate</u> <u>material</u> to the Thai word like <u>แผ่นน้ำ</u> [phaen ^๗ nam] that means <u>a plate of water.</u>
72		S5	let - น้อมรับผู้มาเยือน ^๗ - The translator used translation strategy by paraphrase using a related word to translate the word <u>let</u> or <u>to allow</u> to the Thai word <u>น้อมรับ</u> [norm rab] that means <u>to accept</u> or <u>to admit.</u>

No.	Text	Strategy	Non- equivalence at word level
73	What <u>symmetry of quality</u> that memory has of what a <u>lovely</u> world that was. จังหวะลีลาของความทรงจำ ต่อโลกที่เคยแสนงาม ช่วงลงตัวพอดี อะไรเช่นนี้	S5	symmetry of quality - จังหวะลีลา - The translator used translation strategy by paraphrase using a related word to define the meaning of the English word <u>symmetry</u> which means <u>pleasingly regular way in which parts are arranged</u>, and <u>quality</u> means <u>degree of goodness or worth</u>. Thus, these words were replaced by the Thai word จังหวะลีลา [jang wa lii lar] that means <u>rhythm and style</u>.
74		S2	lovely - ที่เคยแสนงาม -The translator used translation strategy by a more expressive word to explain the meaning of the source English word <u>lovely</u> that means <u>beautiful ; attractive</u> to a more expressive Thai word <u>ที่เคยแสนงาม</u> [thii koey saen ngarm] that means <u>used to be very beautiful</u>.

No.	Text	Strategy	Non- equivalence at word level
75	My mother plucked me from the great dance of <u>great birds</u> flying like stars poins of light on <u>maps</u> moving in the velvet wall of night sky.	S2	great birds - มวลมหาวีหค -The translator used translation strategy by a more expressive word to translate the English word <u>great birds</u> to the Thai readers as <u>มวลมหาวีหค</u> [muan ma ha wi hok] that means <u>all of the birds</u> .
76	มารดาของข้ากระซกซ้ำ มาจากการระบำนอันยิ่งใหญ่ ของ <u>มวลมหาวีหค</u> ที่กำลังโบยบิน ราวประกายระยิบของดวงดารา กลาง <u>ผืนฟ้า</u> เคลื่อนไหวไปมา บนกำแพงกำมะหยี่ แห่งราตรี	S2	maps - ผืนฟ้า - The translator used translation strategy by paraphrase using an expressive word. Normally, the word <u>map</u> means <u>a similar plan showing the position of the stars</u> while the Thai word <u>ผืนฟ้า</u> [phuen- far] or the <u>sky</u> that makes the target language more expressive in the poem.

No.	Text	Strategy	Non- equivalence at word level
77	And I was called the Daughter of Memory and the Grandchild of time. My mother pushed me, <u>wailing</u> from her <u>yni basket</u>. I lay in the wet green grass, the perfect oval with a golden heart, มารดาขับข้าออกจากครรภ์ พร้อมเสียงครวญคร่ำโหยหวน ข้าหล่นลงไปบนเนินหญ้าเขียวช้้น รูปไข่กลมมดงามพร้อมดวงใจ สีทองสุกปลั่ง	S6	yni basket - ครรภ์ - Translation strategy for non-equivalence by paraphrase using an unrelated word was applied in translation to explain the identical meaning of the English word <u>yni basket</u> which <u>yni</u> means <u>a symbol of the female genial venerated by Hindus etc.</u> It was exchanged to the word was exchanged to the Thai word <u>ครรภ์</u> [khan] or <u>belly</u> or <u>body of women</u>.
78		S2	wailing - เสียงครวญคร่ำโหยหวน -The translator used translation strategy by a more expressive word to translate the English word <u>wailing</u> or <u>crying</u> or <u>complaining in a loud voice</u> to a more expressive Thai word like <u>เสียงครวญคร่ำโหยหวน</u> [siang kruankram hoey huan] that means <u>to lament</u> or <u>to mourn</u>.

No.	Text	Strategy	Non- equivalence at word level
79	And I was called the Daughter of Memory and the Grandchild of Time. My mother pushed me, wailing from her yoni basket. I lay in the wet green grass, the perfect oval with a <u>golden</u> heart, มารดาจับข้าออกจากครรภ์ พร้อมเสียงครวญคร่ำโหยหวน ข้าหล่นลงไปบนเนินหญ้าเขียวช้้น รูปไข่กลมมดงามพร้อมดวงใจ <u>สีทองสุกปลั่ง</u>	S2	golden - สีทองสุกปลั่ง -The translator used translation strategy by a more expressive word to replace the source English word <u>golden</u> that means <u>having a bright yellow colour like gold</u> to the Thai word as สีทองสุกปลั่ง [si thong suk - plang] which this word can catch the eyes of the Thai readers clearly.

No.	Text	Strategy	Non- equivalence at word level
80	a world inside, a <u>cluster</u> <u>of amber possibilities</u> , ภายใต้เปลือกเกลากิ่งคือ <u>พลั่งสดสว่างแห่งมวลชีวิต</u>	S6	cluster of amber possibilities - พลั่งสดสว่างแห่งมวลชีวิต -Translation strategy by paraphrase using an unrelated word was employed to replace the source English word <u>amber possibilities</u> which <u>amber</u> means <u>hard clear</u> <u>yellowish - brown gum used for</u> <u>making ornament</u> to the Thai word as พลั่งสดสว่างแห่งมวลชีวิต [pha lang - sod sa wang haeng muan chii wit] or <u>the bright force of beings</u> .

No.	Text	Strategy	Non- equivalence at word level
81	<u>a shell- cased spinner of flesh and bone</u> just waiting to be found, <u>ถักร้อยเรือนร่างแลเลือดเนื้อ</u> <u>ซึ่งกำลังรอคอยการถูกค้นพบ</u>	S2	a shell- cased spinner of flesh and bone - ถักร้อยเรือนร่างแลเลือดเนื้อ -The translator used translation strategy by a more expressive word to clarify the meaning of the English word <u>a shell cased spinner of flesh and bone</u>. The word <u>spinner</u> means <u>to form thread from wool, cotton by drawing out and twisting</u> and <u>flesh</u> means <u>soft substance between the skin and bones of animal bodies</u> so, the English words were rendered into <u>ถักร้อยเรือนร่างแลเลือดเนื้อ</u> [thag roi - ruan rang lae lud nue] or <u>to knit the body and flesh.</u>

No.	Text	Strategy	Non- equivalence at word level
82	to <u>open</u>, to be taken home. My mother tied me In her <u>apron string</u>, then cut me from her cord and let me go, a perfectly knitted knot, a wick และปริแตกออกเพื่อนำขึ้นรัง มารดาของข้ารัดข้าด้วยสายผู้นั้น	S1	open - ปริแตก - The translator used translation strategy by a more specific word to define the general meaning word <u>open</u> or <u>to allow things or people to go or to be taken in, out or through</u> to the Thai word as <u>ปริแตก [pri taeg]</u> that means <u>to part or to break</u>.
83	โดยพลันนางตัดข้าจากสายรอก แล้วปล่อยข้าไป สายรอกเส้นนั้นถูกฝุ่นถักราวได้เขียน	S1	apron string - สายผ้า - The translator used translation strategy by a more general word to translate the specific English word <u>apron string</u> or <u>the string of the garment worn over the front part of the body to keep the wearer's clothes clean</u> which was replaced by the target Thai word <u>สายผ้า [sai pha]</u> or <u>the string of clothes</u> that present more general meaning than the specific meaning of <u>apron string</u>.

No.	Text	Strategy	Non- equivalence at word level
84	to open, to be taken home. My mother tied me In her apron string, then cut me from her <u>cord</u> and let me go, a perfectly <u>knitted knot</u>, a wick และปริแตกออกเพื่อนำคืนรัง	S1	cord - สายรก - The translator used translation strategy by a more specific word to explain the meaning of the English word <u>cord</u> or <u>a part of the body like accord in being long thin and flexible</u> to the Thai word as <u>สายรก</u> [sai rog] or <u>umbilical cord</u>.
85	มารดาของข้ารัดข้าด้วยสายฝ้านั้น โดยพลันนางตัดข้าจากสายรก แล้วปล่อยข้าไป สายรกเส้นนั้นถูก<u>ฝั่น</u>ถักราวไล่เทียน	S2	knitted knot - ฝั่นถัก -The translator used translation strategy by a more expressive word to translate the English word <u>knitted knot</u> to the Thai word <u>ฝั่นถัก</u> [fan thag] or <u>knit</u>. The strategy helps the translator add the emotional meaning of the source language.

No.	Text	Strategy	Non- equivalence at word level
86	My mother <u>lit</u> me on her lap an altar and I was called the Flame of Life, El-Ana, gathering of forces Beauty. Motion. Harmony. Attraction. มารดาของข้าจุดประกายข้าที่หน้าตักนาง ณ แท่นบูชาแห่งนั้นข้าได้สมญาว่า เปลวไฟแห่งชีวิต เอล-อานา ผู้เก็บเกี่ยว พลังทั้งหมด ความงาม การเคลื่อนไหว ความกลมกลืน เสน่ห์หา	S2	lit - จุดประกาย -The translator used translation strategy by a more expressive word to render the meaning of the English word <u>lit</u> or <u>caused something to burn</u> or <u>to provide something with light</u> to the Thai word as จุดประกาย [jud pra kai] that means <u>to light the spark</u>.

No.	Text	Strategy	Non- equivalence at word level
87	My mother <u>thought</u> me in golden flash. She had that kind of mind But I set out to do more than think, <u>to do the next task</u> , to break, to ask, to find, be found, to ken, and to do more than stand. to understand.	S6	one thought - ประหัตถवाद -The translator used translation strategy by paraphrase using an unrelated word <u>thought</u> means <u>used</u> <u>a mind in an active way to form</u> <u>connected ideas</u> which is less formal than the Thai word <u>ประหัตถवाद</u> [pra wad wad] or <u>to think back</u> or <u>to recall</u> .
88	มารดาของข้า <u>ประหัตถवाद</u> ข้า ในชั่วพริบตา นางทรงพลังเพียงนั้น ทว่าตัวข้าหาญกล้าจะไปให้ไกล เกินกว่า เพียงการกระกวัด ข้าอยาก <u>สรรค์สร้าง</u> อยากแตกตัว ตั้งคำถาม ค้นหา ถูกค้นพบ อยากรู้และยิ่งกว่าการฝัน	S7	to do (the next task) - สรรค์สร้าง Ø -The translator used translation strategy by omission to make the target text language more concise. The English word <u>the next task</u> was translated to <u>สรรค์สร้าง</u> [san sang] while <u>next</u> was not translated here. However, the meaning of the source text still retained.

TABLE 6 Frequency of Baker's (1992) Strategies employed in the first poem, entitled "*Moon Fishing*" from *Poetry as an Intellectual and Spiritual Force in Contemporary Society* (NO.1-2)

	S1	S2	S3	S4	S5	S6	S7	S8
Total	2	5	0	0	2	2	1	0
Percentage	16.67	41.67	0	0	16.67	16.67	8.33	0

This table showed five translation strategies employed by the translator in the first poem. The most used strategy was translation by a more neutral or less expressive words (41.67 %). The second ones were translation by a more general word or a more specific word, translation by paraphrasing a related word, and translation by paraphrasing an unrelated word (16.67 %). The third one was translation by omission (8.33 %) while translation by illustration was not employed.

TABLE 7 Frequency of Baker's (1992) Strategies employed in the second poem, entitled "My Papa's Waltz" from *Poetry as an Intellectual and Spiritual Force in Contemporary Society* (NO.13-20)

	S1	S2	S3	S4	S5	S6	S7	S8
Total	0	0	2	2	4	0	0	0
Percentage	0	0	25	25	50	0	0	0

The above table presented translation strategies used in the second poem. Translation by paraphrasing a related word was found the most, at 50 %. The other strategies were translation by cultural substitution; translation by a loan word or a loan word plus explanation (25 %); whereas translation by using a more general word and a more specific word; translation by a more neutral or less expressive word; translation by omission; translation by paraphrasing unrelated words, and translation by illustration were not employed.

TABLE 8 Frequency of Baker's (1992) Strategies employed in the third poem,
entitled "*Dear John Wayne*" from *Poetry as an Intellectual and Spiritual Force in
Contemporary Society* (NO.21-38)

	S1	S2	S3	S4	S5	S6	S7	S8
Total	0	5	1	1	9	1	1	0
Percentage	0	27.78	5.56	5.56	50	5.56	5.56	0

Table 8 displayed six translation strategies utilized in the third poem. The most used translation strategies were translation by paraphrasing a related word (50 %). Secondly, translation by more neutral / less expressive word (27.78 %). Thirdly, translation by cultural substitution, translation by a loan word or loan word plus explanation, translation by paraphrasing unrelated words and translation by omission were in the same percentage at 5.56 % while translation by illustration was not found.

TABLE 9 Frequency of Baker's (1992) Strategies employed in the fourth poem,
entitled "*Star Quilt* " from *Poetry as an Intellectual and Spiritual Force in*
Contemporary Society (NO.39-54)

	S1	S2	S3	S4	S5	S6	S7	S8
Total	0	4	0	5	5	1	1	0
Percentage	0	25	0	31.25	31.25	6.25	6.25	0

Table 9 revealed the use of four translation strategies. The used most translation strategies were translation by paraphrasing related words and translation by using a loan word or loan word plus explanation (31.25 %) The second one was translation by a more neutral/ less expressive word (25 %) The third ones were translation by paraphrasing unrelated words and translation by omission (6.25 %). Apparently, translation by cultural substitution and translation by illustration were not employed in the poem.

TABLE 10 Frequency of Baker's (1992) Strategies employed in the fifth poem, entitled "A dream of Helen " from Poetry as an Intellectual and Spiritual Force in Contemporary Society (NO.55-88)

	S1	S2	S3	S4	S5	S6	S7	S8
Total	7	14	0	0	8	3	2	0
Percentage	20.59	41.18	0	0	23.53	8.82	5.88	0

Table 10 showed that translator used five translation strategies in the fifth poem. The used most strategy was translation by a more neutral /less expressive word (41.18 %). Secondly, translation by paraphrasing related words (23.53 %). Thirdly, translation by a more general word / a more specific word (20.59 %). Fourthly, translation by paraphrasing an unrelated word (8.82 %) Lastly, translation by omission (5.88 %) ;whereas translation by cultural substitution, translation by a loan word or a loan word plus explanation, translation by illustration were not applied in the translation of poem.

TABLE 11 Frequency of Baker's (1992) Strategies employed in all of the five the poems from *Poetry as an Intellectual and Spiritual Force in Contemporary Society* (NO.1-88)

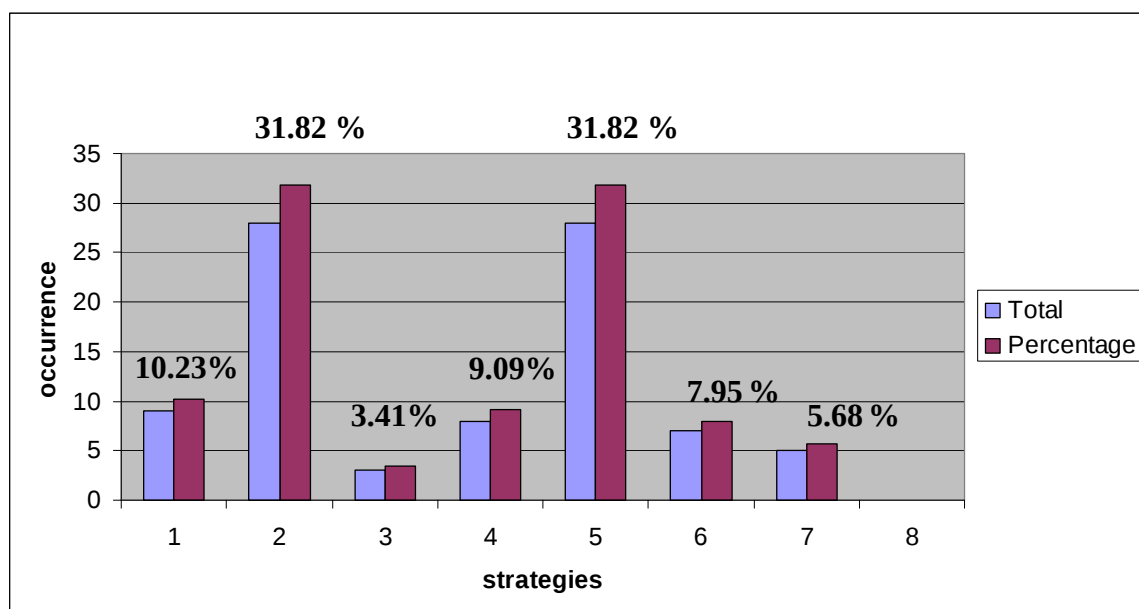
	S1	S2	S3	S4	S5	S6	S7	S8
Poem 1	2	5	0	0	2	2	1	0
Poem 2	0	0	2	2	4	0	0	0
Poem 3	0	5	1	1	9	1	1	0
Poem 4	0	4	0	5	5	1	1	0
Poem 5	7	14	0	0	8	3	2	0
Total	9	28	3	8	28	7	5	0
Percentage	10.23	31.82	3.41	9.09	31.82	7.95	5.68	0

Table 11 shows that seven of Baker's (1992) translation strategies were employed in these five poems. The most frequently used translation strategies were translation by paraphrasing related words and translation by a more neutral word or less expressive word (31.82 %) ; translation by a more general word or a more specific word (10.23 %); translation by using a loan word or a loan word plus explanation (9.09 %); translation by paraphrasing unrelated words (7.95 %); translation by omission (5.68 %). Lastly, translation by cultural substitution (3.41 %); whereas translation by illustration did not appear.

**TABLE 12 Frequency of Baker's (1992) Strategies in all of the five poems from
most to least**

No.	Strategies	Total	Percentage
1	S5	28	31.82
1	S2	28	31.82
2	S1	9	10.23
3	S4	8	9.09
4	S6	7	7.95
5	S7	5	5.68
6	S3	3	3.41
7	S8	0	0

**The chart displays the frequency of Baker's strategies used
by the translators.**



The chart revealed the used most strategies were translation by paraphrasing related words and translation by using a more neutral word or less expressive word in the same percentages at 31.82 %. Next, translation by a more general word or a more specific word was found at 10.23 %; translation by using a loan word or a loan word plus explanation (9.09 %); translation by paraphrasing unrelated words (7.95 %); translation by omission (5.68 %). The used least strategies were translation by cultural substitution (3.41 %) while translation by illustration was not employed in the study.

CHAPTER 5

CONCLUSION AND DISCUSSION

This chapter discusses the conclusion and discussion of the analysis. Then, the application and recommendation for further studies are provided.

The research attempted to find out translation strategies in contemporary American poetry, “ กวีนิพนธ์อเมริกันร่วมสมัย บทวิเคราะห์และสรุพนิพนธ์”, translated by the professional translators by using Baker’s (1992) strategies in analysis. The analysis mainly focused at word level. The results could be shown in the table as follows.

Frequency of Baker’s (1992) Strategies employed in all of the five poems from *Poetry as an Intellectual and Spiritual Force in Contemporary Society*

	S1	S2	S3	S4	S5	S6	S7	S8
Poem 1	2	5	0	0	2	2	1	0
Poem 2	0	0	2	2	4	0	0	0
Poem 3	0	5	1	1	9	1	1	0
Poem 4	0	4	0	5	5	1	1	0
Poem 5	7	14	0	0	8	3	2	0
Total	9	28	3	8	28	7	5	0
Percentage	10.23	31.82	3.41	9.09	31.82	7.95	5.68	0

Conclusion

The first research question was to analyze the translation strategies at word level used in the contemporary poetry. It was found that seven translation strategies used by the Thai translators. Those strategies were translation by a more general word or more specific word, translation by using more neutral or less expressive words, translation by cultural substitution, translation by using a loanword or loan word plus explanation, translation by paraphrasing a related word, translation by paraphrasing unrelated word and translation by omission.

The second research question was to find out the frequency of translation strategies used in the translated poems. The most frequently used strategy was translation by paraphrasing related words and translation by a more neutral / less expressive word (31.82 %). The second one was translation by a more general word or a more specific word (10.23 %) The third one was translation by using a loan word or a loan word plus explanation (9.09 %). The fourth one was translation by paraphrasing unrelated words (7.95 %) The fifth one was translation by omission (5.68 %). The sixth was translation by cultural substitution (3.41 %). However, translation by illustration was not employed at all.

The third research question was to investigate which translation strategies were most and least employed. The findings revealed that translation by paraphrasing related words and translation by a more neutral word or less expressive word were most frequently used strategies (31.82 %) while translation by paraphrasing unrelated words was used the least.

Discussion

According to Chindathat (2000, p. 64) and Newmark (1988, pp.78-113) found that the problems in translating poetry concerned the meaning of words, idioms, metaphors, grammatical structure and cultural aspects, In order to solve the problematic issues. The translators utilized varieties of translation strategies to maintain the closest meaning of the source language text.

The most frequently used Baker's strategies appearing in all of the five poems were translation by paraphrasing using related words and translation strategy by a more neutral / less expressive word. Translation strategy by paraphrasing using a related word was used the most in order to keep away from repeated words and to substitute equivalent words for the target language words like the English word split second was replaced by the Thai word as เสี้ยววินาที.

At the same time, translation by a more expressive word was also employed most frequently because the translators would like to maintain the emotional words and tone to the Thai readers as well as to enhance the appropriateness of word choices illustrating imagery languages in the original poem while translation by paraphrasing using an unrelated word was occasionally employed to supplement the words which did not exist or relate in the source text.

In responding to the distinctions between the American and Thai culture, the translators used translation strategy by a loanword or a loan word plus explanation so as to give the Thai readers the vivid picture of names of flowers, characters or places in the source language text such as in the word Geranium or เขอเรเนี่ยม, John Wayne or

จอห์น เว็ลล์. So, translation strategy by loan words can give more concise concept and picture than giving long definition or explanation.

Additionally, translation by cultural substitution was applied to make the target readers understand the American culture better by referring to the similar Thai culture. This strategy revealed that the culture of target language cannot express the correct source language culture, cultural substitution was used instead. For example, the English word drive in picture means open -air movie which is known to the Thai readers as หนังกลางแปลง.

Regarding the use of a more general word, the translator sometimes employed this strategy when the target language lacked specific words to cope with the problems of lacks of general meaning word to express the meaning of the source English word. For instance, the English word open was translated to the specific Thai word ปริแตก which means to part or break. Another example, the English word water was translated into the general Thai word ผืนน้ำ or an area of water.

With respect to translation by omission, this strategy was used only 5.68 % when the omitted words did not affect the whole meaning of the source text as well as the understanding of the target readers for example, in the English word next task next was omitted in the Thai word สรรค์สร้าง.

Moreover, translation by illustration was not used in the study because the translators used literal translation to convey the metaphorical senses or other symbols to convey the picture in the original text. Thus, the illustration strategy used for poems might be rare in general poems.

Importantly, the findings showed that the translators attempted to employ seven translation strategies proposed by Baker (1992) to preserve the nearest meaning between the source English text and the target Thai text by paraphrasing using related words and by using more expressive words to keep the original meaning and beauty of word choices in the translated poems. In addition, other strategies were found such as translation by omission or a loanword / a loan word plus explanation in order that the translators could add or delete some meaning words to make the target Thai poem more appropriate and concise in the target poem. Concerning, the translation by a loanword / a loan word plus explanation was used to correctly transfer the meaning of the source poem in Thai translation.

In term of the poetic translation process, the researcher regarded that each step in poetic translation process was essential in translating poems. In the first step, the translators should understand the different patterns of word formation between English and Thai words that cause non-equivalence at word level. As we know, English morphemes form words while Thai words are monosyllabic. Therefore, the translators have to be aware of the problematic matters. Apparently, the poetic translators should not only comprehend the distinction of linguistics but also sociolinguistics, history, cultures and so on. Talking about the second step, translators may select the theories or translation strategies to suit the poetic translation. If they use the proper theories, their translated poems will be good works and maintain the correct meaning and style of the original poem. In the last step, the translated poems will vary according to the individual interpretation of translators as well as their knowledge on word discrepancies between the two languages.

In summary, the results of the study indicated that the poetic translators in the research were expert translators who had a strong attempt to retain the feeling, imagination, thoughts of the American poets by using seven translation strategies found in the translated poems in order to cope with the non - equivalences between Thai words and English words. Besides, the translators might use other strategies to be as the criteria in translating the American poems. Hence, the study significantly revealed that the translators could succeed in keeping the concept meaning of the original poems and reproduce expressive and natural words in the target language poems.

Application

The research findings could be applied to many linguistic activities as follows:

1. In accounting for the poetic translation, those who would like to do poem translation could use some expressive words to translate the poems such as the English word lit was translated into จุดประกาย, and golden was translated into สีทองสุกปลั่ง in Thai.
2. In teaching poetic translation, translation learners should be taught to be aware of the register of languages and socio - cultural aspects to retain the equivalent meaning between the two languages. For example, among the common people, the English word fools may be translated to ไอ้หน้าโง่; whereas in another society it may be replaced by a more polite word. Therefore, the teachers should place importance on the register of language to make the two language texts fit each social class in the poems.
3. In order to check the quality of the poetic translation, the translator could employ the translation strategies proposed by Baker (1992) as a tool to evaluate the quality of their translated poems. That is, when translating the poems, the translators

always experience many problems in keeping the meaning and style of the two texts equivalent. The translators are therefore required to use the translation strategy like translation strategy by a more specific word to deal with the problem that the target language lacks general word for specific lexicons. If the translators are able to get rid of the non-equivalences at word level by these strategies, the translated text can convey the equivalence to the source text. This means the translated text will be accepted as a good work.

Limitation of this study

This study only aimed to analyze translation strategies used by the Thai translators within Baker (1992)'s theory. The research specially concentrated on non - equivalence at word level. The data for this study were five translated poems in contemporary American poetry or from the book entitled “กวีนิพนธ์อเมริกันร่วมสมัย บทวิเคราะห์และสรณินพนธ์” The length of the text was a limiting factor. Moreover, some aspects like grammatical equivalences or misspelling were not explored in this study.

Recommendation for further studies

As far as the universal language is concerned, the results from the analysis of translation strategies employed in the contemporary American poems enabled us to understand the American society and widen our view of knowledge in the present world. However, there are other international poems to be explored both in the past and contemporary period.

Therefore, this research would be beneficial to those who would like to analyze translation problems at word level from English to Thai or vice versa by focusing on the following issues :

1. Studying translation strategies for non - equivalence at word level proposed by Baker (1992) in other poems. The poems may be translated from British literary to Thai.

2. Examining Baker (1992)'s translation strategies for non-equivalence above word level such as in grammatical level, or collocational level to see the appropriate word choice or grammatical equivalences.

3. Exploring the non - equivalence at word level of the same poems by using other translation strategies or theories.

4. Exploring the grammatical non- equivalences of the translation of poems.

5. Exploring the textual non- equivalences of the translation of poems.

6. Employing the other translation strategies by various experts to analyze poetic translation.

REFERENCES

REFERENCES

- Aiwei, S. (2006). *Translatability and Poetic Translation*. Online. Available.
[http: www.translatum.gr/journal/5/translatability-and- poetic - translation.htm](http://www.translatum.gr/journal/5/translatability-and-poetic-translation.htm).
Retrieved December 9, 2006.
- Aumnuch, M. (2004). *An Analysis of translation Strategies Used in Travel Documents in Kinnaree Magazine*. Master's Project, M.A.(English). Bangkok:
Graduate School, Srinakharinwirot University. Photocopied.
- Baker, M. (1992). *In other words: A course book of translation*. New York :
Routledge.
- Bethea, M.D. (1995). *Brotsky' s and Nabokov' s Bilingualism(s):Translation, American Poetry, and the Muttersprache*. Russian Literature. North- Holland.
- Bunyasaquan, S. (2005). "An Analysis of Collocational Violations in Translation".
Manutsatparithat Journal. Srinakharinwirot University 27: 1-2.
- Chindatat, L. (2000). *A Study of Forms and Meaning in a Translated version of the Lyrics in the "Lued Suphan"*. Master Thesis, M.A. (Language and Culture for Communication). Bangkok : Graduate School, Mahidol University Bangkok, Thailand.
- Connolly, D. "*Poetry Translation*" Routledge Encyclopedia of Translation Studies. Mona Baker, ed. New York : Routledge, 1998 pp.170-176.
- Dahlgren, M. (2005). *Preciser what we are": Emily Dickson's poems in translation A study in literary pragmatics*. Journal of Pragmatics. Online. Available :
[http:www.sciencedirect.com](http://www.sciencedirect.com). Retrieved December 9, 2006.
- Dik, S. (1989). *The Theory of Functional Grammar*. Foris : Dordrecht.

- Hornby, AS. (1989). *Oxford Advanced Learner's Dictionary*. 4th ed. Oxford: Oxford University Press.
- Kangaroo, M.R. (2007). *Problems in Translating Poetry*. Online. Available. [http : www.translationdirectory.com/article640.htm](http://www.translationdirectory.com/article640.htm). Retrieved January 27, 2007.
- Kerdvichien K. (2004). *Translation of poetry "The Idyls of the King"*. Master project M.A. (Translation and Interpretation). Bangkok: Graduate School, Chulalongkorn University . Photocopied.
- Kongsap, A.(2002). *Translation of American Idioms from English to Thai: A Case Study from Business Articles in Fortune Magazine English for Business and Industry*. Unpublished master's project, M.A. (English for Business and Industry). Bangkok: Graduate School, King Mongkut's Institute of Technology North Bangkok.
- Kunavarote, C. (2005). *A Study of translation strategies used in English Language Cookbooks Referring to Thai Culinary Dishes*. Unpublished master's project, M.A.(English). Bangkok: Graduate School, Srinakharinwirot University.
- Larson, Mildred L. (1984). *Meaning - based translation : A guide to cross- language Equivalent*. London: University Press of America.
- Newmark, P. (1982). *Approaches to Translation*. Oxford : Pergamon Press.
- Newmark, P. (1988). *A text book of translation*. London: Hertfordshire: Prentice Hall International.
- New Zealand and Society of Translators and interpreters. (2007). *Problems in Translating Poetry*. Online. Available : [http : www.translationdirectory.com/article640](http://www.translationdirectory.com/article640). Retrieved January 27, 2007.

- Nida, E.A. & C.Taber. (1969). *The theory and practice of translation*. Leiden : E.J.Brill.
- Poommarin, W. (2005). *Strategies for Translating the Names of Vehicle Spare Parts in Thailand*. Master's Project, M.A. (English). Bangkok: Graduate School, Srinakharinwirot University. Photocopied.
- Roekmongkhonwit, C. (2006). *A Study of Translation Strategies employed in Thai Jatujak Market Guidebook*. Unpublished master's project, M.A. (English). Bangkok : Graduate School, Srinakharinwirot University. Photocopied.
- Saewong, J. (2004). *An Analysis of translation strategies used in the short story The song of the leaves*. Unpublished master's project, M.A.(English). Bangkok : Graduate School, Srinakharinwirot University.
- Sethabuttra, S. (1982). *Thai- English Dictionary*. Library Ed. V.1&2. Bangkok : Thai Wattana Panich.
- Speerber, DW. (1986). *Relevance*. Communication and Cognition, Blackwell, Oxford.
- Srisermphok, A. (2003). *Literary Criticism: Approaches to Feminist Literature*. Bangkok:Santisiri Press.
- _____. (2004). *Seminar in Literary Criticism*. Bangkok: Srinakharinwirot University.
- Sukprasert, I. (2004). *An Analysis of translation Strategies in the Short Story "The Barter" From Thai t to English*. Master's Project, M.A.(English). Bangkok : Graduate School, Srinakharinwirot University. Photocopied.
- Swensen, C. (1995). *Notes on Poetry, Translation and Culture*. Britain: European Ideas Great
- Thornbury, S. (2005). *Beyond The Sentence Introducing discourse analysis*. Oxford: Macmillan.

Tongsopit N. *New Standard Thai – English Dictionary*. Bangkok: Praepittaya.

Types of translations. (2007, January). (Online). Available:

<http://www.sil.org/translation/trtypes.htm>. Retrieved January 27, 2007.

Vinyunavan, C. (2002). *Translation of Shakespeare's Sonnets: Theme of Immortality of "You in My Verse,"* Master project M.A. (Translation and Interpretation). Bangkok: Graduate School, Chulalongkorn University .
Photocopied.

Wattanapichet W . (2006). *New Age Thai - English Dictionary*. Bangkok : Thaiways.

ทิพา เทพอักษรพงศ์. (2547). *การแปลเบื้องต้น*. กรุงเทพฯ: จุฬาลงกรณ์มหาวิทยาลัย.

ปรีดี ปิยภัทร์. (2547). การแปลกับทักษะที่หลากหลาย. *วารสารมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยรังสิต*. 4(8): 1.

มาศะ วิสุทธิ์. (2544). *กวีนิพนธ์อเมริกันร่วมสมัย: บทวิเคราะห์และสรณิพนธ์*. กรุงเทพฯ: สำนักพิมพ์สยาม.

วรรณารถ วิมนเฉลา. (2543). *คู่มือการสอนแปล*. กรุงเทพฯ: จุฬาลงกรณ์มหาวิทยาลัย

ลีทรา พินิจภูวดล. (2547, กรกฎาคม - กันยายน). วิเคราะห์การแปลบทประพันธ์เรื่อง “ม้าก้านกล้วย”. *วารสารราชบัณฑิตยสถาน*. 29 (3): 658-670.

APPENDICES

APPENDIX A Phonetic Symbols for Thai Reading

I. Thai consonants

ก	k	ข	kh	ค	kh	ฃ	kh
ง	ng	จ	j	ฉ	ch	ช	ch
ซ	s	ฅ	ch	ญ	y	ฎ	d
ฏ	t	ฐ	th	ฒ	th	ณ	n
บ	b	ป	p	ผ	ph	ฝ	f
พ	ph	ฟ	f	ภ	ph	ม	m
ย	y	ร	r	ล	l	ว	w
ศ	s	ษ	s	ส	s	ฬ	l
ฮ	?	ฮ	h				

II. Thai vowels

- ะ	a	ั	a	- ำ	a
- ำ	a	เ-	ae	แ-ะ	ae
ำ -	ai	ำ -	ai	ำ - ำ	au
เ - ะ	e	เ - ะ	ia	เ - ะ	ia
เ - อ	oe	ุ	u	ุ	u
ัว	ua	ัวะ	ua	ัว	ue
ัว	ue	เ - ะ	uea	เ - ะ	uea
อ	or	โ - ะ	o	โ-	oo
ิ	i	ิ	ii		

APPENDIX B The poems used for the analysis

LISEL MUELLER

Moon Fishing

When the moon was full they came to the water,
 Some with Pitchforks, some with rakes,
 Some with sieves and ladles
 and one with a silver cup
 5 And they fished till a traveler passed them and said
 “Fools, To catch the moon you must let your women
 Spread their hair on the water---
 Ever the wily moon leap to that bobbing
 net of shimmering threads,
 10 gasp and flop till its silver scales
 lie back and still at your feet .”
 And they fished with the hair of their women
 Till a traveler passed them and said,
 Fools, do you think the moon is caught lightly,
 15 with glitter and silk threads?
 You must cut out your hearts and bail your hooks
 with those dark animals;
 what matter you lose your hearts to reel in your dream?”
 And they fished with their tight, hot hearts
 20 till a traveler passed them and said
 “ Fools”,
 what good is the moon to a heartless man?

ข้อพระจันทร์

- ๑ คื่นพระจันทร์เต็มดวง เขาพากันมาที่ริมน้ำ
 บ้างถือเหล็กสฟาง บ้างถือคราด
 บ้างถือตะแกรง บ้างถือช้อน
 คนหนึ่งถือถ้วยเงิน
- ๕ เขาพากันช้อนจนจนกระทั่งคนเดินผ่านมา แล้วว่า
 “ไอ้หน้าโง่”
 ถ้าจะจับพระจันทร์ เจ้าจะต้องให้ผู้หญิงของเจ้า
 สยายผมบนผืนน้ำ
 แม้กระทั่งพระจันทร์เจ้าเลห์ก็จะกระโจนเข้าหา
- ๑๐ บ่วงเส้นอันพราวแสง
 สลักจมดดินจนกระทั่งเกล็ดสีเงินของมันสีเงินของมัน
 กลายเป็นสีดำวางอยู่แทบเท้าเจ้า”
 แล้วเขาก็ใช้ผมผู้หญิงของเขาช้อนพระจันทร์
 จนกระทั่งคนเดินทางผ่านมา และว่า
- ๑๕ “ไอ้หน้าโง่”
 เจ้าคิดหรือว่าจะจับพระจันทร์ได้ง่ายๆ
 ด้วยเส้นไหมกับแสงที่แวววาว ยังงั้นหรือ
 เจ้าต้องเหวี่ยงหัวใจเจ้าออกมาแล้วเสียบปลายเบ็ด
 ด้วยสัตว์ดำหมื่นนั้น
- ๒๐ จะเป็นไรไป ถ้าเจ้าเสียหัวใจเพื่อที่จะสาวความฝันของเจ้าเข้ามา ”
 แล้วเขาก็พากันตกพระจันทร์ด้วยหัวใจที่คับแน่นและรุ่มร้อนของเขา
 จนกระทั่งคนเดินผ่านมาแล้วว่า
 “ไอ้หน้าโง่”

LOUISE EDRICH

Dear John Wayne

August and the drive- in picture is packed.
 We lounge on the hood of the Pontiac
 Surrounded by the slow-burning spirals they sell
 At the window, to vanquish the hordes of mosquitoes.
 5 Nothing works. They break through the smoke-screen for blood.
 Always the look-out spots the Indians first,
 Spread north to south, barring progress.
 The Sioux, or Cheyene, or some bunch
 In spectacular columns, arranged like SAC missiles,
 10 their feathers bristling in the meaningful sunset.
 The drum breaks. There will be no parlance.
 Only the arrows whining, a death- cloud of nerves
 Swarming down on the settlers
 Who die beautifully, tumbling like dust weeds
 15 into the history that brought us all here
 Together: this wide screen beneath the sign of the bear.
 The sky fills, acres of blue squint and eye
 that the crowd cheers. His face moves over us,
 a thick cloud of vengeance, pitted
 like the land that was once flesh . Each rut,
 20 each scar makes a promise: *It is*

not over, this fight, not as long as you resist.

Every thing we see belongs to us.

A few laughing Indians fall over the hood

25 slipping in the hot spilled butter.

The eye sees a lot , John, but the heart is so blind .

How will you know what you own ?

He smiles , a horizon of teeth

The credits reel over, and then the white fields

30 again blowing in the true- to life dark.

The dark films over everything.

We get into the car

Scratching our mosquito bites, speechless and small!

As people are when the movie is done.

35 We are back in ourselves.

How can we help but keep hearing his voice,

The flip side of the sound- track, still playing:

Come on boys, we've got them

Where we want them , drunk, running.

40 *They will give us what we want , what we need :*

The heart is a strange wood inside of everything

We see , burning, doubling, splitting out of its skin.

จอห์น เวย์นที่รัก

เดือนสิงหาคมดูหนังกลางแปลงแน่นขนัด

เรากำลังเลือก อยู่บนหน้าม้อรปอนเดียก

ล้อมรอบไปด้วยชดยกันขงที่เขาร่ำขายตามหน้าต่างรถ

เผาไหม้อย่างช้าๆหวังจะปราบขงที่พากันมาเป็นฝูง

๕ แต่ไม่มีอะไรจะปราบมันได้ มันฝ่าทะลุผ่านควันเข้าไปดูคณเเลียดจนได้

ขามคูตันทางมักจะเป็นฝ่ายเห็นอินเดียแดงก่อน

แผ่ขยายตั้งแต่เหนือจรดใต้ ขวางกันไม่ให้ผู้ใดผ่าน

พวกซุหรือไซแอนหรือกลุ่มอื่นๆ

ตั้งแถวแบบจรวดยุทธการ แลดูเป็นแนวเด่นสะดุดตา

๑๐ ขนนกตั้งชันกระทบแสงอาทิตย์ยามอัสดง

เสียงกลองรัว จะไม่มีการเจรจา

มีแต่เสียงโหยหวนของลูกธนูที่แหวกอากาศ เมฆหมอกแห่งความตาย

กลุ่มรุมดาโถมสู่อพยพ

ซึ่งถึงจุดจบอย่างงดงาม ม้วนกลิ้งเหมือนฟองน้ำแห่ง

๑๕ เข้าสู่ประวัติศาสตร์ที่นำเราทั้งหลายมาอยู่ ณ ที่นี้

ด้วยกัน: หน้าจอกว้างภายใต้สัญลักษณ์รูปหมี

รีนัชนัดาห์รีลีฟ้า ที่คนดูชื่นชอบ

แผ่ขยายออกไปเต็มพื้นภาอันไพศาล ใบหน้าของเขาเคลื่อนไหวอยู่เหนือเรา

เมฆหมอกแห่งความแค้น เป็นรอยฝังลึก

๒๐ เหมือนแผ่นดินที่ครั้งหนึ่งเคยเป็นเนื้อ ทุกร่อง

ทุกรอยแผลเป็น ทำให้เกิดความมุ่งมั่น : ยังหรอ

การต่อสู้ยังไม่สิ้นสุด トラバドที่พวกแกยังแข็งแรงอยู่

ทุกสิ่งที่เราเห็นเป็นของเราเห็นเป็นของเรา

อินเดียนแดงสองสามคนหัวเราะชอบใจลึกลับจากหน้าหม้อรถ

๒๕ หล่นลงบนเนยร้อนที่หกเลอะอยู่

นัยน์ตาอาจจะเห็นอะไรได้มากมาย จอห์น แต่ถ้าหัวใจมันมีคบอด

แล้วคุณจะได้รู้อย่างไรว่าอะไรเป็นของคุณ

เขายืมให้เห็นฟันเต็มปาก

หนังมาถึงตอนจบ แล้วทุ่งสีขาวก็ปรากฏอีกครั้ง

๓๐ โบกไสวอยู่ในความมืดที่เหมือนจริง

ฝ่าฟิล์มสีดำปกคลุมไปทั่ว

เราเข้าไปนั่งในรถ

เกาตุ่มที่ขึงกืด พุดไม่ออกและรู้สึกตัวเล็กลง

เหมือนที่คนดูหนังทั้งหลายรู้สึกเมื่อหนังเลิก

๓๕ เรากลับเข้าไปอยู่ในตัวเราเองใหม่

ช่วยไม่ได้ที่เราจะได้ยินเสียงเขาต่อไปเรื่อยๆ

เสียงในฟิล์มอีกด้านหนึ่งยังเปิดอยู่

เร็วเข้า พวกเราได้ตัวมันแล้ว

ตรงที่ที่เราต้องการ เมาแประ วังหัวซุกหัวซุน

๔๐ มันจะยอมให้สิ่งที่เราต้องการ สิ่งที่เราจำเป็นต้องมี :

หัวใจเป็นท่อนไม้ที่แปลกปลอมอยู่ในทุกสิ่ง

ที่เราแลเห็น เภาใหม่ แยกตัวเป็นสอง ปริแตกออกมาอยู่นอกเนื้อตัวเอง

THEODORE ROTHKE**My Papa's Waltz**

The whiskey on your breath
could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.
5 We romped until the pans
slid from the kitchen shelf;
My mother countenance
could not unfrown itself.
The hand that held my wrist
10 was battered on one knuckle;
at every step you missed.
My right ear scraped a buckle.
You beat time on my head
with a palm caked hard by dirt,
15 then waltzed me off to bed
still clinging to your shirt.

วอลซ์ของพ่อ

กลืนเหล้าจากลมหายใจพ่อ
ทำให้เด็กชายตัวเล็ก ๆ เวียนหัวได้
ฉันทะเลาะติดหนับ

เพราะวอลซ์ของพ่อไม่ใช่่ง่ายๆ

๕ เราโลดเล่นเดินจนกระทั่งหล่น

สั่นลงจากหิ้งในครัว

แม่ขมวดคิวนิ้วหน้า

ท่าทางระอาอย่างไม่ต้องปิดบัง

มือข้างที่จับข้อมือฉัน

๑๐ นิ้วหนึ่งบุบซ้ำที่ตรงข้อ

และทุกครั้งที่พ่อลงผัดจิ้งหะ

ใบหูขวาของฉันจะครูดกับหัวเข็มขัดพ่อ

พ่อเคาะจิ้งหะบนหัวฉัน

ด้วยฝ่ามือที่เกราะกรังด้วยดินโคลน

๑๕ ด้วยจิ้งหะวอลซ์พ่อพาฉันไปนอน

ขณะที่ฉันยังเกาะแน่นอยู่กับเสื้อของพ่อ

ทีโอดอร์ รอทเก้

ROBERTA HILL WHITEMAN**Star Quilt**

These are notes to lightning in my bed.
A star forged from linen thread and patches.
Purple, yellow, red like diamond suckers, children
Of the star gleam on sweaty nights. The quilt unfolds
5 against sheets, moving, warm cloud of Chinook.
It covers my cuts, my red birch under pine
Under it your mouth begins a legend,
and wide as the plain, I hope Wisconsin marshes
promise your caress. The candle locks
10 us in forest smells your cheek tattered
by shadow. Sweetened by wings, my moth like heart
flies nightly among geraniums.
We know of land that looks lonely,
But isn't, of beef with hides of velveteen,
15 Of sorrow, an eddy in blood.
Star quilt, sewn from dawn light by fingers
of flint, take away those touches
meant for noisier skins,
anoint us with grass and twilight air,
20 so we may embrace, two bitter roots
pushing back into the dust.

ฟ้าคลุมควิลท์ลายดาว

นี่คือบันทึกถึงสายฟ้าบนห้องนอนฉัน
ดาวดวงหนึ่งซึ่งหอมและดีเป็นรูปจากด้ายและเศษผ้า
ม่วง เหลือง แดง คุจตุกลมรูปเพชรแบบเด็กๆ
แห่งดวงดาวนี้ส่องแสงในถิ่นชุ่มเหงื่อ ฟ้าคลุมควิลท์กลี

- ๕ ทาบบนผ้าปูเตียง คือเมฆอุ่นของลมชินุกที่ลอยเลื่อน
ฟ้าคลุมปิดแผลของฉัน กอเบิขแดงของอันได้ไม้สน
ภายใต้้นปากของเธอเริ่มร้ายตำนาน
และฉันหวังว่าที่ลุ่มวิสคอนวินคูจที่ราบ
จะเป็นอ้อมกอดของเธอ ดวงเทียนครึ่ง
- ๑๐ เราไว้ในกลิ่นป่า แก้มของเธอเป็นริ้วรอย
ด้วยเงา เบิกบานหวานชื่นด้วยปีก ดวงใจคุจแมลงหลงแสงของฉัน
บินกลายขามคำคืนท่ามกลางดงดอกเขอเรเนียม
เราเคยได้ยินเรื่องแดนที่คูอ้างว้าง
แต่ไม่อ้างว้าง เนื้อวักที่มีหนังกำมะหยี่เทียม
- ๑๕ ความเศร้าสรว้อย วังวนเลือด
ฟ้าคลุมควิลท์ลายดาวเข้บขึ้นมาจากแสงยามเช้าด้วยนิ้ว
แห่งหินเหล็กไฟ จงละสัณผัส
ที่มีไว้สำหรับพิวพรรณอันเฝ้าอิงกว่านี้
จงเฝิมเราด้วยหญาและอากาศยามพลบ
- ๒๐ เพื่อเราจักได้สวมกอด รากไม้อันขมขื่นทั้งสอง
ถอยกลับลงสู่ธุลีดิน โรเบอร์ต้า ฮิล ไวท์แมน

JUDY GRAHN
A dream of Helen

1. The Tree speaks:

The sun is a wild pumpkin this Fall.
The still lake surface is a mirror,
and I can see myself reflected:
I am the fairest of them all,
5 elderly, tall bedecked with leaves,
My round brown branches are
Flung wide as arms
And I am waiting.
My roots are woven to the bank
10 whereby I stand
To watch the swans come down
Like gods
To light upon the crystal lake,
To land like beams of light
15 upon the surface of an eye.
I wait the air grows crisp.
My leaves curl and dry.
I watch the sky.
Everything is perfect and perfectly
20 connected from the humming
of the insects to the footprints
of the bears at the base
of my spine.
I am certainly perfect, in my
25 prime.
The air, everything is so still,
It is so clear that I will hold him
in my lake-reflected arms, the one who is

the first one down
 30 The great Swan. I will hold him
 while he dances out his message
 On my wild flung limbs
 In that split second
 just before the image breaks,
 35 just before the gossamer, the
 netlike water, tears
 to let him in.
 What symmetry of quality
 that memory has
 of what a lovely world
 that was.

2. The Egg of being speaks:

My mother plucked me
 From the great dance
 Of great birds
 45 flying like stars points
 of light on maps
 moving in the velvet wall
 of night sky.
 And I was called
 50 the Daughter of Memory
 and the Grandchild of Time.
 My mother pushed me, wailing
 from her yoni basket.
 I lay in the wet green grass,
 55 the perfect oval with a golden heart,
 a world inside , a cluster
 of amber possibilities, a
 a shell- cased spinner of flesh

and bone just waiting to be found,
60 to open, to be taken home .
My mother tied me
In her apron string, then
cut me from her cord
and let me go,
65 a perfectly knitted knot,
a wick.
My mother lit me
on her lap an altar
and I was called the Flame
70 of Life , El-Ana,
gathering of forces
Beauty, Motion, Harmony
Attraction.
My mother thought me
75 in one golden flash.
She had that kind of mind
But I set out to do more than stand.
to understand.

ความฝันของเฮเลน

- ๑ ต้นไม้กล่าวว่า:
- ฤดูใบไม้ร่วงครานี้ดวงอาทิตย์คือ ผลพีททองป่า
 ผิวทะเลสาบสงบนิ่งคือแผ่นกระจก
 ข้ามองเห็นภาพสะท้อนตนเอง
 ข้ามล้าเลิกละใคร
- ๕ ร่างเก่าแก่สูงส่ง่าประดับประดาด้วยใบไม้
 ลำต้นกลมกลิ้งลื่นน้ำตาล
 กิ่งก้านแผ่ออกไปดูวงแขนกว้าง
 และเข้ากำลึงฝ่าคอย
- รากของข้าแผ่สานแทรกอยู่ริมฝั่งที่ข้ายืนอยู่
- ๑๐ ขามเพ่งฝูงหงส์ร่อนลงราวกับเหล่าทวยเทพ
 จุดประกายสว่างเหนือผลึกแก้วของห้วงน้ำ
 แลเมื่อร่อนลงสู่พื้นดูประดุจลำแสงหลากสาย
 เหนือพื้นผิวแห่งดวงตา
- ข้าฝ่าคอย อากาศเย็นเฉียบ
- ๑๕ ใบไม้ค่อยๆ ม้วนตัวแห่งกรอบ
 ข้ามองท้องฟ้า
- ทุกอย่างช่างงดงาม
 และเกี่ยวกระหวัดรัดพันกันเหมาะเจาะ
- นับแต่เสียงพึมพำของมวลแมลง
- ๒๐ และรอยเท้าเหล่าหมีป่าที่ปลายลำต้นข้า
 ข้ารู้สึกเต็มอึดกว่าครั้งใดในชีวิต
- บรรยาการสด
 ข้าประจักษ์แก่ใจว่าจักต้องสวมกอด
- ร่างที่เหินบินลงมาเป็นลำดับแรก
- ๒๕ ด้วยวงแขนซึ่งสะท้อนอยู่ในเงา
 ข้าจะโอบร่างพญาหงส์ผู้นั้น
- ขณะที่เขากำลังร้ายระบำ
 อยู่เหนือลำต้นแผ่กว้างของข้า
- เพียงชั่วเสี้ยววินาที
- ๓๐ ก่อนเงานั้นจะแตกสลาย
 ก่อนแผ่นน้ำที่สานเป็นสาย

- จักแยกกระจาย
 น้อมรับผู้มาเยือน
 จังหวะลีลาของความทรงจำ
 ๓๕ ต่อโลกที่เคยแสนงาม
 ช่างลงตัวพอดี
 อะไรเช่นนี้
๒. ฟองไข่แห่งชีวิตกล่าวว่า :
 มารดาของข้ากระซกซ้ำ
 มาจากการระบ่ำอันยิ่งใหญ่
 ๔๐ ของมวลมหาวิหค
 ที่กำลังโอบนิน
 ราวประกายระยิบของดวงดารากลางผืนฟ้า
 เคลื่อนไหวไปมาบนกำแพงกำมะหยี่
 แห่งราตรีและข้าถูกขับขนานนามว่า
 บุตรสาวแห่งความทรงจำ
 หลานสาวแห่งกาลเวลา
 มารดาจับข้าออกจากครรภ์
 พร้อมเสียงครวญคร่ำโหยหวน
 ๕๐ ข้าหล่นลงไปบนเนินหญ้าเขียวช่น
 รูปไข่กลมคงามพร้อมดวงใจสีทองสุกปลั่ง
 ภายใต้อุปโลกเกลากลิ้งคือ พลังสดสว่างแห่งมวลชีวิต
 ถักร้อยเรือนร่างແเลเลือดเนื้อ
 ซึ่งกำลังรอคอยการถูกค้นพบ
 ๕๕ และปริแตกออกเพื่อนำคืนรัง
 มารดาของข้ารัดข้าด้วยสายฝ้านั้น
 โดยพลันนางตัดข้าจากสายรก
 แล้วปล่อยข้าไป
 สายรกลิ้นนั้นถูกฝนถักราวไส้เทียน
 ๖๐ มารดาของข้าจุดประกายข้าที่หน้าตักนาง
 ณ แท่นบูชาแห่งนั้นข้าได้สัญญาว่า
 เปลวไฟแห่งชีวิต เอล- อานา
 ผู้เก็บเกี่ยวพลังทั้งหมด
 ความงาม การเคลื่อนไหว ความกลมกลืน
 เสน่ห์ห้ามารดาของข้าประหวัควาดข้าในชั่วพริบตา

นางทรงพลังเพียงนั้น
ทว่าตัวข้าหาญกล้าจะไปให้ไกลเกินกว่า
เพียงการกระหัด

๓๐ ข้าอยากสรรค์สร้างอยากแตกตัว
ตั้งคำถาม ค้นหา ถูกค้นพบ
อยากรู้และยิ่งกว่าการฝัน

จูดีแก

VISTAE

VISTAE

Name	Mister Jaray Onsomboon
Date of Birth	July 26, 1973
Place of Birth	Nakhon Si Thammarat
Address	117 Moo 2 Tambon Chamai Thungsong, Nakhon Si Thammarat

Educational Background:

1992	Diploma of Arts (French) from Demonstration School, Prince of Songkhla University (Pattani)
1995	Bachelor of Arts (English) from Prince of Songkhla University (Pattani)
2007	Master of Arts (English) from Srinakharinwirot University