

TRANSLATION OF POETRY IN “สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย คุณนุ่นหมายเลข ๑”  
BY NEW-KLOM (นิวกลม)

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การแปลบทกวีนิพนธ์จากหนังสือ “สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย คุณนุ่นหมายเลข ๑”  
ของ นีวกลม

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สารนิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาอักษรศาสตรมหาบัณฑิต

สาขาวิชาการแปล

ศูนย์การแปลและการล่ามเฉลิมพระเกียรติ

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## บทคัดย่อ

สารนิพนธ์ฉบับนี้จัดทำขึ้นเพื่อแสวงหาวิธีแก้ปัญหาคำการแปลกลวิธีนิพนธ์จากหนังสือสิ่งทีค้นพบระหว่างนั่งเฉยเฉย (อุณนุณหมายเลข ๑) ของนิวกุลมจากภาษาไทยเป็นภาษาอังกฤษ โดยมีจุดมุ่งหมายคือการสร้างบทแปลที่มีสมมูลภาพใกล้เคียงกับต้นฉบับมากที่สุด ทั้งในด้านรูปแบบและความหมาย

เพื่อให้การแปลบรรลุผลได้ด้วยดี จึงจำเป็นต้องนำทฤษฎี กลวิธี และความรู้ภูมิหลังต่าง ๆ มาประยุกต์ใช้ เพื่อวิเคราะห์ตัวบทต้นฉบับและกำหนดแนวทางที่เหมาะสมในการแก้ปัญหาคำการแปล อันประกอบด้วย ทฤษฎีภาษากวี (The Language of Poetry) ของจอห์น แม็คแร (John McRae) ทฤษฎีวิจันลีลา (Stylistics) ของพอล ซิมป์สัน (Paul Simpson) กลวิธีการแปลกลวิธีนิพนธ์ (Poetry Translation Strategies) ของอังเดร เลอเฟอเวร์ (André Lefevere) แนวทางการแปลแบบตีความ (Interpretive Approach) ของฌอง เดอลิสส์ (Jean Delisle) รวมไปถึงความรู้เกี่ยวกับกลอนเปล่าของไทย และ free verse ของอังกฤษ

นอกจากนี้ ผู้จัดทำยังได้เสนอแนวทางการแปลคำสร้างใหม่ คือคำว่า “อุณนุณ” โดยได้ใช้ความรู้เกี่ยวกับแนวทางการสร้างคำใหม่ในภาษาไทย ของสุนันท์ อัญชลีอนุกุล และแนวทางการสร้างคำใหม่ในภาษาอังกฤษ (English Word Formation) ของลอว์รี บอร์เฮอร์ (Laurie Bauer) เพื่อวิเคราะห์วิธีการสร้างคำ และเป็นแนวทางในการสร้างคำภาษาอังกฤษขึ้นใหม่เพื่อใช้เป็นคำแปลของคำว่า “อุณนุณ”

ผลการศึกษาพบว่า ทฤษฎี แนวทาง และความรู้ต่าง ๆ นั้นใช้ได้ยิว ๆ ไม่ได้ผลนัก จึงต้องมีการบูรณาการความรู้ทั้งหมดเข้าด้วยกัน เพื่อให้สามารถผลิตบทแปลที่ถ่ายทอดความหมายได้อย่างครบถ้วน รวมทั้งรักษารูปแบบและรายละเอียดปลีกย่อยของต้นฉบับไว้ได้อีกด้วย

## ABSTRACT

The purpose of this research is to find solutions to problems associated with translating the poetry in the book *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย (อุณนุณหมายเลข ๑)* written by New-Klom from Thai into English. The aim is to create translation equivalence in terms of both form and meaning.

In order to produce a successful translation, theories, approaches and background knowledge are applied to analyze the source text and to set a proper plan to solve the translation problems. The theories include The Language of Poetry theory by John McRae, Stylistics theory by Paul Simpson, Poetry Translation Strategies by André Lefevere, Interpretive Approach by Jean Delisle, the knowledge of Thai freeform poetry, and the knowledge of English free verse.

In addition, this research also offers possible solutions to the translation of the neologism “อุณนุณ.” Knowledge required to solve this problem include Thai Word Formation by Sunan Anchalinukun (สุนันท์ อัญชลีนุกูล) and English Word Formation by Laurie Bauer, which are used to analyze how the word was formed, and provide methods for coining a new word to be used as a translation of this new Thai word.

The result shows that all of the theories, approaches, and knowledge must be integrated, rather than used individually, to produce a translation which can convey meaning while preserving the form and other details found in the original.

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## CHAPTER 1

### Introduction

#### 5.1 Rationale

สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย (อุณนุณหหมายเลข ๑) is a poetry collection compiled from New-Klom (Roundfinger)'s tweets on his poetry Twitter account (@RoundPoetry) between 2009 and 2010. The book, which has never been translated before, is categorized in the genre of poetry. The discourse is a combination of poetry and epigrams or quotes. Originally, the author used Twitter as his medium, so the writing is subject to certain limits, i.e. each poem conveys a complete meaning in one to two short sentences. New-Klom's poetry has unique features and characteristics: he uses simple words, and there is neither rhyme nor any fixed pattern, however, his poems express feelings and emotions very well, and are therefore very popular. Nevertheless, after the poems were compiled in a book, there is a slight difference from the original. In each tweet, the phrases are separated by a comma, but in the book, they are separated by a line break, which enhances the poetic features. Other than that, the text remains exactly the same.

Though this book has not received any awards, it is a best-selling and very popular book. Two years since its first publication in 2010, it has been published 17 times.

At present, in the world of gadgets and technological advances, social networking media are becoming increasingly popular. Twitter is one of these sites, and the account @RoundPoetry, which New-Klom uses to post his poetry, has over a hundred thousand followers (as of 31st January 2013).



Moreover, from personal observation, accounts which tweet quotes (in English only) are also quite popular, with over a million followers world-wide, for example:



Therefore, it is interesting to translate from Thai into English New-Klom's tweets, which have the combined characteristics of poetry and epigrams or quotes.

Sarawut Hengsawad (สรารวุธ เฮ้งสวัสดิ์) whose pen name is New-Klom (นิ้วกลม, Roundfinger) is one of the most recognized writers in Thailand, and a multi-talented person. His works include novels, pocket books and travel journals. He is a columnist for *a day* magazine and his articles has been compiled and published in book form. He is also a commercial creative and director, and host of the television shows *Life Explorer* (พื้นที่ชีวิต), *Is Am Are* (เป็นอยู่คือ) and *Deep-Fried Culture* (วัฒนธรรมชุบแป้งทอด) on the Thai PBS channel. His best-known works in the writing field include โตเกียวไม่มีขา “No-legged Tokyo” (2004), กัมพูชาพริบตาเดียว “A-Blink-of-an-Eye Cambodia” (2005), เนปาลประมาณสะคือ “Belly-Button Nepal” (2006), อาจารย์ในร้านคุกกี้ “Teachers in a Cookie Shop” (2009), บุคคลสำคัญ “Important Persons” (2010), สิ่งที่คุณพบระหว่างนั่งเฉยเฉย อุณนุนหมายเลข ๑ “Things I Discovered While Sitting Still—Oon-noon no. 1” (2010), สิ่งมหัศจรรย์ธรรมดา “Ordinary Miracle” (2010), กาลครั้งหนึ่งทุกสถานที่เคยมีความ

รัก อุณฺณหมายเลข ๒ “Once Upon a Time, Love Happened at Every Place—Oon-noon no. 2” (2011), ความรักเท่าที่รู้ “Love, as I Know It” (2011), and ตรวจภายใน “Internal Examination” (2012).

New-Klom coined a new word for the poetry in *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย อุณฺณหมายเลขหนึ่ง*. Called “อุณฺณ (pronounced *Oon-noon*),” these poems are refined from the author’s feelings and emotions. These poems are compiled from his Twitter feeds, so the length is short, due to the 140 character limit of the original medium. Nonetheless, when the poetry was collected for book publication, the commas were replaced with line breaks; therefore, the text can be categorized as poetry-epigram. Because the poems are written in (Thai) กลอนเปล่า (freeform poetry), when translated from Thai into English the translator has to create not only equivalence in meaning, but also the poetic form of freeform poetry, and this makes the book suitable as a case study for translation research.



The examples illustrate the differences between the appearances of the poems in the original medium and in the published book. It is obvious that the commas were replaced with line breaks. After this slight alteration, the poems are written in lines, and therefore possess the quality of freeform poetry.

## 1.2 Research Objectives

1. To study theories and other approaches and concepts of source text analysis and methods of poetry translation which are appropriate for the source text from the poetry collection *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย* อุนนุณหมายเลข ๑ by New-Klom.
2. To study, analyze and find possible solutions to problems in translating poetry-epigrams written in the form of freeform poetry.
3. To translate selected source text from the book *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย* อุนนุณหมายเลข ๑ from Thai into English.

## 1.3 Hypothesis

In translating the selected source text, which are a combination of freeform poetry and epigrams, from the book of Twitter feeds called *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย* อุนนุณหมายเลข ๑, the researcher thinks the most appropriate poetic form in English is free verse, and presumes that theories and approaches including John McRae's *The Language of Poetry* for the analysis of the source text, André Lefevere's poetry translation methods and Jean Delisle's *Interpretive Approach*, together with knowledge about the characteristics of related poetic forms in Thai and English: กลอนเปล่า and free verse, are required in order to successfully translate the selected source text from Thai into English to create translation equivalence in both form and meaning.

## 1.4 Research Boundaries

The poetry collection *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย* อุนนุณหมายเลข ๑ consists of 3 parts (ภาค), each part divided into 11 categories (หมวด). In this project, the researcher has selected 32 pages from Part One for study, which include these 3 categories:

<u>Category</u>	<u>Page</u>	<u>Number of Pages</u>
4. Love (1)	5 - 21	17
5. Sorrow	35 - 44	10
6. Relationships	51 - 56	6

As the text in this book is all poetry, the researcher chose the abovementioned pages on the basis of their related topics and meaning. Also, there are different translation problems in each selected category.

As for the genre of the text in the book *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย อุณฺณหมายเลข ๑*, which the writer calls “อุณฺณ,” the researcher considers it to be a mixture of poetry and epigram, written in freeform poetry, according to the following definitions:

Thai definitions:

The word “อุณฺณ” is a new word invented by New-Klom himself. In the introduction, he said that originally, he called these tweets poetry, but later, he found that it was not an appropriate word, as his writings, unlike a Canto or Haiku, do not have a specific pattern. His definition is:

“อุณฺณ’ อาจไม่ใช่บทกวี และมันก็ไม่มีลักษณะเฉพาะอะไรที่ตายตัว แต่มันคือห้วงอารมณ์ ห้วงความรู้สึก ห้วงความคิด ที่ผุดขึ้นมาในบางเวลาของวัน บ้างจากเรื่องราวในปัจจุบัน บ้างจากเมล็ดพันธุ์ของอดีต...ผมก็ไม่มี ความหมาย ไม่มีเหตุผลว่าทำไมต้องเรียกห้วงความรู้สึกเหล่านี้ว่า ‘อุณฺณ’ ผมเพียงชอบของเสียงของมัน เช่นกันกับเวลาที่เราหลงรักเสียงของหญิงสาวสักคน มันไม่ต้องมีเหตุผลมิใช่หรือ?” (นิวกลม, 2555)

(“‘Oon-noon’ might not be considered poetry, and it does not have any specific pattern, but it is a reservoir of emotions, feelings and thoughts that come up some time during the day. Some are about the present time, some grew from seeds of the past...I don’t have a meaning for it either. There’s no particular reason why I call these reservoirs of emotions ‘Oon-noon.’ I just like the sound of the word, the same as when we fall in love with a lady’s voice, there’s no need for a reason, is there?” (New-Klom, 2012))

คำจำกัดความของ “กวีนิพนธ์” หมายถึง คำประพันธ์ที่กวีแต่ง (ราชบัณฑิตยสถาน, 2546) หรือ ร้อยกรองหรืองานเขียนที่มีวรรณศิลป์ เราให้สะท้อนอารมณ์ได้เช่นเดียวกับร้อยกรอง (สุภาพร มากแจ้ง, 2535, เล่ม 1: 1)

(“poetry” means works written by poets (The Royal Institute of Thailand, 2003) , or a rhymed composition or written works with the art of literature which can create the same emotional effects as those of a rhymed composition (Supaporn Makchang, 1992, vol. 1: 1))

“กลอนเปล่า” หมายถึง งานร้อยกรองประเภทหนึ่ง ซึ่งไม่มีรูปแบบที่แน่นอน ไร้สัมผัส ใช้กลวิธีการแต่งอย่างอิสระ...มีลักษณะพื้นฐาน คือ เขียนวรรคละหนึ่งบรรทัด และไม่บังคับสัมผัส (สุภาพร มากแจ้ง, 2535, เล่ม 1: 117)

(“freeform poetry” is a kind of rhymed composition without a specific form or pattern; it does not have any rhyme, is composed freely...basic characteristics are there is one *wak*<sup>1</sup> per line, and there is no rhyme pattern (Supaporn Makchang, 1992, vol. 1: 117))

“คำคม” ถ้อยคำที่หลักแหลมชวนให้คิด (ราชบัณฑิตยสถาน, 2546)

(“epigram” is a clever saying which triggers thoughts (Royal Institute of Thailand, 2003))

According to the above definitions, it can be concluded that the discourse New-Klom calls “Oon-noon” can be categorized as freeform poetry containing elements of epigram.

#### English definitions:

“free verse” non-metrical verse; lines that are not measured or counted for number of accents, number of syllables, or length of syllables; lines that are free of meter; also called *vers libre*. (John Drury, 2006: 114) Free verse or *vers libre* has no

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<sup>1</sup> *wak* (วรรค): a group of syllables written together in one line, the number of syllable depends upon the type; a *hemistich* (Hudak, 1990)

regular meter, line length or rhyme, and often depends on natural speech rhythms.  
(Chris Thorns, 2003 : online)

“blank verse” is unrhymed iambic pentameter (Drury, 2006). It consists of unrhymed five-stress lines, properly iambic pentameter (Thorns, 2003 : online).

From the definitions of free verse and blank verse, the researcher has chosen to use free verse to translate New-Klom’s *Oon-noon*, as blank verse, even though does not have a rhyme pattern, still has a pattern of stress and meter, as opposed to free verse, which does not have any forced rule: rhyme, number of syllables, number of words or any limitation of sounds, the same characteristics as New-Klom’s *Oon-noon*, or freeform poetry with an element of the epigram. Therefore, the researcher thinks it is best to use free verse to translate New-Klom’s poetry from Thai into English.

## 1.5 Research Methods

1. Study theories and concepts related to poetry translation, which include:
  - 1.1 The Language of Poetry by John McRae
  - 1.2 Stylistics by Paul Simpson
  - 1.3 Poetry Translation Strategies by André Lefevere
  - 1.4 Interpretive Approach by Jean Delisle
  - 1.5 Knowledge of Thai freeform poetry and English free verse
2. Study theories and concepts related to word formation, which include:
  - 2.1 Thai word formation by Sunan Anchalinukun (สุนันท์ อัญชลินกุล)
  - 2.2 English word formation by Laurie Bauer
3. Analyze the source text and stylistics
4. Analyze the research problem, which is the translation of New-Klom’s freeform poetry-epigram

5. Set translation plan and possible solutions:
  - 5.1 Translate the source text into grammatically correct English in the form of free verse, with the meaning fully kept
  - 5.2 Make adjustments to the translation, so it maintains stylistic equivalences
6. Translate the selected parts of the source text and explain the translation strategies of freeform poetry-epigram according to the objectives
7. Edit the translated text
8. Summarize the results

## **1.6 Expected Benefits of the Research**

1. To gain knowledge of translation theories and concepts
2. To gain knowledge of translation strategies of freeform poetry-epigram
3. To provide guidance for translation of freeform poetry to other translation work in the future



## CHAPTER 2

### Literature Review

#### 2.1 Theories and Concepts on Source Text Analysis and Stylistics

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##### 2.1.1 Source Text Analysis for Poetry

###### 2.1.1.1 Summary of *The Language of Poetry* by John McRae

John McRae (1998) suggests there are eight dimensions in poetry: the look, the sound, the movement, the appeal, the places, the genders, the images and recurring topics (that was then, this is now).

1) *The look* is the form of the text, which includes meter and rhyme, stanzas, lines, types of poetry, and punctuation. The look influences the reader's response to the text. Length, shapes and word order can affect the text and its poetic quality; lineation and shorter line length can make a message seem more poetic. Furthermore, the shape, e.g., a fixed number of lines or syllables and rhythm in each line, rhyme scheme, structure and some specific features, can determine the type of poetry, such as sonnet, haiku, free verse, epic, etc.

2) *The sound* includes rhyme, rhythm and tone. Some techniques contributing to the sound are alliteration, assonance, internal rhyme, etc. The rhyme carries the sound and the sense. It can be obvious, e.g., drink/shrink, or less exact, e.g., obscure/poor. A pattern of rhyme is called a rhyme scheme, which determines types of poetry. Rhythm, which is a pattern of stress or short and long syllables, provides a way to read the poem and creates music. The sound also concerns the tone of a text, whether it is positive/negative, light/serious, ironic, seductive, nostalgic, questioning, etc. In conclusion, the sound contributes to the flow in reading and also helps identify the situation and the characters, as it always go together with the sense.

3) *The movement* or progress is the changes or developments between the beginning and the end of a poem, in terms of person, time, setting, voice, emotion,

topic, etc. It can happen over a couple of lines or through a whole text. For example, verb tense signifies from which to which time the poem moves, backwards or forwards. There are also movements between negative and positive, subjective and objective point of view, passive and active action, external and internal perception or reaction.

4) *The appeal* is something the reader finds particularly striking, something that attracts or has an impact on the reader. It could be the tone, the language, unexpected or unfamiliar word choice, the opening, humor, the use of questions or question-and-answer form, repetition, contrast, untraditional or invented rhyme scheme, eye-rhyme (such as *blasted/wasted*, *word/lord*), etc.

5) *The places*. Some poetry might be written in dialects or accents, which represents places where it is set. Words, phrases and language, or local voices, are clues to identify the places. The use of dialect, instead of standard language, might affect the tone of the poem such as making it become ironic or humorous. It is also considered a way to express an awareness of social, geographical or cultural difference.

6) *Gender* concerns the voices in the poem, whether it is masculine or feminine. Gender relates to the speaker, the person spoken to, and subject matter. The voice in the text does not always have to be the same gender as the writer or the poet. In some poetry, the gender has an effect on the tone and attitude, but in some, gender can be unimportant.

7) *The images* or imagery is the use of representational language such as simile, metaphor, alliteration, repetition of a line or lines, etc. to create a chorus or a refrain, and therefore create an image of something in the reader's mind.

8) *That was then, this is now* relates to the content or recurring topics. The same subjects often occur repeatedly in poetry, though they are written in different ways. In other words, poetry often has similar themes, for example, fate, sorrow, love, death, memory, etc. but individual poems differ in form, rhyme scheme, line length,

punctuation, rhythm, verse structure, focus, verb tense, positive or negative tone, movement, etc.

#### 2.1.1.2 Application of The Language of Poetry by John McRae in the research

This concept will be used in Chapter 3 (3.1 Source Text Analysis) to analyze different dimensions of the source text for a better understanding of the text and its features. After the analysis, the information will then be used as a guideline for deciding what is to be preserved in the translated text. The material will also be used in the discussion of translation problems and solutions (3.3 Analysis of the Research Problems).

### 2.1.2 Stylistics

#### 2.1.2.1 Summary of Stylistics by Paul Simpson

Stylistics is a method of textual interpretation in which primacy of place is assigned to *language*. (Simpson, 2004: 2) In other words, stylistics focuses on techniques which are used creatively in language.

Various forms, patterns and levels of linguistic structure are important to the function of the text as a discourse, because it leads to interpretation. Linguistic features may not establish a text's meaning, but they are the basis of a stylistic interpretation, which helps explain why certain types of meaning are possible. Therefore, doing stylistics means to explore the creative use of language for a better understanding of texts.

To analyze stylistics, one must consider these features:

#### ❖ Levels of language

Level of language	Branch of language study
The <i>sound</i> of spoken language; the way words are pronounced.	phonology; phonetics
The patterns of <i>written</i> language; the shape of language on the page.	graphology

Level of language	Branch of language study
The way words are constructed; words and their constituent structures.	morphology
The way words combine with other words to form phrases and sentences.	syntax; grammar
The words we use; the vocabulary of a language.	lexical analysis; lexicology
The <i>meaning</i> of words and sentences.	semantics
The way words and sentences are used in everyday situations; the meaning of language in context.	pragmatics; discourse analysis

In stylistic analysis, these basic levels of languages will be identified. All of the levels are interconnected and depend upon another; together, they produce utterances. The utterance, when spoken, forms phonetic substance, and when written, forms graphetic substance. Each level can be explained as follows:

1) *Phonology, phonetics*: the sounds in spoken language, which convey meaning. For example, <kn> in know, knot, knee is pronounced as /n/, <-ed> in stopped is pronounced /t/. The system of differences in sound distinguishes the meanings of words, e.g., the initial /p/ sound (phoneme /p/) in 'pot' sets it apart from 'got' and 'hot,' and therefore expresses a meaningful difference in sound. For example, a climactic string of letters ('Pprrpffrrppffff'), which results in awkward pronunciation, helps draw attention to the sounds themselves, but the effect on the reader depends on their familiarity with rules of graphology and phonology (Simpson, 2004: 170). Another example is in *Ulysses* by James Joyce. The cat's sounds 'Mkgnao!' 'Mrkgnao!' and 'Mrkrgnao!' create difficulty in pronunciation, which is part of the comic point (James Joyce, 1980 cited in Simpson, 2004: 170).

2) *Graphology*: how the utterance is written, such as in which language, font, font size, and whether the font is emboldened or italicized.

3) *Morphology*: the study of word components. Words are made up of grammatical constituents called morphemes. 'Roots' can stand as individual words, while other constituents such as prefixes and suffixes need to be bound to other items. For example, 'potplants' consists of three morphemes: two root morphemes and one suffix (plural morpheme 's').

4) *Syntax, grammar*: Syntax is the rules that govern how words are arranged to form phrases, clauses, and sentences. Grammar can be organized according to the size of units it contains, from largest to smallest, as follows: sentence, clause, phrase, word, and morpheme. A combination of items in a smaller unit creates a unit which is hierarchically one size bigger than itself. Syntax and grammar help identify the sentence types used in the text.

5) *Lexical analysis, lexicology*: the study of words concerning both their form and meaning, including the use of words in context. In stylistics, lexicology concerns vocabulary, or word choice.

6) *Semantics*: the study of meaning in language which gives the sentence a 'truth value.' It regulates how words are placed in a sentence so it is regarded as true. If the sentence remains true when a particular word is replaced by another word, those words are semantically compatible. For example, the sentence "That man runs." is semantically correct because it is true. The lexical item 'man' is responsible for the action carried out. Other terms such as 'woman' or 'boy,' are compatible as they also make the sentence remain true. On the other hand, the term 'book' would be incompatible as the sentence does not meet the truth conditions. It should be noted that semantically compatible words do not create the same effect for the utterance.

7) *Pragmatics, discourse analysis*: the meaning in communication, which can be drawn from the context. In order to understand meaning at the discourse level, domain of reference, i.e., pragmatic, ideological, social and cognitive elements are needed.

### 2.1.2.2 Application of Stylistics by Paul Simpson

Stylistics theory will be used in Chapter 3 (3.2 Stylistics Analysis) to analyze writing style in the source text. The analyzed material will then be used in Chapter 4 (Source Text, Translated Text and Explanation of Translation Approaches) to preserve the style in the translated text.

In (Chapter 3) 3.2 Stylistics Analysis, only graphology, morphology, grammar, and lexicology will be analyzed. Phonology analysis is not necessary in this case because the source text is written in standard Thai words and does not contain any strange spellings or sounds. Semantics analysis is not required as there is no need to check the truth conditions of the sentences in the source text. However, it might be useful in the translation process and in (Chapter 3) 3.4 Translation Plan (3.4.2.2 Edit the translated free verse so as to create close equivalence to the source text in terms of content, form, style and other features such as rhymes and word play), as there might be the need to use synonyms or words with close meaning to replace some terms, and those words need to be semantically compatible. As for pragmatics, it will also be included in (2.2.2) Interpretive Approach by Jean Delisle, so it is more desirable to avoid repetition.

## 2.2 Translation Theories

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### 2.2.1 Poetry Translation Strategies by André Lefevere

#### 2.2.1.1 Summary of Poetry Translation Strategies by André Lefevere

André Lefevere (1975 cited in Bassnett, 2002: 87) has proposed seven strategies for poetry translation:

1) *Phonemic translation*, which tries to reproduce the sound of the source language in the target language while paraphrasing the sense. This method works quite well in the translation of onomatopoeia. However, it often causes a lack of sense in the translation as a whole.

2) *Literal translation*, which focuses on word-for-word translation. However, this strategy alters the sense and the syntax of the source text.

3) *Metrical translation*, which focuses on recreating the meter of the source language. Like literal translation, this method only concentrates on one aspect, therefore causing some deficiency in the overall result.

4) *Poetry into prose*. With this method, the sense, communicative value and syntax of the source text are distorted in the translation, but not as much as with the literal or metrical strategies.

5) *Rhymed translation*, where the translator adheres to both meter and rhyme. Lefevere feels that the result of this method is a 'caricature,' or a distorted exaggeration of the original.

6) *Blank verse translation*, which limits the translator's choice of structure. Nevertheless, this method allows for more accuracy and literalness.

7) *Interpretation*, which results in what Lefevere calls *versions* and *imitations*. *Versions* are translations with the same content but different form, while *imitations* are new poems created by translators, with some resemblance to the source text, namely only the title and end of the poems.

Lefevere says that each method has its difficulties and advantages. Nonetheless, his theory and these methods are not proscriptive, but are to be used as guidelines.

#### 2.2.1.2 Application of Poetry Translation Strategies by André Lefevere

The theory will be used in Chapter 3 (3.3 Analysis of the Research Problems: Theories Application on Translation Problems Solving for New-Klom's Poetry-Epigram and 3.4 Translation Plan) as a guideline for translation planning. The researcher will consider the advantages and disadvantages of each strategy to choose one or a combination of strategies which will be most suitable for a successful translation of New-Klom's poetry-epigram. After that, the chosen strategy will be used in the

translation process in Chapter 4 (Source Text, Translated Text and Explanation of Translation Approaches).

## 2.2.2 Interpretive Approach by Jean Delisle

### 2.2.2.1 Summary of Interpretive Approach by Jean Delisle

According to Jean Delisle (1988: 27), the objective of translation is communication. Transcoding is not translating, as it does not transmit the overall meaning of an utterance. To produce translation equivalence, translators must draw on the meaning from the discourse, in other words, interpret the meaning in context, then, transmit the meaning and make it understood by manipulating language so that it carries a given meaning in a given situation. The interpretive approach consists of three stages to establish translation equivalence: comprehension, reformulation and verification.

1) *Comprehension*: In this stage, the translator determines what the author wanted to say by grasping the meaning of a text. There are two levels of comprehension, which are comprehending signification and comprehending meaning.

*i. Decoding Signs*. Translators have to consider the relationship between the words and the situation. They cannot simply match similar words (transcode), but have to refer to the context in order to choose words in a target language which can communicate an equivalent message.

*ii. Understanding Meaning*. Translators must draw on the referential context of the utterance to discover what the signs mean as parts of a message. This means they must perform interpretive analysis of significations according to the situation to create a translation which re-expresses not the signs, but the concepts or ideas.

In conclusion, “understanding and interpretation are one and the same.” (Jean Delisle, 1988: 60) Comprehension is the process where translators use non-linguistic



knowledge to interpret the meaning of the signifiers according to the situation and extract the concepts out of them.

2) *Reformulation*: In this step, translators mentally re-verbalize or re-express the concepts using signifiers of the target language. The process requires going back and forth between the de-verbalized meaning and the search for expression or words which can convey the ideas, until a satisfactory match is made.

*i. Analogical reasoning*. Translators have to reason by analogy, go through a series of associations and deductions, or inferences, to be able to re-express the meaning of the original utterance in the target language. Imagination and sensitivity are required to see the similarities between the concepts of two languages, which will lead to the discovery of translation equivalents.

*ii. Re-verbalization*. The meaning of the original text must be reformulated in terms of ideas and not words. Translators will search for a possible solution by reasoning, and may reject some as unsatisfactory.

To summarize, in this stage, translators probe for significations in the target language which are equivalent to the ideas of the original utterance. Once suitable formulations of form and content are found, tentative solutions are established.

3) *Verification*: Verification is a second interpretation, to verify that the re-expression of the first interpretation (which takes place in the comprehension process) is appropriate. After the translators have determined that the possible equivalents in the tentative solution accurately convey the ideas of the source text, a final version is selected.

In conclusion, the purpose of this last stage is to confirm the accuracy of the solution by checking if the reformulation portrays the full meaning of the original utterance.

### 2.2.2.2 Application of Interpretive Approach by Jean Delisle

The Interpretive approach will be used in Chapter 3 in 3.3 Analysis of the Research Problems and 3.4 Translation Plan (3.4.1 Overall Translation Plan) as a problem-solving strategy to translate the content of New-Klom's *Oon-noon*. Other than that, the *Verification* stage is useful for a quality check to determine which tentative solution is the most satisfactory version to be used as the translation (**Translation 1**) in Chapter 4 (Source Text, Translated Text and Explanation of Translation Approaches). Then, it will be used in the editing process (3.4.2.2 Edit the translated free verse) to improve the quality of the translation, and the final result will be shown in **Translation 2** in Chapter 4.

## 2.3 Knowledge of Thai Freeform Poetry and English Free Verse

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### 2.3.1 Thai Freeform Poetry

#### 2.3.1.1 Summary of the Knowledge of Thai Freeform Poetry

Freeform poetry (กลอนเปล่า) started to develop when other conventional poetry with strict patterns had reached its peak. Poets started to search for new kinds of poetry to avoid reiteration and to send out messages freely without being restricted to forms and patterns. Therefore, a kind of poetry which can be composed freely without a specific pattern and rhyme, known as 'freeform poetry,' started to become popular. However, it was made famous by King Rama VI when he used freeform poetry in the translation of the conversations in Shakespeare's plays.

The basic characteristics of freeform poetry are there is one *wak*<sup>2</sup> per line, and there is no rhyme pattern (สุภาพร มากแจ้ง, 2535, เล่ม 1: 117). Reunruethai Sajjapan (รื่นฤทัย สัจจพันธุ์, 2527: 511 cited in สุภาพร มากแจ้ง, 2535, เล่ม 1: 117) is of the opinion that freeform poetry combines prose and poetry; like prose, it does not have a rhyme pattern, but it has a rhetorical style and language like poetry.

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<sup>2</sup> (see definition in Chapter 1, p. 5) Usually two *wak* complete a line of a Thai poem.

Freeform poetry was partially developed from blank verse and western free verse (วินฤทัย สัจจพันธุ์, 2527: 507 cited in สุภาพร มากแจ้ง, 2535, เล่ม 1: 118). It was also partly influenced by eastern poetry such as that of China and Japan, where poems tend to be short, do not use many words and have a philosophical content.

### 2.3.1.2 Application of the Knowledge of Thai Freeform Poetry

The information about Thai freeform poetry will be used in Chapter 3 (3.1 Source Text Analysis and 3.3 Analysis of the Research Problems) to compare the similarities between Thai freeform poetry and English free verse, so as to confirm that English free verse is a suitable form of poetry to be used in the translated version of New-Klom's *Oon-noon*, as the researcher has mentioned in the hypothesis.

## 2.3.2 English Free Verse

### 2.3.2.2 Summary of the Knowledge of English Free Verse

Free verse is believed to be as old as the Bible, whose long verses are also not metrical. However, modern English free verse was developed and made famous by an American poet, Walt Whitman.

Free verse is a non-metrical verse or lines that are free of meter (Drury, 2006: 114); it has no regular line length or rhyme, and often depends on natural speech rhythms (Thorns, 2003 : online). The content is free of traditional rules of verse, which are fixed meter and rhyme. The main consideration in writing free verse is where to insert line breaks. In most cases, poets break the line where there is a natural pause or at a point of suspense for the reader. ("Poetry Types: Free Verse," 2000 : online).

There are several types of free verse, categorized by the relative length of the lines, which include:

- Short-lined free verse: The lines range from one syllable to several words, approximately one to two inches long when typed. However, this is not a strict rule or measurement. Medium-length lines can occasionally be inserted too, but never long

ones. Poets can either preserve phrase units as distinct lines or break phrase units between lines and end a line with minor words such as prepositions or articles.

- Long-lined free verse: The lines often stretch between the left margin and the right, or go even longer than can be written within one line, in which case a few letters indentation is needed to indicate that all of the lines belong together as a single discrete (poetic) line. Shorter lines can sometimes be written among the long ones to provide rhythmic variation or emphasis. Long-lined free verse tends to be end-stopped<sup>3</sup> rather than enjambed<sup>4</sup>.

- Variable-length free verse: Free verse that contains a variety of short, medium and long lines. Variable-length free verse can be based on medium-length lines, with a mixture of short and long lines for rhythmic purpose or to make it more interesting. This kind of free verse is the most common.

#### 2.3.2.2 Application of the Knowledge of English Free Verse

Knowledge of English free verse will be used in Chapter 3 to help in (3.1) analyzing the source text and (3.3 Analysis of the Research Problems) comparing the similarities between Thai freeform poetry and English free verse, so as to confirm that English free verse is a suitable form of poetry to use in the translated version of New-Klom's *Oon-noon*, as the researcher has proposed in the hypothesis. The knowledge is also beneficial in the translation plan (3.4.2.1 Translate the source text into grammatical English in free verse form while creating equivalence in terms of content) and the translation process (Chapter 4 Source Text, Translated Text and Explanation of Translation Approaches), as it provides a guideline for the researcher to follow to successfully translate the source text into free verse.

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<sup>3</sup> line breaks reinforced by a punctuation mark (Lennard, 2006)

<sup>4</sup> the running over of grammatical structure from one verse line to the next without a punctuated pause (Baldick, 2008: 108)

## 2.4 Theories and Concepts Related to Word Formation

### 2.4.1 Thai Word Formation by Sunan Anchalinukun (สุนันท์ อัญชลินุกุล)

#### 2.4.1.1 Summary of Thai Word Formation by Sunan Anchalinukun

Sunan Anchalinukun (สุนันท์ อัญชลินุกุล, 2546: 3, 23-81) says that words are made up of the 44 consonants, 21 vowels and 4 tone makers of the Thai to represent a speaking sound. She sorts words into 6 categories according to the formation method, as follows:

1) คำซ้ำ (Reduplicatives or Reduplication): Reduplicative words are formed by repeating the same word twice. For example:

เพื่อนๆ (friend-friend = friends)      แรกๆ (first-first = one of the first)

เกือบๆ (almost + almost = almost)      กล้วยๆ (banana-banana = easy)

2) คำซ้อน (Synonymous Compound Word): Words formed by combining two synonyms. There are two kinds of synonymous compound words:

i. คำซ้อนเพื่อความหมาย (Sense Type), which are words compounded for meaning, such as บ้านเรือน (house+home = house, residence), and ป่วยไข้ (sick+fever = sick)

ii. คำซ้อนเพื่อเสียง (Sound or Alliterative Type), which is words combined for the effect of sound, especially the sound of consonants, such as จริงจั่ง (jing-jang), ปลอดโปรง (plod-prong) and มีดฟ้ามัวดิน (meud-fa-mua-din).

3) คำประสม (Compound Word): Words combined from two or more free morphemes (grammatical unit which can function individually as a word) to form a new word with new meaning. For example:

ดีใจ (good+heart = glad)      แม่มด (mother+ant = witch)

เครื่องซักผ้า (machine+wash+cloth = washing machine)

4) คำผสม (Complex Word): A complex word is formed the same way as compound word, except it is made up of at least one bound morpheme. For example:

เกียจคร้าน (lazy: bound+bound)      นักร้อง (-er+sing = singer: bound+free)  
การศึกษา (-tion+educate = education: bound+free)

5) คำแผลง (*Derived Word*): a new word in a language formed from preexisting words. Derived words can be formed by three methods:

i. *Vowel Derivation*, which changes the vowel sound of the original words. For example:

มุณี→มูณี (mu-ni → mu-nee)      พิศาล→ไพศาล (pi-san → pai-san)  
ศิร→เศียร (si-ra → sian)      ธนู→ธนู (ta-nu → ta-noo)

ii. *Consonant Derivation*, which changes the consonant sound and the spelling of the original words. For example:

วาณิช→พาณิช (wa-nid → pa-nid)      ตารา→ดารา (ta-ra → da-ra)  
แพก→แพนิก (pak → pa-nak)      ตรวจ→ตำรวจ (truad → tam-ruad).

iii. *Tone Derivation*, which changes the tone or tone markers of the original words for easier pronunciation or a poetic purpose. For example:

ดั่ง→ดั่ง (dang<sup>(0)</sup> → dang<sup>(1)</sup>)      เพียง→เพียง (piang<sup>(0)</sup> → piang<sup>(3)</sup>)  
ว่า→หว่า (wa<sup>(2)</sup>, changes of tone marker for poetic purpose)  
สร้าง→ช่าง (saang<sup>(2)</sup>, changes of tone marker for poetic purpose)

6) คำยืม (*Borrowed Word*): words adopted from other languages through cultural contact. Borrowed words can be transcribed, translated, partially translated, or terminologically coined. For example:

fashion→แฟชั่น (transcribed)  
sign→เซ็น (transcribed, with the vowel sound altered)  
ชาล (borrowed from Khmer)      ก๊วยเตี๋ยว (borrowed from Chinese)  
railway station→สถานีรถไฟ (translated)  
tear gas→แก๊สน้ำตา (partially translated)  
electricity→ไฟฟ้า (coined by *The Royal Institute of Thailand*)

#### 2.4.1.2 Application of Thai Word Formation by Sunan Anchalinukun

The Thai word formation description will be used in Chapter 3 (3.3 Analysis of the Research Problems and 3.4.1 Overall Translation Plan) to analyze how the word ‘*Oonnoon*’ (อุนนูน) is formed, which will help the researcher decide which English word formation method is suitable to use as the translation strategy for the word.

### 2.4.2 English Word Formation by Laurie Bauer

#### 2.4.2.1 Summary of English Word Formation by Laurie Bauer

Laurie Bauer has presented an outline of 10 types of word-formation in English (1983: 201-241), which are:

1) *Compounding* is stringing two or more words (roots) together to form a new word. Most compounds in English are nouns, especially for items containing more than two elements, such as bath towel, son-in-law, wastepaper, and wastepaper basket. However, there are compounds of other word classes too, for example, freeze-dry, ready-made, over-night, and somebody. Compounds can be written as one word, two words, or hyphenated, e.g., skinhead, paperclip, oil-paper, and fishing rod.

2) *Prefixation* is forming a new word by adding a prefix before a base to add or alter its meaning. The majority of words formed by prefixation are class-maintaining<sup>5</sup>, e.g., minidress, decapacitate, foreman, unfair and circumnavigate. Class-changing prefixes are less common, but there are still some. For example, the prefix *a-* forms adjectives (e.g., ablaze, asleep, aflutter, and awash), and the prefixes *be-* and *en-* form transitive verbs (e.g., becalm, befriend, entomb, and ensnare).

3) *Suffixation* is the process of adding a suffix after a base to form a new word. The meaning of the base often remains unchanged. Most suffixation tends to be class-

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<sup>5</sup> A class-maintaining process produces new words with the same part of speech (or form class) as the base, while a class-changing process produces new words which belong to a form class other than that of the base. (Bauer, 1983: 31)

changing, for example, forming nouns from verbs (e.g., *categorization*, and *closure*), adjectives from nouns (e.g., *arrival*), and adjectives from verbs (e.g., *resentful*).

Class-maintaining suffixation includes forming nouns from nouns (e.g., *freedom*, *princess*, *manhood*, and *kinship*) and adjectives from adjectives (e.g., *greenish*, *goodly*, and *queersome*, though the last two are not common in modern English).

4) *Conversion* is the change in form class of a word without any corresponding change of form (spelling). It is an extremely productive way of producing words in English. The major kinds of conversion are noun→verb (to mail, to skin, to vacation), verb→noun (a call, a command, a spy), adjective→verb (to better, to empty, to open) and adjective→noun (the poor, gays).

5) *Back-formation* is the process in which a rule of word-formation is reversed. It might also be defined as the formation of new words by the deletion of non-productive affixes in longer words. Most back-formations in English are verbs. For example, the word 'edit' is the back-formation of the word 'editor.'

Formation:        edit PLUS *-or* → editor, react PLUS *-tion* → reaction

Back-formation: editor MINUS *-or* → edit, reaction MINUS *-tion* → react

6) *Clipping* is the process where a word is shortened while retaining the same meaning and part of speech. Clipping often results in a change of stylistic level, for example, *bi* (bisexual), *jumbo* (jumbo jet), *porn* (pornography), and *mike* (microphone). Clipped forms may be used in compounds, e.g., *op art* (optical art), *sci-fi* (science fiction), and *sitcom* (situation comedy).

7) *Blends* are words formed by joining parts of two or more existing words. Normally, the first part of one word is joined with the last part of another, rather than mixing phonemes at random or inserting part of one word into the middle of another. The coiner can take as much or as little from either base. An example is 'ballute' (balloon + parachute), where other forms of blends such as *paroon*, *paraloon*, and *balachute* are also possible.



8) *Acronyms* are words created by stringing the initial letters of the words in a title or phrase together and using them as a new word. However, if the words coined by this method are pronounced letter-by-letter, they are just an abbreviation and not acronyms. For example, if VAT (Value Added Tax) is pronounced /vi ɛɪ ti/, it is an abbreviation, but when pronounced /væɪt/, it is an acronym.

9) *Word Manufacture* is creating a completely new word without etymology or any morphological, phonological, and orthographic motivation. Words of this formation method are often found in product names and literary works, such as Kodak, Teflon, grok (from Robert Heinlein's (1961) novel *Stranger in a Strange Land*), and quark (from James Joyce's (1939) novel *Finnegan's Wake*). However, another kind of word manufacture is taking random letters from longer phrases and stringing them together as a new word. For example, 'pemoline' is coined from phenylimino-oxazolidinone, and 'picloram' is coined from aminotrichloropicolinic acid (groups of borrowed letters are reversed).

10) *Mixed Formation* is a mixture of two or more processes described above, or a product from one of those methods and a base or an affix. Examples are 'poromeric' (porosity + polymer + suffix *-ic*), 'scramjet' (supersonic combustion ramjet), and 'molechism' (molecule + chemical + organism).

#### 2.4.2.2 Application of English Word Formation by Laurie Bauer

Bauer's English word formation description will be used in Chapter 3 (3.3 Analysis of the Research Problems 3.4.1 Overall Translation Plan), along with the (2.4.1) Thai word formation description, to analyze how the word 'Oon-noon' (อูนุ่น) is formed. Methods in this description will also be selected and used as a strategy to translate the mentioned invented word. The chosen strategy (or strategies) will then be used in the translation process, and the result will appear in Chapter 4 (Source Text, Translated Text and Explanation of Translation Approaches).

## CHAPTER 3

### Analysis of Source Text and Research Problems

#### 3.1 Source Text Analysis

Source text analysis according to John McRae's *The Language of Poetry* principle is as follows:

1) *The look*. From the look of the source text, each verse consists of only one stanza. There is no fixed rhyme, rhythm, or meter, and the verses are not written in any shape. Clauses are separated by line breaks (lineation), without commas at the end of the lines, as commas are not regularly used in Thai writing and Thai poetry. In case there is more than one clause in the same line, they are separated by a space, by reason of the same Thai punctuation rules. However, there is a full stop at the end of each verse, which does not conform to Thai writing norms.

The number of lines in each verse differs from two to five. Line length can vary from as short as one word to medium length. However, all of the verses are considered to be of short length, because the original medium, which is Twitter, has a 140-character limit, spaces included. Examples are as follows:

Two lines:           การพบกันเป็นความบังเอิญ  
การยิ้มให้กันเป็นความตั้งใจ. (page 5)

ไม่รัก  
อย่าเกลียด. (page 12)

คนเรามีความเศร้าของใครของมัน  
แต่เราจับฟังกันและกันได้. (page 37)

Three lines:       ในสนามของความรัก  
ไม่มีแพ้ ไม่มีชนะ  
เราอยู่ที่มเดียวกัน. (page 13)

ความรักมีอยู่จริง

ทว่า

มันไม่ได้มีอยู่ตลอดไป. (page 17)

โลกนี้ให้คำรอยยิ้มมากกว่าน้ำตา

และนั่นเป็นเรื่องน่าอัศจรรย์

สำหรับคนที่กำลังเศร้าใจ. (page 37)

Four lines:

เธอถามฉัน

กุหลาบหรือคาร์เนชั่นสวยกว่า

ฉันถามกลับไปว่า

เธอจะยื่นดอกไม้ไหนมาให้ฉัน. (page 8)

ร้องเถิด

ร้องให้ให้กับสิ่งที่เธอรัก

จงดีใจกับน้ำตานี้

ดีใจที่เธอได้รู้จักกับความรัก. (page 43)

Five Lines:

จนได้สูญเสียมันไป

แล้วยังหายใจต่อไปได้

จึงได้รู้ว่า

แท้ที่จริง

มันไม่ใช่สิ่งสำคัญ. (page 44)

As the source text does not conform to any forms of conventional poetry, is not written in any specific pattern, and the characteristics of the text also fall into the description written in (Chapter 2) 2.3.1 Thai Freeform Poetry, New-Klom's *Oon-noon* can be considered as freeform poetry. However, as mentioned in (Chapter 1) 1.4 Research Boundary, the text also possesses the quality of epigrams, which are clever sayings which trigger thoughts. Therefore, it can be concluded that the source text is a combination of freeform poetry and epigram.



- หลังน้ำตาแห้ง  
เรามากแข็งแรงขึ้น. (Sorrow, page 38)
- Negative/sad: คงรักเธอมากเกินไป  
จนลืมไป  
ว่าเธอไม่รัก. (Love (1), page 11)
- น้ำตาแห้งแล้ว  
ทว่าความเศร้า  
ยังเปียกชุ่ม. (Sorrow, page 35)
- Neutral: คนที่บอกว่าเขายังไม่เคยผิดหวังกับความรัก  
ไม่แน่  
เขาอาจยังไม่เคยมีความรัก. (Love (1), page 18)
- ผู้คน ผู้คน ผู้คน  
เราเดินสวนกัน  
ผู้คน ผู้คน ผู้คน. (Relationship, page 51)
- Questioning: จะรู้ได้อย่างไรว่าเรารักเขา  
เมื่ออยู่คู่กับเขา  
เราจะไม่เป็นตัวเอง. (Love (1), page 10)
- ห้วงอากาศที่มีเธอ  
กับห้องแคบแคบที่อยู่ตามลำพัง  
สถานที่ได้อ่างกว้างกว่ากัน-ฉันสงสัย. (Love (1), page 16)
- Witty/sapient: เมื่ออยากได้ความสุขจากความรัก  
จงยอมรับ  
ความทุกข์ที่มาพร้อมความรักนั้นด้วย. (Love (1), page 16)
- ไม่มีใครอยากสูญเสีย  
ไม่มีใครไม่สูญเสีย. (Sorrow, page 43)

ความผูกพันก็เหมือนบ้าน  
ถ้ารีบสร้าง  
ย่อมไม่แข็งแรง. (Relationship, page 52)

3) *The movement*. Since the verses are quite short, because of the 140-character limit of the original source (Twitter), they do not contain any movement in terms of topic, as the length does not allow much development or change to happen, and the verses are also categorized according to their topics. It is the same with point of view, as the author is either using a subjective or objective point of view for each verse.

However, other aspects of movement can still be found in the verses, namely the movement between time and the movement between emotions. For example:

Time:                   ก่อนหน้าฉันเจ็บเมื่อถูกถามถึงความฝัน  
                                  หลังจากเจอเธอวันนั้น  
                                  ฉันมีคำตอบ. (page 6)

เธอทำให้ฉันรู้สึกที่ชีวิตไม่สมบูรณ์  
ทั้งที่ก่อนหน้านี้ฉันเคยคิดตลอดมา  
ว่าไม่ต้องการอะไรอีก. (page 7)

Emotion:               ความรักมีอยู่จริง  
                                  ทว่า  
                                  มันไม่ได้มีอยู่ตลอดไป. (page 17)

ความรักเกิดขึ้นตรงนั้น  
และยังคงอยู่ตรงนั้น  
แต่พวกเราเดินจากมันมาไกลแล้ว. (page 17)

4) *The appeal*. The most appealing feature of New-Klom's poetry is that it is short verses written with simple words and sentence structure; therefore it does not require in-depth interpretation and can be understood instantly. Furthermore, the author writes

these verses to express his own feelings, which makes them genuine and relatable. Because his poetry is so sincere and straightforward, it has become very popular, especially among young adults and middle-aged people, as the contents tend to evolve around love, which appeals more to younger people rather than those who are old. Furthermore, since the original medium is Twitter, it is very much possible that the target audience is the people of younger generations who are more familiar with the Internet and social networking media.

In addition, there is a frequent use of parallelism and antithesis<sup>6</sup>. Parallelism makes the ideas become more continuous and harmonious, and therefore makes them easier to process. On the other hand, antithesis brings out the contrast in the ideas and makes the readers more likely to agree with the later one presented. Examples are as follows:

Parallelism:      การพบกันเป็นความบังเอิญ  
การยืมให้กันเป็นความตั้งใจ. (page 5)

อย่าพยายามหยุดฝนไม่ให้ตกจากฟ้า  
อย่าพยายามหยุดน้ำตาของคนที่กำลังเสียใจ. (page 42)

ไม่มีใครอยากสูญเสีย  
ไม่มีใครไม่สูญเสีย. (page 43)

เศร้าเพราะความรัก  
เศร้าเพราะไม่มีความรัก  
เศร้าเหมือนกัน  
แต่อย่างแรกมีความสุขปนอยู่ในนั้นด้วย. (page 44)

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<sup>6</sup> Contrary ideas expressed in a balanced sentence. It can be a contrast of opposites or a contrast of degree. (Wheeler, 2013 : online)

Antithesis: ความรักไม่ใช่การวิ่งเข้าเส้นชัย

มันคือการวิ่งทางไกล

ไปด้วยกัน. (page 10)

เวลารักใครสักคน

ไม่แข็งแรงขึ้น

ก็อ่อนแอลง. (page 15)

บางครั้ง

เราก็รักใครสักคนเร็วเกินไป

และเลิกรักเขาช้าเกินกว่าที่ควรจะเป็น. (page 18)

น้ำตา

กลั่นได้

ความเศร้าใจ กลั่นยาก. (page 37)

Furthermore, some of the verses are an adaptation of Thai proverbs or sayings, which is beneficial because it provides familiar references for the audience, so the message is conveyed easily.

ความพยายามอยู่ที่ไหน

ความรัก

ไม่ได้อยู่ที่นั่นเสมอไปหรอก. (page 11)

(ความพยายามอยู่ที่ไหน ความสำเร็จอยู่ที่นั่น –

Where there's a will, there's a way.)

น้ำตา

กลั่นได้

ความเศร้าใจ กลั่นยาก. (page 37)

(สันดอนชูดง่าย สันดานชูดยาก -- Old habits die hard.)

(ไม่อ่อนดัดง่าย ไม่แก่ดัดยาก --

You can't teach an old dog new tricks.)



5) *The places*. The poetry is written in standard Thai language, without any dialect, accent, or local words. Though it is written in Thai, the place can be anywhere, as the content is quite universal.

6) *Gender*. Gender is unimportant in the majority of the source text, as the voice can be either masculine or feminine. Feelings conveyed in the verses can happen to every person of every gender; therefore it tends to be neutral. For example:

ในภาวะว่างเปล่าของหัวใจ  
มีความเป็นไปได้  
ของความรัก. (page 5)

ดวงตาของบางคน  
มีผลต่อการเดิน  
ของหัวใจ. (page 7)

However, voices in some of the verses are clearly masculine, because the author is a male and he is expressing his own thoughts and feelings, e.g.:

เมื่อเรียกหญิงสาวคนหนึ่ง  
ด้วยนามใหม่ที่เรตั้งให้  
จะรู้สึกกว่าเธอ  
เป็น “หญิงสาวของเรา” ไปโดยไม่รู้ตัว. (page 9)

7) *The images*. Literary devices do not play a big role in the source text, as the poetry and the words themselves already express feelings and deliver messages really well. Nonetheless, figures of speech are still used in some of the verses. The techniques found in the source text include the use of metaphor and simile to provide comparisons and create images in the readers' mind, and the use of repetition to provide emphasis. For example:

Metaphor:	<u>เธอคือ</u> <u>ห่อของขวัญ</u> ที่ฉันไม่อยากแกะ. (page 7)
	<u>ความรักไม่ใช่การวิ่งเข้าเส้นชัย</u> <u>มันคือการวิ่งทางไกล</u> <u>ไปด้วยกัน.</u> (page 10)
Simile:	<u>ความเศร้าคล้ายควันคลุ้งในห้องครัว</u> มันจะจางหายไป ถ้าใครคนนั้นเปิดหน้าต่าง. (page 36)
	<u>ความผูกพันก็เหมือนบ้าน</u> <u>ถ้ารีบสร้าง</u> ย่อมไม่แข็งแรง. (page 52)
Repetition:	<u>เมื่อพบว่าฉันเริ่มสูญเสียความเป็นตัวเอง</u> <u>เมื่อนั้น</u> <u>ฉันพบว่าตัวเองกำลังมีความรัก.</u> (page 10)
	<u>ร้องเถิด</u> <u>ร้องให้ให้กับสิ่งที่เธอรัก</u> <u>จงดีใจกับน้ำตานี้</u> <u>ดีใจที่เธอได้รู้จักกับความรัก.</u> (page 43)

8) *That was then, this is now.* The selected source text talks about three subjects: love, sorrow and relationships. It is easy to identify the theme of each verse, as they are already categorized in the book according to their topics. However, verses with the same subject can have different tone, movement and voice, as seen above in the examples of 2) *The sound*, 3) *The movement* and 6) *Gender*.

### 3.2 Stylistics Analysis

According to Kanyarat Phongsuk (กันยารัตน์ ผ่องสุข, 2553) in her thesis on New-Klom's writing style in his travelogues, his language techniques include: 1) emphasis 2) pun 3) incongruity 4) comparison 5) rhetorical questions 6) using epigram in conclusions 7) quotation 8) the use of dialogue. She also mentioned that each linguistic strategy mostly occurs together with others rather than alone.

Though there is some similarity, his writing techniques in poetry are quite different. He also employs emphasis by using antonyms and repetition. There are also some dialogues and rhetorical questions found in his poetry. For example:

หากไม่อยากผิดหวัง  
 จงอย่าผูกพันกับสิ่งใด  
 หากไม่ผูกพันกับสิ่งใด  
 ยังอยากหายใจอยู่อีกหรือ. (page 56)

However, other techniques are not used in his poetry. (There is some word play but no puns are used.)

In this research, the writing style in New-Klom's poetry will be analyzed using the Stylistics theory of Paul Simpson. The analysis is as follows:

1) *Graphology*: The source text is written in the Thai alphabet and in a standard Thai font, without any words being emboldened or italicized. The researcher could neither identify the font name nor size, but the information is not of importance. Full stops are used at the end of each poem, which is unconventional in Thai writing, especially in Thai poetry. There is also the use of quotation marks, which is not very common in traditional poetry as well. The use of both periods and quotation marks, together with the fact that the source text is written in freeform poetry, shows that the author does not like to adhere to writing conventions and his poetry writing style is quite modern. For example:

เธอชี้ให้ฉันดู

กำแพงสูงนั้น

“เราข้ามไปด้วยกันไหม”. (page 8)

(Quotation is used to mark direct speech).

เมื่อเรียกหญิงสาวคนหนึ่ง

ด้วยนามใหม่ที่เรที่ตั้งให้

จะรู้สึกกว่าเธอ

เป็น “หญิงสาวของเรา” ไปโดยไม่รู้ตัว. (page 9)

(Quotation is used to express supposition or nonliteral meaning).

2) *Morphology*: Most of the words used in the poems are free morphemes, which can stand as a word on their own. Often, there are compound words, which are two words (free morphemes) joined together to form a new word with new meaning, such as หัวใจ (หัว+ใจ (heart)), ของขวัญ (ของ+ขวัญ (gift, present)), ดีใจ (ดี+ใจ (glad)), etc.

However, derivational morphemes *การ* and *ความ* are often used to combine with a root (mostly verbs and adjectives) or verb phrase to change their part of speech into a noun. For example, ความรัก, ความเป็นไปได้, ความบังเอิญ, ความตั้งใจ, การพบกัน, การยิ้มให้กัน, การต่อรอง, etc.

In translation, morphology will be useful when a noun needs to be translated as a noun, but its equivalent is another part of speech. In such case, the researcher can use the same method, by combining derivational morphemes, such as -tion, -ity or -ness, with those words to turn them into a noun. For example, ความเป็นไปได้ = possibility, ความตั้งใจ = intention, การต่อรอง = negotiation, etc.

3) *Syntax, grammar*: The majority of the source text, approximately 85-90%, is written in simple sentences. Some of the poems contain only one sentence while others contain two sentences. For example:

One sentence: ดวงตาของบางคน  
มีผลต่อการเต้น  
ของหัวใจ. (page 7)

หนึ่งนาที  
ก็นานเกินไปแล้ว  
สำหรับความเศร้า. (page 35)

Two sentences: การพบกันเป็นความบังเอิญ  
การยิ้มให้กันเป็นความตั้งใจ. (page 5)

วันนี้เธอไม่ได้หิบบร่ำมา  
ฉันภาวนา  
ให้ฝนตก. (page 8)

The use of simple sentences makes the poems easy to read and digest, because they convey one idea at a time. This helps contribute to 4) *The appeal* (in 3.1 Source Text Analysis), because the audience is attracted to the simplicity of the poems, and the use of simple sentences provides a great benefit to this. By using simple sentences, the readers can read the poems without having to break down long, complex sentences to try to understand the message.

However, the use of compound and complex sentences, though not many, is also found in the source text, as they are almost impossible to avoid in natural language. Compound sentences used in the poetry consist of only two independent clauses joined by a coordinating conjunction, while complex sentences consist of only one independent clause and one dependent clause joined by either a relative clause or subordinating conjunction. Compound-complex sentences are not found in the source text at all. Examples of compound and complex sentences in the poems are as follows:

Compound:	<p>น้ำตา<sup>๑</sup>แห้งแล้ว          ทว่าความเศร้า<sup>๑</sup>          ยังเปี่ยม<sup>๑</sup>ชุ่ม. (page 35)</p> <p>หญิงสาว<sup>๑</sup>หอบความเศร้า<sup>๑</sup>ไปทิ้งทะเล          แต่คลื่น<sup>๑</sup>ก็ซัดเท          มันคืน<sup>๑</sup>กลับมา. (page 40)</p> <p>เธอตะโกน<sup>๑</sup>บอกให้ฉัน<sup>๑</sup>เดินกลับไป          แต่ฉัน<sup>๑</sup>มาไกล          เกินกว่า<sup>๑</sup>จะได้ยิน. (page 54)</p>
Complex:	<p>เธอคือ<sup>๑</sup>          ห่อของ<sup>๑</sup>ขวัญ          ที่ฉัน<sup>๑</sup>ไม่<sup>๑</sup>อยาก<sup>๑</sup>แกะ. (page 7)          (Clauses joined by relative clause).</p> <p>เมื่อ<sup>๑</sup>ได้<sup>๑</sup>พบ<sup>๑</sup>เธอ          ความหมาย<sup>๑</sup>ของ<sup>๑</sup>ดอกไม้          ก็เปลี่ยน<sup>๑</sup>ไป. (page 6)          (Clauses joined by subordinating conjunction).</p> <p>หลัง<sup>๑</sup>น้ำตา<sup>๑</sup>แห้ง          เรายิ่ง<sup>๑</sup>แข็ง<sup>๑</sup>แรง<sup>๑</sup>ขึ้น. (page 38)          (Clauses joined by subordinating conjunction).</p>

4) *Lexical analysis, lexicology*: First, the most outstanding feature of New-Klom's poetry is that he only uses easy words, without any big, formal words or technical terms, which affects (3.1) 2) *The sound* of the source text; the overall tone of the source text becomes casual, and even conversational. It also affects (3.1) 4) *The appeal* of the source text, making all of the poems easy to understand.

Second, as mentioned before in (3.1) 1) *The look*, there are a lot of words related to emotions, as the author wrote these poems to express his own thoughts and feelings.

Emotion words have an influence on (3.1) 2) *The sound* of the source text, affecting the tone of each poem depending on the words used. For example:

เศร้าขณะฟังเพลงสนุก

สุขขณะฟังเพลงเศร้า

ทั้งหมดคืออิทธิพลจากเขาล้วนล้วน. (page 53)

(In this poem, there are three words altogether, i.e., sad, fun and happy.)

Third, there are words like *ยานอวกาศ* (spaceship), *อีเมล* (e-mail), *ออนไลน์* (online), *นักวิทยาศาสตร์* (scientist), and *พลาสติก* (plastic), which show that the poetry is quite modern and written in the time when technological advancement is quite developed. Furthermore, it shows that New-Klom is a very creative and clever poet, as he can use these words in his freeform poetry to express feelings without having to use emotion words. For example:

นักวิทยาศาสตร์อยากเดินทางไปดวงจันทร์

แต่ฉันอยากเดินทาง

ไปบ้านเธอ. (page 6)

วันที่เธอจากไป

ฉันจินตนาการ

ว่าเธอไปกับยานอวกาศ. (page 14)

Next, there are often antonyms in the same poem, which emphasize the contrast of meaning and make the poems more interesting. For example:

บางครั้ง

เราก็รักใครสักคนเร็วเกินไป

และเลิกรักเขาช้าเกินกว่าที่ควรจะเป็น. (page 18)

ความสุขของฉันคือเธอ

ความสุขของเธอคือเขา

ความทุกข์เป็นของพวกเขาทุกคน. (page 54)

In addition, the author likes to use the same words repeatedly in the poems, which relates to the attractive features in (3.1) 7) *The images*, as it provides emphasis and creates images in the readers' mind. For example:

เศร้าเพราะความรัก  
เศร้าเพราะไม่มีความรัก  
เศร้าเหมือนกัน  
 แต่อย่างแรกมีความสุขปนอยู่ในนั้นด้วย. (page 44)

ผู้คน ผู้คน ผู้คน  
 เราเดินสวนกัน  
ผู้คน ผู้คน ผู้คน. (page 51)

In the second example, repetition is particularly clever because the repeated use of the word ผู้คน (people) here not only creates the feeling and image that there are a lot of people, but also makes it look like *เรา* (we) are surrounded by people.

Last, there is word play in some of the poems, which makes them more interesting, giving them an attractive feature ((3.1) 4) *The appeal*). For example:

ความรัก  
ไม่ใช่การต่อรอง  
มันคือการต่อเติม. (page 6)

ไม่รักษาสัญญา  
ไม่เป็นไร  
แต่กรุณารักษาใจของคนที่เราเคยให้สัญญา. (page 55)

### 3.3 Analysis of the Research Problems: Application of Theories in Solving Translation Problems Associated with New-Klom's Poetry-Epigram

Ukrit Arunyanak (อุกฤษฏ์ อรัญยานาค, 2552: 22-25) and Tongtip Chaladsoontornvatee (ทองทิพย์ ฉลาดสุนทรวาที, 2544: 53-56) both discussed the



translatability of poetry in their special research projects and concluded that poetry is translatable. They both agree that poetry should be translated into poetry to create equivalent effects in terms of both form and meaning, in order to deliver the utterance while, at the same time, preserving the beauty of language as in the source text.

In addition, Francis R. Jones (cited in Malmkjaer and Windle, 2011: 172) claims that the job of poetry translators is to interpret a source poem's layers of meaning, to pass on this interpretation in a trustworthy manner, and/or to "create a poem in the target language which is readable and enjoyable in its own right, with merit as an independent, literary text."

However, there are different opinions about the process of poetry translation, as some influential figures in translation studies and prize winning poets have said:

"Poetry is that which is lost in translation."—Robert Frost

"Poetry is what is gained in translation."—Joseph Brodsky (cited in Jackson : online)

"Poetry translation has been called the art of compromise and its success will always be a question of degree."—David Connolly (cited in Baker, 1998: 174)

"After all, poetry is not merely the text. The text produces the poem: a sense of sensations and meanings....With different means, but playing a similar role, you can produce similar results. I say similar, but not identical: translation is an art of analogy, the art of finding correspondences. An art of shadows and echoes....of producing, with a different text, a poem similar to the original."—Octavio Paz (cited in Jackson Jackson : online)

From all of the opinions mentioned above, the researcher has to agree that poetry is translatable, and should be translated into poetry so that the translated text is most similar to the source text in both form and meaning. In order to do this, the researcher has chosen André Lefevere's *Poetry Translation Strategies and the Interpretive*

Approach by Jean Delisle to use as guidelines in translating New-Klom's poetry-epigram, in the hope that their strategies will help with the issue of loss and gain, compensating for what is lost during the process of translation and therefore compromise the translation quality.

From Lefevre's poetry translation strategies (Chapter 2: 2.2.1), Anne Cluysenaar (1976 cited in Bassnett, 2002: 87) concluded that the shortcomings of the seven methods happen because of an overemphasis on one or more elements instead of the poem as a whole. Therefore, the translator fails to balance each and every element in the result. She further commented that the term "version" is quite misleading, as it is a complete separation from "translation".

After consideration of her opinion, the researcher thinks it is best to use a combination of two strategies, rather than just one, to avoid and compensate for the disadvantages which might occur. In this project, the researcher chooses to use a combination of *Rhymed translation* and *Interpretation*, as *Rhymed translation* preserves the rhyme of the original (meter is not preserved in this case, as it does not exist in the source text), while *Interpretation* preserves the content and, at the same time, allows for the freedom of choice of poetry type in the translation. This mixture will enable the researcher to balance between form and meaning; therefore, the translation will portray both the content and the beauty of language which the original possesses.

As for Delisle's Interpretive Approach (Chapter 2: 2.2.2), it will be used to analyze the meaning of the source text, so that the researcher can create a translation which delivers the message rather than transcodes the words. To do so, the stage of *Comprehension* and *Reformulation* will be used in 3.4.2.1 (Translate the source text into grammatical English in free verse form while creating equivalence in terms of content) to grasp the meaning of the source text and re-express the concepts into the target language. Then, the *Verification* stage will be used to check the accuracy of the solutions before the selected translation is written in Chapter 4 (Source Text, Translated

Text and Explanation of Translation Approaches), and in the (3.4.2.2) edit process to improve the quality of the translation.

Other than the two theories mentioned above, knowledge about the characteristics of related poetic forms in both languages is also essential. From (Chapter 2) 2.3 Knowledge of Thai Freeform Poetry and English Free Verse, it is clear that the two poetic forms are similar, in that they are both written in lines, but are not restricted to any fixed length, meter or rhyme scheme. For this reason, it is appropriate to translate New-Klom's *Oon-noon*, which are written in the form of Thai freeform poetry (as proven in 3.1 Source Text Analysis: 1) *The look* and 2) *The sound*), into free verse.

From the perspective of English free verse, New-Klom's poems are considered to be short-lined free verses, as they consist of mostly short lines, with some mixture of medium-length lines (as mentioned before in 3.1 Source Text Analysis: 1) *The look*), and will be translated as such.

The researcher will try to maintain the features and style of the source text according to the material from the analysis in 3.1 Source Text Analysis and 3.2 Stylistics Analysis. Some features might happen naturally in the translation, e.g. (3.1 Source Text Analysis) 3) *The movement*, 6) *The genders*, 7) *The images*, (3.2 Stylistics Analysis) 1) *Graphology*, 2) *Morphology* and 4) *Lexical analysis, lexicology*, while others may require more effort.

Problems that arise from Translating New-Klom's *Oon-noon* from Thai into English include the differences between the two languages (1-4), features of poetry (5-6), writing style (7), and the translation of a new word (8) which will be discussed as follows:

### 1. Punctuations and Rules of Writing

In Thai, commas and full stops are not commonly used, especially in poetry. However, New-Klom is known for his unconventional ideas, writing style and choice of words; he likes to do experimental writing, for example, using different spellings,

creative phraseology and making up combined words. His poetry also possesses a unique feature as well, with the use of full stops at the end of each poem. When there is more than one sentence in a poem, those sentences are separated by line breaks, without a full stop. Also, as mentioned before in 3.1 Source Text Analysis, clauses are separated by spaces or lineation. The researcher also notes that New-Klom uses full stops with every poem, no matter if it is a declarative sentence or an interrogative sentence. It is also important to note that he uses full stops after the closing quotation marks instead of putting them within the quotation marks. This is purely stylistic and does not contribute to his intended meaning or emotion.

However, in English, every sentence has to end with a full stop (or question mark), and certain types of clauses<sup>7</sup> have to be separated by a comma. Clauses and sentences are definitely not separated by a space. Also, full stops appear inside quotation marks. As for punctuation in poetry, lines can be end-stopped or enjambed.

To solve the issue of the differences in the usage of punctuations and writing rules, the researcher finds it better to use the rules of the English language in the translated text, as it will help the translated poetry read more naturally and smoothly. Commas will be used to separate clauses, both within a line and between lines. Full stops will be used at the end each sentence, not only to end a piece of poetry. In case the sentence is an interrogative one, question marks will be used instead. Where there are quotation marks, full stops or question marks will be written within and before the closing quotation marks. Examples are as follows:

Source Text	Translated Text
เหยื่อชี้ให้ฉันดู กำแพงสูงนั้น “เราข้ามไปด้วยกันไหม”. (page 8)	You pointed out your finger, that high wall, “Shall we climb over it together?”

<sup>7</sup> namely, dependent clause which comes before independent clause, non-restrictive relative clause, and two independent clauses joined by a coordinating conjunction (according to some style guides) (“Comma: Separation of clauses,” 2013 : online)

Source Text	Translated Text
วันนี้เธอไม่ได้หยิบร่มมา ฉันภาวนา ให้ฝนตก. (page 8)	You didn't bring your umbrella today. I pray for it to rain.
หลุมรัก เวลาผ่าน มันจะตื้นขึ้น ไม่ต้องปีนป่าย เดินออกมาได้ด้วยตัวเอง. (page 20)	The love we fall deep into becomes weaker as time goes by, which makes it easy to step out of it, without the need to climb.
การบอกคนที่กำลังเศร้า ว่าอย่าเศร้า คือการทำร้ายเขาอย่างหนึ่ง. (page 42)	Telling a sad person not to be sad is a way of hurting them.

## 2. Tenses

In Thai, verbs only have one form and do not change according to the tense. It is impossible to tell just by looking which tense those poems are written in. On the other hand, verbs in English are always marked, usually by affixes, to indicate whether the situation takes place in the past, present, or future.

The researcher needs to use Delisle's Interpretive Approach by referring to the context and using cognitive knowledge in order to assess the situation and sequences of actions in the poems and decide which tense is suitable for each poem. For example:

การพบกันเป็นความบังเอิญ  
การยิ้มให้กันเป็นความตั้งใจ. (page 5)

น้ำตา  
สะท้อนความเปราะบาง  
ของหัวใจ. (page 38)

The sentences in these two stanzas are general statements, and the actions in these poems can happen all the time. Moreover, there is

quite a factual aspect to them. Therefore, the translation should be in present simple tense.

ฉันนั่งมองหญิงสาวร้องไห้  
 จนภาพของเธอพร่าเลือน  
 ตาของฉันเปื้อนน้ำตา. (page 41)

In the above verse, it is obvious that the situation occurred in the past, and the statement is describing the scene and actions in the past, so the translation should be in past simple tense.

ไอศกรีม  
 ถ้วยแรกกับเธอ  
 ยังไม่ละลาย. (page 19)

In this example, the action happened at an unspecified time before now, and the event has present consequences, therefore the translation should be in present perfect tense.

Sometimes, there is a combination of many tenses in one verse. The researcher needs to analyze the actions using frame of reference (period or point in time) or sequences of actions to select an appropriate tense for each clause. For example:

ความรักเกิดขึ้นตรงนั้น

past simple tense: the event happened in the past

และยังคงอยู่ตรงนั้น

present simple tense: the event exists over a period which includes the present time

แต่พวกเราเดินจากมันมาไกลแล้ว. (page 17)

present perfect tense: the event and action are completed in the past, but the consequences extend to the present state

น้ำตาแห้งแล้ว

present perfect tense: a past event that has present consequences

ทว่าความเศร้า

ยังเปียกชุ่ม. (page 35)

present simple tense: the event exists over a period which includes the present time

### 3. Plural Form of Nouns

In Thai, nouns always remain in the same form, and are written without any determiner. In English, singular nouns can be marked by the determiner *a/an*, and plural nouns are marked by the suffix *-s* or changes in the form.

Delisle's Interpretive Approach will be applied to determine whether the nouns should be singular or plural in the context. For example:

ความรัก

ทำให้คน

น่ารัก. (page 8)

In this context, the word *คน* should be plural, because it is an unspecified number of a countable thing, and therefore should be translated as *people*.

สองคุณสมบัติของคนที่เรารัก

ทำให้เราแข็งแกร่งขึ้น

ทำให้เราอ่อนแอลง. (page 10)

In this context, the word *คุณสมบัติ* clearly is plural, as the number is more than one, and therefore should be translated as *qualities*. On the other hand, the word *คน* is described by the relative clause *ที่เรารัก*, so it can be assumed that there is only one *คน* in this situation, and it should be translated as *person*.

#### 4. Words in Thai Which Do Not Exist In English

Because of the language and cultural differences, some words in the source language might not exist in the target language, such as the final particles *ครับ/ค่ะ*.

The Interpretive Approach is most useful here, as it is required to detach the form and draw the meaning out of the words according to the context. The researcher will then search for the word in English with the closest meaning and use that word in the translation.

Source Text	Translated Text
เมื่อคำว่า <i>ครับ/ค่ะ</i> หายไป ความสนิทใจก็แทรกตัวเข้ามา. (page 52)	Leaving out <u>formality</u> , intimacy slips in.

#### 5. Rhyme

Even though the source text is written in freeform poetry, there is also rhyme in some stanzas. Although rhyme is not an important element and can be skipped in the translated text, as it will be translated into free verse, the researcher will try to keep the rhyme, if possible.

In order to do this, synonyms or words with close meaning will be used as a replacement for some words which do not rhyme, in order to maintain the music in poetry. However, by doing this, the translated text may not have the same exact meaning of the source text, but the researcher will try to find words with the most similar meaning which convey the same sense.

Another solution is to rearrange the order of words, phrases, clauses or sentences, so as to produce rhyming sounds in the translated text.

Also, in case the researcher fails to find words with rhyming sounds, the use of eye rhyme might be applied.

Examples are as follows:



Source Text	Translated Text
rearranging word order:	
วันนี้เธอไม่ได้หยิบร่มมา ฉันภาวนา ให้ฝนตก. (page 8)	You didn't bring your umbrella <u>today</u> . I <u>pray</u> for it to rain.
eye rhyme:	
คนที่ทำให้เราเงินได้ มีความเป็นไปได้ ที่จะทำให้เรารัก. (page 13)	The person who can make us feel <u>shy</u> is <u>likely</u> to make us fall in love.
rearranging word order and using words with close meaning:	
เมื่อคำว่า <u>ครึบ/คะ</u> หายไป ความสนิทใจก็แทรกตัวเข้ามา. (page 52)	Leaving out <u>formality</u> , <u>intimacy</u> slips in.

## 6. Lineation

As mentioned before in 2.3.2 English Free Verse, line break is the most crucial part in writing free verse. It is usually inserted where there is a natural pause or at a point of suspense.

In this project, the researcher is not composing new free verses, but is translating the source text into free verse. The job of deciding where to insert line breaks has been done by the poet; the researcher simply has to maintain them in the translation. However, some lines might be switched in the translated poetry to make it read more smoothly and sound more natural. Whichever the case may be, the researcher will try to break the lines where there is a natural pause. For example:

Source Text	Translated Text
หลุมรัก เวลาผ่าน มันจะตื้นขึ้น ไม่ต้องปีนป่าย เดินออกมาได้ด้วยตัวเอง. (page 20)	The love we fall deep into becomes weaker as time goes by, <u>which makes it easy to step out of,</u> <u>without the need to climb.</u>

Whether the lines are end-stopped or enjambed depends on the norms of English punctuation usage. As discussed before in (3.3) 1. Punctuations and Rules of Writing, full stops will be used at the end of each sentence, and commas will be used to separate clauses. If the lines are broken in the middle of a sentence or a clause, those lines will be enjambed. Examples can be seen in the table above.

## 7. Style

New-Klom's writing style has been discussed in (3.1) 4) *The appeal* and (3.2) 4) *Lexicology*. Important features and their translation guidelines will be discussed as follows:

The most striking style is the casual tone and easy word choice. The researcher thinks it is appropriate to use contractions such as *I'm*, *I'd*, and *don't* in the translated poetry, to keep the casualness. Other than that, difficult or formal vocabulary will not be used, so that the translated text is as easy to read as the source text, which will create an equivalent effect.

Another important stylistic feature is the use of parallelism and antithesis. The researcher will need to use parallel structure or balanced sentences in the translation of the verses where these techniques are presented.

Also, there are adaptations of proverbs or sayings. In some verses, it might be impossible to maintain the proverb reference. The researcher will compensate for that by using one in other verses, where the meaning fits and allows for a chance. For example:

น้ำตา

กลิ้งได้

ความเศร้าใจ กลิ้งยาก. (page 37)

In this case, it is hard to adapt the proverb 'Old habits die hard.' or 'You can't teach an old dog new tricks.', since one is too short and the other one does not fit the meaning. The persistence of doing so

will only result in the loss of meaning in translation; therefore the adaptation should not be maintained.

น้ำตา  
 จริงกว่า  
 น้ำลาย. (page 42)

In this second case, the verse does not have a proverb reference in Thai. However, the meaning of the text is quite similar to a saying in English, which is 'Actions speak louder than words.:'; therefore the translated verse will be an adaptation of it.

Other stylistic features include the use of antonyms, repeated words, and word play. It is important to maintain these word choices and techniques in the verses where these features exist in the source text, so that the translated text possesses the same interesting quality as the original.

## 8. Translation of the word *Oon-noon*

*Oon-noon* is a word made up of two syllables. Neither syllable has a meaning, nor is a word that has existed in Thai before. Even combined as a word, it does not have a meaning in Thai. New-Klom, who is the inventor of the word, does not even have a specific meaning for it (as mentioned before in Chapter 1: 1.4 Research Boundary). The word *Oon-noon* is almost like a slang term known by his readers to refer to a kind of poetry which is a reservoir of emotions composed by New-Klom.

According to (2.4.1) Thai word formation description, the word is not formed by any of the methods mentioned, as those methods all coin words from other words which already exist. However, the word *Oon-noon* (อุณนุณ) is made up of Thai consonants and vowels to represent a speaking sound, as Sunan Anchalinukun (สุนันท์ อัญชลีนุกูล, 2546: 3) has said.

According to the (2.4.2) English word formation description, the word is formed by word manufacture, which is creating a completely new word.

To translate the word, Bauer's English word formation description will be applied to coin a new word for *Oon-noon* in English. The researcher chooses to use blends alone for some cases and mixed formations (which will include clipping, blends and acronyms) for the rest, because mixed formations allow for more variety in the results.

Words which will be used as starting words for the coining process include *round*, *poetry* and *epigram*. The reason for using these three words is because they are all related to *Oon-noon*: the twitter account New-Klom uses to tweet his poems is @RoundPoetry, hence the words *round* and *poetry*. As for *epigram*, it is an aspect of the poetry, as mentioned before in Chapter 1; therefore, this word is also involved.

The process of blends and mixed formation will be applied on two of the words or all three words to create new words in English, which are considered as possible translations of the word *Oon-noon*.

### 3.4 Translation Plan

#### 3.4.1 Overall Translation Plan

##### 1) *Translation of the source text*

New-Klom's poetry-epigrams will be translated into free verse. The researcher will first try to create equivalences in terms of meaning while focusing on making the content understood in English. This first step will result in Translation 1 in Chapter 4. Then, the first version of the translated text will be verified and edited to create equivalences in terms of poetic and stylistic details, while still conveying the same meaning as the original. This second step will result in Translation 2 in Chapter 4, which will be the final version of the translation.

## 2) Translation of the word *Oon-noon*

As mentioned before in Chapter 3 (3.3 Analysis of the Research Problems): 8. Translation of the word *Oon-noon*, the method which will be used to translate the word is blends and mixed formations, which will be applied to the words *round*, *poetry* and *epigram*.

Results which are readable as an English word will be considered as possible translations of the word, and will be listed at the end of Chapter 4, after the translation of the verses. The list will be sent to New-Klom, and he will choose the one he likes best and thinks is the most appropriate translation, since he invented the word in Thai. The chosen word will appear at the end of the list.

### 3.4.2 Tentative Plans on Source Text Translation into Free Verse

#### 3.4.2.1 Translate the source text into grammatical English in free verse form while creating equivalence in terms of content

Lefevere's poetry translation strategies, namely *Rhymed translation* and *Interpretation*, will be applied to translate the source text into free verse in English. The two strategies will allow the researcher to preserve both the content and the rhymes. Nevertheless, content will be the main focus in this step.

Delisle's Interpretive Approach will be applied to extract the meaning of the text from the words. The meaning will then be translated into English and written in the form of free verse.

Capitalization will be used according to the English standard capitalization rules; the researcher will only capitalize the first word in a sentence, and the first word in quoted sentence. If the lines break in the middle of a sentence, the first word of the new line will be written in lower-case letter. Punctuation will also be used according to the English writing rules as well, as mentioned in 3.3 Analysis of the Research Problems: 1. Punctuations and Rules of Writing.

Lination will remain the same as the source text, except for when minor words in some stanzas make the line break at an awkward pause, in which case the minor words will be moved to a new line. As mentioned before in 3.3 Analysis of the Research Problems: 6. Lination, some lines might be switched for a smoother and a more natural sentence. However, lines will still be of short to medium-length, and the number of lines will remain exactly the same. For example:

Source Text	Translated Text
คำถามที่เราไม่อยากถาม เป็นไปได้ว่า เรารู้คำตอบอยู่แล้ว. (page 20)	Questions we don't want to ask, possibly, <u>are</u> ones we already know the answers to.
น้ำตา จริงกว่า น้ำลาย. (page 42)	Tears speak louder <u>than</u> words.

The results of this first step will be presented in the column Translation 1 in Chapter 4 (Source Text, Translated Text and Explanation of Translation Approaches). The translated text will then be reviewed and edited in the next step.

#### 3.4.2.2 Edit the translated free verse so as to create close equivalence to the source text in terms of content, form, style and other features such as rhyme and word play

The first version of the translated text will be edited so that it creates equivalent effects in terms of poetic and stylistic features, while still maintaining the equivalence in terms of meaning.

Lefevere's *Rhymed translation* strategy will be used in this step to preserve the rhymes in the poetry. The solution to difficulties in creating rhymes has been proposed in 3.3 Analysis of the Research Problems: 5. Rhyme, which is rearranging the order of words, phrases, clauses or sentences; using eye rhyme, and using synonyms instead of some of the words. The synonyms not only must convey the same meaning and

sense, but also need to be semantically compatible, as mentioned before in (Chapter 2) 2.1.2 Stylistics: 6) *Semantics*, e.g., feelings have to be replaced by feelings, and actions have to be replaced by actions.

Stylistic features will be preserved according to the analysis in 3.2 Stylistics Analysis and in 3.3 Analysis of the Research Problems: 7. Style. The main focus is on syntax and lexicology (since graphology in the source text is a standard font, and morphology is concerned with word components, which does not need to be preserved but might be of some help, as mentioned in 3.2 Stylistics Analysis: 2) *Morphology*).

To create equivalences in terms of style, simple sentences will be used for most of the translation. In case the source text is written using compound or complex sentences, the researcher will translate accordingly. The translated poetry will contain only simple words to preserve the author's choice of words. Contractions or shortened forms of words will be used instead of the full form to maintain the casual tone of the text. Other stylistic features which need to be preserved include parallelism and antithesis, adaptation of proverbs or sayings, the use of antonyms, repeated words, and word play, which have all been discussed in 3.3 Analysis of the Research Problems: 7. Style.

After the translated text has been edited, it will be presented in the column Translation 2 in Chapter 4 (Source Text, Translated Text and Explanation of Translation Approaches). The results from this last step will be the final translation. Explanation on translation and word choices will be presented in the column Explanation in Chapter 4.

## CHAPTER 4

### Source Text, Translated Text and Explanation of Translation Approaches

Source Text	Translation 1	Translation 2	Explanation
<p>ความรัก (1) (หน้า 5-21) ในภาวะว่างเปล่าของหัวใจ มีความเป็นไปได้ ของความรัก.</p> <p>มั่นใจได้อย่างไร ว่าคนที่เพิ่งเดินสวนไป จะได้เดินสวนกันอีก.</p> <p>การได้พบกันเป็นเรื่องของฟ้า สิ่งต่อมา เป็นเรื่องของเราสองคน.</p>	<p>Love (1) (Page 5-21) In an empty state of the heart, there is a possibility of love.</p> <p>How can we be sure that the person who just walked by will cross path with us again?</p> <p>Us meeting each other was destined. What comes next is between the two of us.</p>	<p>Love (1) (Page 5-21) In an empty state of the heart, there is the possibility of love.</p> <p>How can we be sure if the person who just walked by will ever cross our path again?</p> <p>That we've met was destined. What comes next is between the two of us.</p>	



Source Text	Translation 1	Translation 2	Explanation
<p>การพบกันเป็นความบังเอิญ การยิ้มให้กันเป็นความตั้งใจ.</p> <p>ความรัก ไม่ใช่การต่อรอง มันคือการต่อเติม.</p> <p>เมื่อได้พบเธอ ความหมายของดอกไม้ ก็เปลี่ยนไป.</p> <p>ก่อนหน้านี้ฉันเงียบเมื่อถูกถามถึง ความฝัน หลังจากเจอเธอวันนั้น ฉันมีคำตอบ.</p>	<p>Finding someone is incidental. Smiling to someone is intentional.</p> <p>Love is not about negotiation. It's about fulfilling each other.</p> <p>When I met you, the meaning of flowers changed.</p> <p>I used to be quiet when asked about my dreams. After the day I met you, I have the answer.</p>	<p>Coming across someone is accidental. Smiling at someone is intentional.</p> <p>Love is not about <u>working out</u> a deal. It's about <u>working at</u><sup>1</sup> fulfilling each other.</p> <p>From the moment I met you the meaning of flowers changed.</p> <p>When asked about my dreams, I <u>used</u> <u>to be quiet</u>.<sup>2</sup> After the day we met, I have an answer.</p>	<p>1. The researcher chooses to use the phrases “working out” and “working at” to maintain the word play (ต่อรอง and ต่อเติม) in the original.</p> <p>2. The clauses are rearranged to create a rhyming sound between the words “met” and “quite,” which preserve the rhyme of “ฝัน” and “วันนั้น” in the source text.</p>

Source Text	Translation 1	Translation 2	Explanation
<p>นักวิทยาศาสตร์อยากเดินทางไปดวงจันทร์ แต่ฉันอยากเดินทางไปบ้านเธอ.</p> <p>เธอคือ ห่อของขวัญ ที่ฉันไม่อยากแกะ.</p> <p>เธอทำให้ฉันรู้สึกที่ชีวิตไม่สมบูรณ์ ทั้งที่ก่อนหน้านี้ฉันเคยคิดตลอดมา ว่าไม่ต้องการอะไรอีก.</p> <p>ดวงตาของบางคน มีผลต่อการเต้น ของหัวใจ.</p>	<p>Scientists want to go to the moon, but I want to go to your place.</p> <p>You are the present I don't want to unwrap.</p> <p>You make me feel that my life is incomplete, though in the past, I'd always thought I wanted nothing else.</p> <p>Somebody's eyes has an effect on my heartbeat.</p>	<p>Scientists want to go to the moon, but I want to go to your place.</p> <p>You are the <u>gift</u><sup>3</sup> I don't want to unwrap.</p> <p>You make me feel like my life is incomplete, though in the past, I'd always thought I didn't need anything else.</p> <p>Somebody's eyes have an effect on <u>our</u><sup>4</sup> heartbeat.</p>	<p>3. The word “present” can create an ambiguity which doesn't exist in the Thai text. Therefore, the researcher chooses to change the word to “gift.”</p> <p>4. The pronoun “our” is used instead of “my” to make the poem sound more neutral.</p>

Source Text	Translation 1	Translation 2	Explanation
<p>มีคนหนึ่งคน รบกวนสมาธิ ของฉันเสมอ.</p>	<p>Someone always <u>ruins my concentration.</u></p>	<p>There's this one person who always <u>makes me lose my focus.</u><sup>5</sup></p>	<p>5. The first translation sounds too negative; therefore the researcher needs to change the words to maintain the positive tone of the original.</p>
<p>เธอชี้ให้ฉันดู กำแพงสูงนั้น “เราข้ามไปด้วยกันไหม”.</p>	<p>You pointed out your finger. That high wall, “Shall we climb over it together?”</p>	<p>You pointed and told me to look. That high wall, “Shall we <u>climb over</u><sup>6</sup> it together?”</p>	<p>6. In Thai, the author uses the word “ข้าม,” which translates literally to “cross.” However, the term is commonly used when moving horizontally. Also, the meaning of “to cross the wall” might be related to the Berlin Wall incident. So, the researcher avoids the word “cross” in this context, and uses the phrasal verb “climb over” instead, which translates the meaning better.</p>
<p>เธอถามฉัน กุหลาบหรือคาร์เนชั่นสวยกว่า ฉันถามกลับไปว่า เธอจะยื่นดอกไม้ไหนมาให้ฉัน.</p>	<p>You asked me whether the rose or the carnation is more beautiful. I asked back which one you were going to give me.</p>	<p>You asked me whether the rose or the carnation is more beautiful. I asked back which one you were going to give me.</p>	

Source Text	Translation 1	Translation 2	Explanation
<p>ความรัก ทำให้คน น่ารัก.</p>	<p>Love makes people lovely.</p>	<p>Love makes people <u>lovely</u>.<sup>7</sup></p>	<p>7. The word “น่ารัก” means cute and, at the same time, inspiring love. The researcher is unable to keep this quality of a play on words in the translation, as there is not a word in English that has both meanings in one word. Hence, the researcher is forced to choose only one meaning. In this case, “lovely,” which is a central meaning, would be more appropriate than “loveable,” which is a marginal meaning.</p>
<p>วันนี้เธอไม่ได้หยิบร่มมา ฉันภาวนา ให้ฝนตก.</p>	<p>Today, you didn't bring your umbrella. I pray For it to rain.</p>	<p>You didn't bring your umbrella <u>today</u>.<sup>8</sup> I pray For it to rain.</p>	<p>8. The word was moved to create a rhyme.</p>
<p>เมื่อคนที่เราแอบรักนอนหลับ โลกทั้งใบก็เหมือนกับ หลับไปด้วย.</p>	<p>When our secret crush is asleep the whole world seems to be sleeping too.</p>	<p>When our secret crush is <b>asleep</b> the whole world <u>seems</u><sup>9</sup> to be sleeping too.</p>	<p>9. Line break was adjusted to create eye rhyme (the –ee– vowel).</p>

Source Text	Translation 1	Translation 2	Explanation
<p>เมื่อเรียกหญิงสาวคนหนึ่ง ด้วยนามใหม่ที่เรที่ตั้งให้ จะรู้สึกว่เธอ เป็น “หญิงสาวของเรา” ไปโดยไม่ รู้ตัว.</p>	<p>When we call a girl with a new nickname we gave her, we’ll unconsciously feel that she is “our girl.”</p>	<p>When we call a girl a new <u>nickname</u><sup>10</sup> we give her, we’ll feel that she is “our girl” without really realizing it.</p>	<p>10. The word “นาม” is not commonly used in modern Thai. The researcher is not able to keep the use of old-fashioned word in the translation. However, the Interpretive Approach is used to translate the meaning of the word.</p>
<p>คนรักทุกคน ล้วนเคยเป็น คนแปลกหน้ากันมาก่อน.</p>	<p>Every lover used to be strangers before.</p>	<p>All lovers were strangers once.</p>	
<p>เมื่อกลัวสูญเสยสิ่งใด แปลว่า เราเริ่มหลงรักสิ่งนั้น.</p>	<p>When we’re afraid of losing something, it means we’re starting to fall in love with it.</p>	<p>When we’re afraid of losing something, it means we’ve started to fall in love with it.</p>	
<p>สองคุณสมบัติของคนที่เรารัก ทำให้เราแข็งแรงขึ้น ทำให้เราอ่อนแอลง.</p>	<p>Two traits of the person we love: makes us stronger, makes us weaker.</p>	<p>Two traits of the person we love: one makes us stronger, one makes us weaker.</p>	

Source Text	Translation 1	Translation 2	Explanation
<p>ความรักไม่ใช่การวิ่งเข้าเส้นชัย มันคือการวิ่งทางไกล ไปด้วยกัน.</p> <p>เมื่อพบว่าฉันเริ่มสูญเสียความเป็น ตัวเอง เมื่อนั้น ฉันพบว่าตัวเองกำลังมีความรัก.</p> <p>จะรู้ได้อย่างไรว่าเรารักเขา เมื่ออยู่กับเขา เราจะไม่เป็นตัวเอง.</p> <p>จะรู้ได้อย่างไรว่าเรารักกัน เมื่ออยู่กับฉัน เธอจะเป็นอย่างที่เธอเป็น.</p>	<p>Love is not running to the finish line. It's running on a long distance together.</p> <p>When I find I'm not being myself, is when I find myself being in love.</p> <p>How do we know if we love <u>someone</u><sup>11</sup>, if we're not ourselves when we're with them?</p> <p>How do we know if we love each other, if you are who you are when you're with me?</p>	<p>Love is not a race to the finish line. It's a long-distance race run together.</p> <p>When I find I'm starting to not be myself, is when I find myself being in love.</p> <p><u>How do we know if we love someone?</u> <u>When we're with them,</u> <u>we're not ourselves.</u></p> <p><u>How do we know if we love each other?</u> <u>When you're with me,</u> <u>you are who you are.</u><sup>12</sup></p>	<p>11. The word “someone” is used because it keeps the gender neutral, and it is better than to use “him/her.”</p> <p>12. The lack of punctuation in the source text makes these two poems hard to read. It causes an ambiguity, whether the whole poem is a question, or only the first line is, and the rest the answer. The researcher has to decide where to put the question mark. As the punctuation in English forces the researcher to make a choice, it is impossible to keep the ambiguity. Both Translation 1 and Translation 2 are possible in this case.</p>

Source Text	Translation 1	Translation 2	Explanation
<p>ความพยายามอยู่ที่ไหน ความรัก ไม่ได้อยู่ที่นั่นเสมอไปหรอก.</p> <p>ผู้ที่แสวงหาความรักย่อมไม่เจอ เพราะเขาไม่มีความรักมอบให้ใคร เขาแสวงหามันอยู่.</p> <p>คงรักเธอมากเกินไป จนลืมไป ว่าเธอไม่รัก.</p> <p>หลบตา กับหลบหน้า ค่าไม่เท่ากัน.</p>	<p>Where there's a will there's not always love.</p> <p>One who searches for love wouldn't find it, as he has no love to give to anyone; he's looking for it.</p> <p>I guess I love you too much that I forget you don't love me.</p> <p>To avoid making eye contact and avoid seeing someone are different.</p>	<p>Where there's a will there's not always love.</p> <p>Those who search for love are sure not to find it, as <u>they</u><sup>13</sup> have no love to give anyone; they're searching for it.</p> <p>I guess I love you too much that I forget you don't love me.</p> <p>To avoid making eye contact and avoid seeing someone are different.</p>	<p>13. Plural pronoun "they" is used to refer to anyone in general and to maintain the neutral gender.</p>

Source Text	Translation 1	Translation 2	Explanation
<p>ได้โปรด อย่าให้ความรักของฉัน ต้องทำให้เธอเกลียด.</p> <p>ไม่รัก อย่าเกลียด.</p> <p>ถ้าคิดว่าคนที่เรารักเป็นจุดหมาย นั่นหมายความว่า เราเป็นฝ่ายวิ่งเข้าหาเขาเพียงฝ่าย เดียว.</p> <p>เวลารักใคร เขาไม่ได้เป็นจุดหมายของเรา แต่เรากับเขาต่างเป็นเพื่อนร่วมทาง กัน เพื่อเดินไปยังจุดหมายของแต่ละคน.</p>	<p>Please, don't let my love for you makes you hate me.</p> <p>If you don't love me, don't hate me.</p> <p>If we think the one we love is our destination, it means we're the only one running to them.</p> <p>When we love someone, that person is not our destination. We are all travel partners, on the way to each person's destination.</p>	<p>Please, don't let my love for you make you hate me.</p> <p>If you don't love me, don't hate me.</p> <p>If we think the one we love is our destination, it means we're the only one running to them.</p> <p>When we love someone, that person is not our destination. We are all travel companions, on the way to the destination of one another.</p>	



Source Text	Translation 1	Translation 2	Explanation
<p>คนที่ทำให้เราเขินได้ มีความเป็นไปได้ ที่จะทำให้เรารัก.</p> <p>เธอไม่รัก</p> <p>ไม่ได้หมายความว่าเราแพ้ เราแข่งกันตั้งแต่เมื่อไร.</p> <p>ในสนามของความรัก ไม่มีแพ้ ไม่มีชนะ เราอยู่ทีมเดียวกัน.</p> <p>ไม่มีหรอกคนโรแมนติก มีแต่ ช่วงโรแมนติก.</p>	<p>The person who can make us feel shy has a tendency to make us fall in love.</p> <p>You don't love me doesn't mean that I lose. Since when did we start competing?</p> <p>In the arena of love, there's no winning and no losing. We're on the same team.</p> <p>There's no such thing as a romantic person. There's only a romantic moment.</p>	<p>The person who can make us feel shy is likely to make us fall in love.</p> <p>That you don't love me doesn't mean I'm <u>defeated</u>.<sup>14</sup> Since when did we start competing?</p> <p>In the arena of love, there's no winning, no losing. We're on the same team.</p> <p>There's no such thing as a romantic person. There's only a romantic moment.</p>	<p>14. "Defeated" rhymes with "compete," so it is used instead of "lose."</p>

Source Text	Translation 1	Translation 2	Explanation
<p>เวลารักใคร่สักคน ไม่แข็งแรงขึ้น ก็อ่อนแอลง.</p> <p>เหน็ดเหนื่อย หยิบยื่นความรัก ให้คนที่ไม่รู้จักมัน.</p> <p>วันที่เธอจากไป ฉันจินตนาการ ว่าเธอไปกับยานอวกาศ.</p> <p>แม้เธอจะไม่ใช่สิ่งที่จำเป็น แต่เธอก็เป็นสิ่งสำคัญ.</p>	<p>When we love someone, we either get stronger or get weaker.</p> <p>So tired... of offering love to someone who doesn't know what it is.</p> <p>The day you left, I imagined you went away on a spaceship.</p> <p>Though you're not essential, you're important.</p>	<p>When we love someone, we either get stronger or get weaker.</p> <p>So tired... of offering love to someone who doesn't know what it is.</p> <p>The day you left, I imagined you went away on a spaceship.</p> <p>Though you're not <u>vital</u>,<sup>15</sup> you're important.</p>	<p>15. "Vital" is a better word choice because it has a stronger meaning than "essential," as it means "necessary to maintain life," while "essential" means "absolutely</p>

Source Text	Translation 1	Translation 2	Explanation
<p>นั่งมองอีเมลที่เธอส่งมา หลับตา คิดถึงลายมือ.</p> <p>ฉันเห็นเธอออนไลน์ เธอเห็นฉันออนไลน์ เสียดาย เราไม่ได้ทักกัน.</p> <p>ต่อหน้าเธอ บางครั้ง ฉันรู้สึก เหมือนพนักงานแจกใบปลิว.</p> <p>ห้วงอากาศที่มีเธอ กับห้องแคบแคบที่อยู่ตามลำพัง สถานที่ใดอ้างว้างกว่ากัน-ฉันสงสัย.</p>	<p>As I'm sitting here, looking at the e-mail you sent me, I close my eyes, and think of your handwriting.</p> <p>I saw you online. You saw me online. Too bad, we didn't chat.</p> <p>In your presence, sometimes, I feel like a leaflet passer.</p> <p>In the air space where you're also there, and a small confined room where I'm alone, which place is more lonely....I wonder.</p>	<p>As I sit here, looking at the e-mail you sent me, I close my eyes, and think of your handwriting.</p> <p>I saw you online. You saw me online. Too bad we didn't say hi.</p> <p>In your presence, sometimes, I feel like someone paid to pass out flyers.</p> <p>Between the <u>space of air</u><sup>16</sup> where you are, and the small confined room where I'm all alone, which place is more lonely....I wonder.</p>	<p>necessary," but does not affect life.</p> <p>16. "Space of air" sounds less scientific than "air space."</p>

Source Text	Translation 1	Translation 2	Explanation
<p>ความรัก ไม่ได้ทำให้เราเจ็บปวด คนที่เรารักต่างหาก.</p>	<p>Love doesn't hurt us. It's the person we love who does.</p>	<p>Love doesn't hurt us. It's the person we love who does.</p>	
<p>ปัญหาไม่ได้อยู่ที่เขาไม่รักเรา ปัญหาอยู่ที่ เรายังรักเขา.</p>	<p>The problem is not that they don't love us. The problem is we still love them.</p>	<p>The problem is not that they don't love us. The problem is we still love them.</p>	
<p>เมื่ออยากได้ความสุขจากความรัก จงยอมรับ ความทุกข์ที่มาพร้อมความรักนั้น ด้วย.</p>	<p>If you wish to have the happiness from love, you have to also accept the misery that comes with it.</p>	<p>If you wish to have the joy that love brings, you have to also accept the misery that comes with it.</p>	
<p>ความรักมีอยู่จริง ที่ว่า มันไม่ได้มีอยู่ตลอดไป.</p>	<p>Love is real, but it doesn't last forever.</p>	<p>Love does <u>exist</u>,<sup>17</sup> but it doesn't exist forever.</p>	<p>17. The word “exist” not only conveys a more exact meaning, but also maintains antithesis and the repetition of the word “มีอยู่.”</p>

Source Text	Translation 1	Translation 2	Explanation
<p>โลกนี้มีความรักมอบให้เธอเสมอ  เพียงแต่  มันอาจไม่ได้มาจากคนที่เธอ  ต้องการ.</p> <p>เธอคิดว่ารักที่เธอมีให้ยิ่งใหญ่ดุจ  ดวงดาว  แต่สำหรับเขา  มันอาจเป็นเศษธุลีที่น่ารำคาญ.</p> <p>ความรักเกิดขึ้นตรงนั้น  และยังคงอยู่ตรงนั้น  แต่พวกเราเดินจากมันมาไกลแล้ว.</p>	<p>The world always has some love for  you,  except that  it might not come from the person you  want.</p> <p>You thought the love you had to offer  was as great as the stars,  but to him,  it might be just some annoying ashes.</p> <p>Love happened there,  And is still there,  But we have moved on a long way from  it.</p>	<p>The world always offers you love,  It's just that  it might not come from the one you  want.</p> <p><u>You think the love you have to offer is</u><sup>18</sup>  as great as the stars,  but to the <u>recipient</u>,<sup>19</sup>  it might be just some annoying ashes.</p> <p>Love happened there,  And it is still there,  But we have moved a long way away  from it.</p>	<p>18. The text in the original is a general  statement rather than a past  situation, hence it is better to use  present tense.</p> <p>19. The researcher chooses to use the  word “recipient” instead of a third  person pronoun so that the gender  remains neutral.</p>

Source Text	Translation 1	Translation 2	Explanation
<p>บางครั้ง เราก็รักใครสักคนเร็วเกินไป และเลิกรักเขาช้าเกินกว่าที่ควรจะเป็น.</p> <p>เราไม่รู้หรือว่าเรารักกันตอนไหน เช่นกัน เราไม่รู้หรือว่าเราหมดรักกันตอน ไหน.</p> <p>บางครั้ง ฉันรู้สึกที่ ความรักของเธอ ทำด้วยพลาสติก.</p>	<p>Sometimes, it takes such a short time to love someone, and too long to stop loving them.</p> <p>We didn't know when we fell for each other.</p> <p>Likewise, we didn't know when we fell out of love.</p> <p>Sometimes, I feel like your love is made of plastic.</p>	<p>Sometimes, it takes such a short time to love someone, and too long to stop loving them.</p> <p>We <u>don't</u> know when it was that we fell for each other.</p> <p>Likewise, we <u>don't</u><sup>20</sup> know when it was that we fell out of love of each other.</p> <p>Sometimes, I feel like your love is made of plastic.</p>	<p>20. The text in the original is a general statement rather than a past situation, so it is better to use present tense.</p>

Source Text	Translation 1	Translation 2	Explanation
<p>คนที่บอกว่าเขายังไม่เคยผิดหวังกับความรัก ไม่แน่ เขาอาจยังไม่เคยมีความรัก.</p>	<p>The person who says he's never deal with unrequited love, might have never really been in love.</p>	<p>The person who says he's never experienced an unrequited love, might never have really been in love.</p>	
<p>ยาก – ที่คนเราจะไม่คาดหวังกับความรัก เช่นกัน ยาก – ที่คนเราจะไม่ผิดหวังกับความรัก.</p>	<p>It's hard—not to expect anything from love. Likewise, it's hard—not to be disappointed by love.</p>	<p>It's hard—not expecting anything from love. Likewise, it's hard—not being <u>let down</u><sup>21</sup> by love.</p>	<p>21. “Let down” is an easier word than “disappointed,” therefore maintains the style (lexicology) of the source text.</p>
<p>บางครั้งฉันสับสน เราต้องการใครข้างข้างสักคนแม้เราไม่รัก หรือต้องการคนที่เรารักแม้เขาไม่ได้ อยู่ข้างข้าง.</p>	<p>Sometimes, I'm confused whether we need someone by our sides though we don't love them, or we need someone to love though they're not by our sides.</p>	<p>Sometimes, I'm confused whether we need someone by our side even though we don't love them, or we need someone to love even though they're not by our side.</p>	

Source Text	Translation 1	Translation 2	Explanation
<p>ไดอารี่ของฉันมีเธออยู่ในนั้นทุกวัน ขณะเดียวกัน ไม่มีฉันในไดอารี่ของเธอ.</p>	<p>You're in my diary every day; meanwhile, I'm never in yours.</p>	<p>You're in my diary every day; meanwhile, I'm never in yours.</p>	
<p>ไอศกรีม ถ้วยแรกกับเธอ ยังไม่ละลาย.</p>	<p>My first cup of ice-cream with you hasn't melted.</p>	<p>My first cup of ice-cream with you hasn't melted.</p>	
<p>ประวัติศาสตร์ความรักของเรา ซ่อนตัวอยู่ตามสิ่งของต่างๆ ที่เรามอบให้กัน.</p>	<p>The history of our love disguises itself in the form of the things we gave each other.</p>	<p>The history of our love disguises itself in the form of the things we gave each other.</p>	
<p>เรามักจะรอได้ ตราบที่สิ่งที่รอ ยังมีคุณค่ามากพอ.</p>	<p>Often, we can wait so long as the wait is worth it.</p>	<p>Often, we can wait so long as the wait is still worth it.</p>	



Source Text	Translation 1	Translation 2	Explanation
<p>คำถามที่เราไม่อยากถาม เป็นไปได้ว่า เรารู้คำตอบอยู่แล้ว.</p> <p>หลุมรัก เวลาผ่าน มันจะตื้นขึ้น ไม่ต้องปีนป่าย เดินออกมาได้ด้วยตัวเอง.</p> <p>หากจะมีการจ้องตาที่ทรงพลัง กว่าการจ้องตากันครั้งแรก มันคงเป็น การจ้องตากันครั้งสุดท้าย.</p>	<p>Questions we don't want to ask, possibly, are ones we already know the answers to.</p> <p>The love we <u>fall deep into</u><sup>22</sup> becomes <u>weaker</u><sup>23</sup> as time goes by, which makes it easy to step out of it, without the need to climb.</p> <p>If there's any eye-locking gaze that's more powerful than the first time it happened, it's probably the last one.</p>	<p>Questions we don't want to ask, possibly, are ones we already know the answers to.</p> <p>The love we fall deep into becomes weaker as time goes by, which makes it easy to step out of it, without the need to climb.</p> <p>If there's any eye-locking gaze that's more powerful than the first time it happens, it's probably the last one.</p>	<p>22. The researcher uses an adaptation of the phrase "fall in love" for the Thai word "หลุมรัก" because if the word was translated literally as "love hole," the beauty of language will be lost; also, the word is slang for female genitalia. The word "deep" is added to create the same sense as that of a hole, which usually has depth itself.</p> <p>23. When "shallow" is used in association with love, it creates a negative meaning, referring to a foolish or superficial love, which is not the meaning in this context. Therefore, the word "weaker" is used instead.</p>

Source Text	Translation 1	Translation 2	Explanation
<p>ความโศก (หน้า 35-44) หนึ่งนาที ก็นานเกินไปแล้ว สำหรับความเศร้า.</p> <p>แอลกอฮอล์ ล้างความเศร้าได้ เพียงชั่วคราวเท่านั้น.</p> <p>น้ำตาแห้งแล้ว ทว่าความเศร้า ยังเปียกชุ่ม.</p> <p>ทิชชูซับน้ำตา ความเศร้า ซับเอาเอง.</p>	<p>Sorrow (Page 35-44) A minute is too long for sadness.</p> <p>Alcohol can wash down sadness only temporarily.</p> <p>The tears have dried, but the sadness is still soaking wet.</p> <p>Tissues are used to blot tears away. Sadness has to be blotted away by yourself.</p>	<p>Sorrow (Page 35-44) A minute is too long for sadness.</p> <p>Alcohol can wash down sadness only temporarily.</p> <p>The tears have dried, but the sadness is still soaking wet.</p> <p>Tissues are used to blot tears away. Sadness, you have to blot away yourself.</p>	

Source Text	Translation 1	Translation 2	Explanation
<p>ความเจ็บปวดเขียนขึ้นจากหมึกไม่ กันน้ำ น้ำตา มีแต่จะทำให้มันเลอะเทอะมาก ยิ่งขึ้น.</p> <p>อย่าพยายามบังคับความเศร้า ให้เชื่อฟัง เธอจะผิดหวังแน่นอน.</p> <p>อย่าปล่อยให้ตาคลอเบา ความเศร้า ทำให้มองเห็นสิ่งต่างๆพร่าเลือน.</p> <p>ความเศร้ามลายควันคั้งในห้องครัว มันจะจางหายไป ถ้าใครคนนั้นเปิดหน้าต่าง.</p>	<p>Pain is written with non-waterproof ink. Tears will only make it messier.</p> <p>Don't try to force sadness to obey you. You'll be foiled in that attempt.</p> <p>Don't let the tears well up in your eyes. Sadness blurs your vision.</p> <p>Sadness is like smoke fuming in the kitchen; it will thin out and disappear if that someone opens the window.</p>	<p>Pain is written in non-waterproof ink. Tears will only make it messier.</p> <p>Don't try to force sadness to obey you. You'll be foiled in that attempt.</p> <p>Don't let the tears well up in your eyes. Sadness blurs your <u>sight</u>.<sup>24</sup></p> <p>Sadness is like smoke fuming in the kitchen; it will thin out and disappear if the sad one opens the window.</p>	<p>24. The word "sight" rhymes with "eyes," though it is a less exact one. However, it compensates for the rhyme of "เบา" and "เศร้า."</p>

Source Text	Translation 1	Translation 2	Explanation
<p>โลกนี้ให้ค่ารอยยิ้มมากกว่าน้ำตา และนั่นเป็นเรื่องน่าอึดอัด สำหรับคนที่กำลังเศร้าใจ.</p> <p>ความเศร้า เกิดจาก สิ่งที่เรารัก.</p> <p>น้ำตา กั้นได้ ความเศร้าใจ กั้นยาก.</p> <p>คนเรามีความเศร้าของใครของมัน แต่เราจับฟังกันและกันได้.</p>	<p>The world gives more value to the smile than the tear, and that is uneasy for someone who is going through sadness.</p> <p>Sadness arises from things we love.</p> <p>Tears Can be held. For sadness, it's hard to do so.</p> <p>We all have our own sadness, but we can listen to each other.</p>	<p>The world values smiles above tears, and that is uneasy for someone who is going through sadness.</p> <p>Sadness arises from things we love.</p> <p>Tears Can be held. Sorrow is hard to <u>repel</u>.<sup>25</sup></p> <p>We all have our own sadness, but we can listen to each other.</p>	<p>25. The word “repel” rhymes with “held,” which preserves the rhyme of “ได้” and “ใจ.”</p>

Source Text	Translation 1	Translation 2	Explanation
<p>โตขึ้น น้ำตาน้อยลง ไม่ได้แปลว่า เศร้าน้อยลง.</p> <p>น้ำตา สะท้อนความเปราะบาง ของหัวใจ.</p> <p>หลังน้ำตาแห้ง เรามักแข็งแรงขึ้น.</p> <p>แผลเป็นบอกเราว่าระวังล้ม แต่มันไม่ได้บอกเรา ว่าอย่าก้าวเดิน.</p> <p>วิธีไม่เจ็บปวดซ้ำจากแผลเป็น อย่าหันไปเห็นมัน.</p>	<p>As we grow up, there's less tears, but it doesn't mean there's less sadness.</p> <p>Tears reflect the fragility of the heart.</p> <p>After the tears have dried. we usually get stronger.</p> <p>Scars tell us to be careful not to tumble and fall, but it doesn't tell us not to keep walking.</p> <p>To not get hurt by the scar again: don't turn to look at it.</p>	<p>As we grow up, there are fewer tears, but this doesn't mean there's any less sadness.</p> <p>Tears reflect the fragility of the heart.</p> <p>After the tears have dried. we usually get stronger.</p> <p>Scars tell us to watch our steps, but they don't tell us to stop walking.</p> <p>Not to get hurt by the same scar again: don't turn to look at it.</p>	

Source Text	Translation 1	Translation 2	Explanation
<p>หากเธอไม่ตกใจเมื่อเห็นฝนตก ไยเธอจึงตกใจเมื่อเห็นใครสักคนหลัง น้ำตา ไหลหรือไม่ว่า นั่นคือฤดูกาลหนึ่ง เช่นกัน.</p>	<p>If you're not startled when you see the rain, why are you startled when you see someone shed the tears? Isn't it also a season?</p>	<p>If you're not startled when you see the rain, why are you startled when you see someone shed the tears? Isn't it also a <u>season</u><sup>26</sup> too?</p>	<p>26. There is a cultural presupposition of the wet season in tropical countries.</p>
<p>ฉันเห็นหญิงสาวคนหนึ่ง กำลังใช้น้ำตา รดน้ำต้นไม้แห่งความเศร้า.</p>	<p>I saw a girl watering the tree of sadness with her tears.</p>	<p>I saw a girl using her tears to water the tree of sadness.</p>	
<p>ฉันเห็นหญิงสาวคนหนึ่ง กำลังจะจมน้ำตา ทว่าไม่รู้วิธีช่วย.</p>	<p>I saw a girl who was about to drown in her own tears, but I didn't know how to save her.</p>	<p>I saw a girl who was about to drown in her own tears, but I didn't know how to save her.</p>	
<p>ความเศร้าชนิดหนึ่งคือ เราเห็นคนเศร้า แต่ช่วยเขาไม่ได้.</p>	<p>One kind of sadness is seeing a sad person, but can't help them.</p>	<p>One kind of sadness is seeing a sad person, but being unable to help them.</p>	

Source Text	Translation 1	Translation 2	Explanation
<p>สิ้นสุดคำบอกลาของเขา หญิงสาวหยิบหัวหอมขึ้นมาปอก ป้องกันคำถามที่ตามมา.</p>	<p>At the end of his goodbye, the girl picked up an onion and peeled it to prevent questions that might follow.</p>	<p>At the end of his goodbye, the girl picked up an onion and peeled it to prevent any questions that might follow.</p>	
<p>ภายใต้หน้ากากรอยยิ้มกว้าง มีความอ้างว้าง และคราบน้ำตา.</p>	<p>Under a grinning mask, there's loneliness and traces of tears.</p>	<p>Under a grinning mask, there's loneliness and traces of tears.</p>	
<p>หญิงสาวหอบความเศร้าไปทิ้งทะเล แต่คลื่นก็ซัดเท มันคืนกลับมา.</p>	<p>A girl carried her sadness to the sea and dumped it into the water, but the waves washed it back up.</p>	<p>A girl carried her sadness and dumped it in the sea, but the waves<sup>27</sup> washed it back up.</p>	<p>27. The researcher is unable to keep the rhyme of “ทะเล” and “เท” in the translation because there is a language limitation. However, it is more important to translate the meaning than the rhyme. Moreover, rhyme is not the main focus in free verse.</p>
<p>ฉันนั่งมองหญิงสาวร้องไห้ จนภาพของเธอพร่าเลือน ตาของฉันเปี่ยมน้ำตา.</p>	<p>I watched a girl cry until the sight of her became blurry. My eyes are filled with tears.</p>	<p>I watched a girl cry until the sight of her became blurry. My eyes were <u>smear</u>ed with <u>tears</u>.<sup>28</sup></p>	<p>28. Internal rhyme is used to compensate for the rhyme between</p>

Source Text	Translation 1	Translation 2	Explanation
<p>ปล่อยให้ฉันร้องไห้ยังดีกว่า ถ้าเธอจะเดินเข้ามา ปลอบด้วยคำว่า “เรื่องแค่นี้”.</p> <p>ความโหดเหี้ยมผ่านไป เหลือไว้เพียง ความหดหู่.</p> <p>สิ่งที่แย่ยิ่งกว่าสถานการณ์ที่ย่ำแย่ คือการใช้เรา รู้สึกแย่กับตัวเอง.</p> <p>การบอกคนที่กำลังเศร้า ว่าอย่าเศร้า คือการทำร้ายเขาอย่างหนึ่ง.</p>	<p>It’s better to just let me cry if you’re going to walk up and comfort me by saying “It’s not a big deal.”</p> <p>Brutality has passed, leaving only gloominess.</p> <p>What’s worse than a bad situation, is us feeling bad about ourselves.</p> <p>Telling a sad person not to be sad is a way of hurting them.</p>	<p>It’s better just to let me cry if you’re going to walk up and comfort me by saying “It’s no big deal.”</p> <p>Brutality has passed, leaving only gloom.</p> <p>What’s more <u>terrible</u><sup>29</sup> than a terrible situation, is us feeling terrible about ourselves.</p> <p>Telling a sad person not to be sad is a way of hurting them.</p>	<p>lines of “เดือน” and “เปื้อน.”</p> <p>29. The word “terrible” allows the researcher to maintain repetition of the word “แย่” in this verse. The word “bad” is not used because its comparative degree changes in the form to “worse.”</p>



Source Text	Translation 1	Translation 2	Explanation
<p>อย่าพยายามหยุดฝนไม่ให้ตกจากฟ้า</p> <p>อย่าพยายามหยุดน้ำตาของคนที่กำลังเสียใจ.</p> <p>น้ำตา</p> <p>จริงกว่า</p> <p>น้ำลาย.</p> <p>น้ำตาเป็นเรื่องปกติ</p> <p>ที่ผิดปกติคือ</p> <p>น้ำตาที่ไม่หยุดไหล.</p> <p>ไม่มีใครอยากสูญเสีย</p> <p>ไม่มีใครไม่สูญเสีย.</p>	<p>Don't try to stop the rain from falling from the sky.</p> <p>Don't try to stop the tears rolling down from the eyes of a sad person.</p> <p>Tears</p> <p><u>speak louder</u></p> <p><u>than words.</u><sup>31</sup></p> <p>Tears are normal.</p> <p>Tears that won't stop are not.</p> <p>No one wants to lose anything.</p> <p>No one never loses anything.</p>	<p>Don't try to stop the rain from falling from the sky.</p> <p>Don't try to stop the tears <u>from</u><sup>30</sup> rolling down from the eyes of a sad person.</p> <p>Tears</p> <p>speak louder</p> <p>than words.</p> <p>Tears are a normal thing.</p> <p>What isn't normal is</p> <p>when they won't stop.</p> <p>No one wants to lose <u>anything.</u></p> <p>No one never loses <u>anything.</u><sup>32</sup></p>	<p>30. This makes the sentences more parallel by creating the structure "Don't try to stop...from + v.ing + from...."</p> <p>31. The researcher uses an adaptation of the proverb "Actions speak louder than words," which not only is equivalent to the source text in terms of meaning, but also makes the translation sound natural. Moreover, it also makes the number of words in the translated text very close to that of the source text.</p> <p>32. "Anything" was added to eliminate the ambiguity of the word "lose" meaning "to fail to win."</p>

Source Text	Translation 1	Translation 2	Explanation
<p>ได้แต่หวังว่า ความเศร้าจะจากไป พร้อมความมืดมนของกลางคืน.</p> <p>ในทุกความเจ็บช้ำ มีความทรงจำ ที่สวยงาม.</p> <p>ร้องเถิด ร้องให้ให้กับสิ่งที่เรารัก จงดีใจกับน้ำตานี้ ดีใจที่เรารู้จักกับความรัก.</p> <p>จนได้สูญเสียมันไป แล้วยังหายใจต่อไปได้ จึงได้รู้ว่า แท้ที่จริง มันไม่ใช่สิ่งสำคัญ.</p>	<p>One can only hope that sadness will go away together with the darkness of the night.</p> <p>In every pain, there are some memories that are beautiful.</p> <p>Cry, cry for what you love. Be glad with those tears, be glad that you've gotten to know love.</p> <p>When you've lost something and still continue to breath, you realize that actually, it isn't important.</p>	<p>One can only hope that sadness will go away with the darkness of the night.</p> <p>In every <u>agony</u>,<sup>33</sup> there are some memories that are beautiful.</p> <p>Cry, cry for what you love. Be glad with those tears. Be glad that you've gotten to know love.</p> <p>It's only when you've lost something and still go on <u>breathing</u>,<sup>34</sup> that you realize that actually, it wasn't important.</p>	<p>33. "Agony" rhymes with "memories," which preserves the rhyme between "ช้ำ" and "จำ."</p> <p>34. The -ing form allows the researcher to keep the rhyme between "ไป" and "ได้," and at the same time maintain the repetition and word play of the word "ไป."</p>

Source Text	Translation 1	Translation 2	Explanation
<p>บางโอกาส น้ำตา เป็นยารักษา อาการตาบอด.</p> <p>เศร้าเพราะความรัก เศร้าเพราะไม่มีความรัก เศร้าเหมือนกัน แต่อย่างแรกมีความสุขปนอยู่ในนั้น ด้วย.</p>	<p>Sometimes, tears are the cure to blindness.</p> <p>You feel sad because of love, you feel sad because of no love; you feel sad either way, but there's happiness mixed in the first one.</p>	<p>Sometimes, tears are the cure for blindness.</p> <p><u>You</u><sup>35</sup> feel sad because of love, <u>you</u> feel sad because of no love; <u>you</u> feel sad either way, but there's happiness mixed in the first one.</p>	<p>35. The word “you” was added to maintain first word repetition.</p>
<p>ความสัมพันธ์ (หน้า 51-56) บางครั้งโลกอาจกว้าง เกินกว่าที่คนสองคนจะเดินมาเจอกัน เพื่อรักกัน.</p>	<p>Relationship (Page 51-56) The world might be too big for two people to meet, and love.</p>	<p>Relationship (Page 51-56) The world might be too big for two people to meet, and love.</p>	

Source Text	Translation 1	Translation 2	Explanation
<p>ผู้คน ผู้คน ผู้คน เราเดินสวนกัน ผู้คน ผู้คน ผู้คน.</p> <p>ถ้าเธอ เอาแต่เก็บรักษาหัวใจ เธอจะไม่ได้ใช้มันสักที.</p> <p>เมื่อไม่มี 'ฉัน' ไม่มี 'เธอ' 'เรา' จะสวยงาม.</p> <p>จ้องตากันในความเงียบ สวยงามกว่า สนทนา แต่สายตาไม่ได้มอง.</p>	<p>People. People. People. We walked past each other. People. People. People.</p> <p>If you keep protecting your heart, you'll never get to use it.</p> <p>When there's no 'I' and no 'you,' 'we' will be beautiful.</p> <p>Staring at each other in silence is more beautiful than talking but not looking each other in the eyes.</p>	<p>People. People. People. We walked past each other. People. People. People.</p> <p>If you keep protecting your heart, you'll never get to use it.</p> <p>When there's no 'I' and no 'you,' 'we' will be beautiful.</p> <p>Staring at each other in silence is more beautiful than talking without looking each other in the eyes.</p>	

Source Text	Translation 1	Translation 2	Explanation
<p>เมื่อคำว่า ครับ/คะ หายไป ความสนิทใจก็แทรกตัวเข้ามา.</p>	<p>Leaving <u>out</u> formality,<sup>36</sup> intimacy slips <u>in</u>.<sup>37</sup></p>	<p>Leaving out formality, intimacy slips in.</p>	<p>36. Because there isn't any word in English that matches the word “ครบ/คะ” in Thai, the researcher interprets the final particles “ครบ/คะ” as a way to show politeness or formality, therefore the word “formality”, which is quite a close equivalence, is used. Furthermore, it also rhymes with the word “intimacy,” which maintains the rhyme of the word “ไป” and “ใจ” in the original.</p> <p>37. The researcher intentionally translates “หายไป” and “แทรกเข้ามา” as “leave out” and “slip in,” so the word “in” and “out” can maintain the use of the antonym “ไป” and “มา.” However, the word “out” is not placed at the end of the first clause (Leaving formality out) as it will break the rhyme.</p>

Source Text	Translation 1	Translation 2	Explanation
<p>การเริ่มต้นความสัมพันธ์นั้นยาก การสิ้นสุดความสัมพันธ์นั้นยากกว่า การระคับระคองความสัมพันธ์ให้ ยาวนาน อาจจะยากที่สุด.</p> <p>ความผูกพันก็เหมือนบ้าน ถ้ารีบสร้าง ย่อมไม่แข็งแรง.</p> <p>เศร้าขณะฟังเพลงสนุก สุขขณะฟังเพลงเศร้า ทั้งหมดคืออิทธิพลจากเขาล้วนล้วน.</p>	<p>To start a relationship is hard. To end a relationship is harder. To maintain a long-lasting relationship, might be the hardest.</p> <p>Relationship is like a house, built in a haste, won't be strong.</p> <p>Being sad while listening to a fun song, being happy while listening to a sad song; these are all influenced by that one person.</p>	<p><u>Starting</u> a relationship is hard. <u>Ending</u> a relationship is harder. <u>Maintaining</u><sup>38</sup> a long-lasting relationship, might be the hardest.</p> <p>A relationship, like a house, built in a haste, won't be strong.</p> <p>Being sad while listening to a fun song, being happy while listening to a sad song; these are all influenced by that one person.</p>	<p>38. At first, the word “to” is used at the beginning of every line and sentence to maintain repetition as that of the source text. However, when verbs are changed into nouns by means of adding <i>-ing</i>, a series of gerunds is formed, which compensates for first word repetition in this verse.</p>

Source Text	Translation 1	Translation 2	Explanation
<p>ความสดไสของใบไม้ค่อยค่อย หายไป ไม่มีใครทันสังเกต ความสัมพันธ์ที่สดใสก็เป็นไปเช่นนั้น</p>	<p>The liveliness of the leaves slowly fades away. Nobody noticed. The lively relationship is also the same.</p>	<p>The <u>brightness</u><sup>39</sup> of the leaves slowly fades away. Nobody noticed. A bright relationship is also the same.</p>	<p>39. The word “bright” not only portrays the liveliness, but also portrays the color.</p>
<p>สายสัมพันธ์เป็นเส้นบางบางเท่านั้น เราจะมองเห็นมัน ก็เมื่อทำขาดไปแล้ว.</p>	<p>Relationship is a thin thread. We can only see it when it has been torn apart.</p>	<p>A relationship is merely a thin thread. We can only see it when it has been <u>severed</u>.<sup>40</sup></p>	<p>40. The phrasal verb “tear apart” implies there is violence in the action, which is not suggested in the source text. On the other hand, “sever” translates the meaning of being separated (especially by cutting) without the ferocity.</p>
<p>เมื่อคนที่เราเคยคิดว่าสำคัญเดินจาก ไป จึงเข้าใจ ว่าเรามีได้สำคัญ.</p>	<p>When the one we thought was important has left us, we come to understand that that person doesn't really matter.</p>	<p>When the one we thought was important has left us, we come to understand that that person doesn't really matter.</p>	
<p>ความสัมพันธ์ที่เปลี่ยนแปลงกับคน ทำให้ความรู้สึกที่มีต่อถนนสายนั้น เปลี่ยนไป.</p>	<p>When the relationship with a person has changed, it changes our feelings towards that line of road.</p>	<p>When our relationship with someone changes, it changes our feelings about that road.</p>	

Source Text	Translation 1	Translation 2	Explanation
<p>เธอตะโกนบอกให้ฉันเดินกลับไป แต่ฉันมาไกล เกินกว่าจะได้ยิน.</p>	<p>You called out for me to go back, but I had come too far to hear you.</p>	<p>You called out for me to go back, but I had come too far to hear you.</p>	
<p>ความสุขของฉันคือเธอ ความสุขของเธอคือเขา ความทุกข์เป็นของพวกเราทุกคน.</p>	<p>You are my happiness. He is your happiness. Distress belongs to us all.</p>	<p>Happiness is what you are to me. Happiness is what he is to you. Distress is what belongs to all of us.</p>	
<p>เมื่อเธอสร้างกำแพง จงอย่าลืม สร้างประตู.</p>	<p>When you build a wall, don't forget to build a door.</p>	<p>When you build a wall, don't forget to build a door.</p>	
<p>อย่ากักขัง คนรัก ด้วยความรัก.</p>	<p>Don't confine the person you love with your love.</p>	<p>Don't confine the person you love with your love.</p>	



Source Text	Translation 1	Translation 2	Explanation
<p>ไม่รักษาสัญญา ไม่เป็นไร แต่กรุณารักษาใจของคนที่เราเคยให้ สัญญา.</p> <p>การได้พบคนที่ทำให้เราร้องไห้ได้ น่าดีใจกว่า ไม่เคยเจอคนคนนั้นเลย.</p> <p>ความยืดยาวของความสัมพันธ์ มิใช่เครื่องยืนยัน ความยั่งยืน.</p>	<p>Not keeping promises is fine, but please take care of the heart of the person you made a promise to.</p> <p><u>You should be glad to have met someone who can make you cry.</u><sup>42</sup> It's better than to never have met that person at all.</p> <p>The length of a relationship does not guarantee that it will last.</p>	<p>Not keeping promises <u>not a problem,</u><sup>41</sup> but please take care of the heart of the person you made a promise to.</p> <p>You should be glad to have met someone who can make you cry. It's better than to never have met that person at all.</p> <p>The length of a relationship is no guarantee that it will last.</p>	<p>41. The clause allows the researcher to maintain first word repetition in the first two lines.</p> <p>42. The first two lines are rearranged to make the English sentence sound more natural.</p>

Source Text	Translation 1	Translation 2	Explanation
หากไม่อยากผิดหวัง จงอย่าผูกพันกับสิ่งใด หากไม่ผูกพันกับสิ่งใด ยังอยากหายใจอยู่อีกหรือ.	If you don't want to be let down, don't form a bond with anything. If you don't have a bond with anything, do you still want breathe?	If you don't want to be let down, don't form a bond with anything. If you don't form a bond with anything, do you still want keep on breathing?	

Note: When the first version of the translation already produces equivalences in terms of meaning, poetic and stylistic details, there is no need to make any adjustment; therefore the two versions are often identical. Grammatical changes are not discussed in the explanation column.

### Translation of the neologism *Oon-noon*

Word-formation methods are used to create a new word in English which can be considered as a translation for the invented word '*Oon-noon*'.

Possible results are listed as follows:

- eppo (epigram + poetry)
- poro (poetry + round)
- ropo (round + poetry)
- epirotry (epigram + round + poetry)
- epitry (epigram + poetry)
- pepigram (poetry + epigram)
- poepigram (poetry + epigram)
- poetrigram (poetry + epigram)
- popigram (poetry + epigram)
- porogram (poetry + round + epigram)

- prepigram (poetry + round + epigram)
- proundtry (poetry) + round)
- repigram (round + epigram)
- repitry (round + epigram + poetry)
- repoeetry (round + epigram + poetry)
- roepigram (round + epigram)
- roetry (round + poetry)
- ropepigram (round + poetry + epigram)
- ropogram (round + poetry + epigram)
- roundigram (round + epigram)
- roundtry (round + poetry)
- rouneram (round + poetry + epigram)
- rounetry (round + poetry)
- rounry (round + poetry)
- rountry (round + poetry)

This list has been sent to New-Klom, along with a brief description of word formation methods, to review and choose the most appropriate word in his opinion. However, he did not pick one, but said he agreed that the word *Oon-noon* was formed by word manufacture, which is creating a completely new word. He further explained that it was created from the sound of two Thai words: “อบอุ่น” and “ละมุน,” (ob-oon and la-moon) and suggested that the researcher might try to use the word “warm” and “soft” as starting words for the coining process in English. He also gave an example of the result, which is “woft.”

From this new information, more results can be generated, such as *sorm* and *sarm*. However, other combinations result in words which already exist, i.e., *swarm* and *waft*. Regardless, words that result from the combination of “warm” and “soft” are not very good, as they either do not sound like an English word or sounds similar to existing words (*sarm* is similar to *psalm*, and *woft* is pronounced exactly the same as *waft*”).

Nevertheless, the two words can be combined with the three original starting words (*round*, *poetry* and *epigram*) to create more and better results. For example, if the words are combined with “epigram,” the results can be *sofigram* (soft + epigram), *softigram* (soft + epigram), *warmigram* (warm + epigram), and *swepigram* (soft + warm + epigram). Other words with the same sense or meaning, such as *cozy*, *mild*, and *tender*, can also be used as starting words too. Example of the results are *cozigram* (cozy + epigram), *coetry* (cozy + poetry), *mildigram* (mild + epigram), and *tenderam* (tender + epigram).

The researcher thinks “pepigram” is the best result, as it is easy to pronounce, which is similar to the Thai word *Oon-noon*. Besides, the two words both have the same poetic device of consonance; there is repetition of the consonant ‘n’ at the end of each syllable of “*Oon-noon*,” and there is repetition of the consonant ‘p’ at the beginning of the first two syllables of “pepigram.”

However, all of the words and examples listed above are considered possible translation, as the word *Oon-noon* is a completely new word, so there is no right or wrong for English neologism of this Thai word.

## CHAPTER 5

### Conclusion

#### 5.1 Revision of the Research Objectives

The purpose of this research project is to translate selected poem-epigrams from the book *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย อนุพนธ์หมายเลข ๑* from Thai into English.

The researcher has followed through on the objective to study, analyze and find possible solutions to challenges in translating these freeform poems, to create translation equivalence which can portray the form, meaning and style of the source text. In order to achieve this goal, the researcher has examined theories, approaches, and concepts on poetry source text analysis and translation strategies. The theories and concepts used in this project include:

- The Language of Poetry by John McRae, which is used for source text analysis;
- Stylistics by Paul Simpson, which is used to analyze the writing style of the source text;
- Poetry Translation Strategies by André Lefevere, which is adapted to set guidelines for the translation method, and is applied to the translation process;
- Interpretive Approach by Jean Delisle, which helps in the interpretation of the meaning according to the context, and is also beneficial for verification;
- Knowledge of Thai Freeform Poetry and English Free Verse, which helps the researcher to understand the features of freeform poetry and free verse, and allows the researcher to be able to write the translated text in free verse.

In addition, the researcher also translated the word *Oon-noon*, which requires a knowledge of word formation in both Thai and English, which for this project was taken from *Thai Word Formation* by Sunan Anchalinukun and *English Word Formation* by Laurie Bauer.

After the researcher studied the theories and concepts mentioned above, an analysis was performed on the source text and translation problems. Then, a tentative plan was drawn, and finally, the researcher translated selections from the source text, which completes the objectives of this research project.

## 5.2 Revision of the Hypothesis

*The researcher tried to confirm the hypothesis, that the poem-epigrams in the book *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย* คุณนุณหมาหมายเลข ๑ should be translated into English in the form of free verse, and that theories and approaches including John McRae's *The Language of Poetry*, André Lefevere's poetry translation methods and Jean Delisle's *Interpretive Approach*, together with knowledge about the characteristics of related poetic forms in Thai and English: freeform poetry and free verse are required in order to successfully translate the selected source text from Thai into English and create translation equivalence in terms of both form and meaning.*

After the researcher finished the study and completed the research methods, it was found that free verse is an appropriate form of English poetry to translate the source text into, as an exploration of Thai freeform poetry and English free verse has shown that the two are very similar. All of the theories and concepts speculated as useful in the hypothesis proved to be helpful in the translation: McRae's *The Language of Poetry* helped in the analysis of the source text, Lefevere's poetry translation methods and Delisle's *Interpretive Approach* helped provide a strategy which enabled the translator to achieve equivalences in terms of both form and meaning, and the

knowledge of related poetic forms also helped the researcher to translate the source text into free verse more fluently, and in natural English.

However, the researcher found that Simpson's Stylistics theory is also a great help to the translation, in that it preserves the details of the source text, thus making the translation more complete with equivalent effects. Had this theory not been used, the result would still maintain the form and meaning of the source text, but it would lack small details such as syntactic structure, and the use of repetition and antonyms, which would make the translated text lose the appeal that the source text possesses, therefore make it less interesting than the original.

Furthermore, the explanation of word formation in Thai and English (Thai Word Formation by Sunan Anchalinukun and English Word Formation by Laurie Bauer) were added for the specific purpose of translating the word *Oon-noon*, which was an additional translation, and was neither stated in the objective nor the hypothesis. Nevertheless, Bauer's English word formation has proved to be very helpful in creating a translation for the neologism, as it not only explicated how the word was coined, but also provided guidelines for creating a new word which could be used as its translation. Anchalinukun's Thai Word Formation, on the other hand, was not very helpful, because none of the methods mentioned in the description could explain how the word *Oon-noon* was coined.

According to the study and the discussion above, the hypothesis was proved to be correct, but the result would be lacking in small details, therefore, an additional theory (i.e., Simpson's Stylistics) was required to make the translation more complete. The description of word formation were not used in the translation of the poetry, but were used to translate an invented word; one of them was beneficial and effective, while the other was not.

### 5.3 Empirical Findings

After all the steps in the research methods were completed, the researcher found that the application of theories and concepts which are related to poetry, including the analysis of the text, translation strategies, together with the knowledge of related poetic forms, can solve the problem of translating poem-epigrams from Thai into English, and can also create translation equivalences in terms of form, meaning, and style. It was found that the theories and strategies work best when combined together rather than being applied individually on their own. However, each stanza contains different minor problems and consequently required different solutions.

The theories and concepts used in the translation of the poem-epigrams are *The Language of Poetry* by John McRae, *Stylistics* by Paul Simpson, *Poetry Translation Strategies* by André Lefevere, *Interpretive Approach* by Jean Delisle, and the knowledge of Thai Freeform Poetry and English Free Verse.

The first step of the translation process, which was comprehension of the source text, required the use of *The Language of Poetry* by John McRae to analyze the features of the source text, and *Stylistics* by Paul Simpson to further analyze the source text in more detail. The poetic and stylistic features are interlinked, and the two concepts complement each other very well. An analysis based on the two concepts helped in understanding the source text in terms of poetic form, tone, attractive features, gender, topics, syntax, and word choice, which provided a guideline for what was to be preserved in the translation.

Next, *Poetry Translation Strategies* by André Lefevere and *Interpretive Approach* by Jean Delisle were used to define a translation strategy. The researcher found that, again, it was best to combine more than one strategy, and the two theories also work very well together. The combination of the two strategies from Lefevere's theory allowed the researcher to preserve both the content and the rhyme of the source text, rather than having to choose between either of them. The *Interpretive Approach*



complemented the Poetry Translation Strategies in that it helps the researcher to portray the content of the poetry rather than the words. As a result, the translation contains equivalences not only in terms of meaning, but also form.

Last, the knowledge of Thai Freeform Poetry and English Free Verse enabled the researcher to preserve the form of the poetry. Knowledge of line breaks was especially beneficial, as it separates poetry from prose, and determines whether the translated text looks like free verse or not. It also helped the researcher determine whether the breaks should be at the same places as the original or adjusted so that the lines break at a natural pause and read more smoothly.

Together, all of the theories and concepts provided solutions for successfully translating the poem-epigrams from the book *สิ่งที่ค้นพบระหว่างนั่งเฉยเฉย* อุณนุณหมายเลข ๑ while creating equivalent effects in terms of form, meaning, rhyme, and style.

Other minor problems found in the translation occur because of differences between the two languages. Most of these problems cannot be solved by an overall plan, but have to be considered individually in each verse. The researcher needed to use knowledge of the two languages, along with the Interpretive Approach to draw on cognitive knowledge to logically solve the problems case by case.

Because the poems in the source text are originally tweets, they are quite short, due to the 140 character limit of the medium. The researcher tried to keep the translations as short as possible, so that they can really be tweeted as well. The author's lexicology had been of great help in allowing the researcher to do so, as easy words tend to be shorter than big or formal ones. The researcher has tried putting each and every of the translated verses in Twitter's "Compose New Tweet" box, and all but one of the translations are within 140 characters, therefore are suitable as English-language tweets. The only one verse that didn't fit exceeds the limit by 15 characters, which is:

Sometimes, I'm confused

whether we need someone by our side even though we don't love them,

or we need someone to love even though they're not by our side.

(บางครั้งฉันสับสน

เราต้องการใครข้างข้างสักคนแม้เราไม่รัก

หรือต้องการคนที่เรารักแม้เขาไม่ได้อยู่ข้างข้าง.)

The reason might be because of the sentence structure and the researcher also had to preserve repetition. If the structure was changed, and repetition did not have to be kept, some adjustments could be made, which would make this verse exactly 140 character-long, and therefore tweetable:

Sometimes, I'm confused.

Do we need someone by our side though we don't love them,

or do we need someone to love though they're not with us?

As for the translation of the word *Oon-noon*, Thai Word Formation by Sunan Anchalinukun did not help in the translation, as it cannot explain how the word was formed. On the contrary, English Word Formation by Laurie Bauer not only clarifies how the word was formed, but also provides a solution for translating the word. Once more, the researcher found it better to use a combination of more than one method, which proved to be productive and successful in creating a variety of possible results.

In conclusion, the application of theories on source text analysis and translation approach, together with knowledge of related poetic form and knowledge of the two languages, made possible the translation of New-Klom's *Oon-noon*. Description of word formation also provided a solution to the problem of neologism translation. However, the researcher needs to adapt and integrate the theories and cognitive knowledge together to successfully create a translation which has the closest equivalent effects to the source text.

## 5.4 Suggestions

During the translation process, the researcher found that there are problems other than the translation of poetry and those which have been discussed in the analysis of the research problems, which are the translation of pronouns and genders. In the source text, the pronoun 'เขา' is often used to refer to a singular third person, which can be either male or female. However, when translated, it is impossible to use the pronoun 'he', 'she', 'him' or 'her', as the gender in the poetry is very neutral. In most cases, the researcher has chosen to use the plural pronoun 'they' and 'them' to maintain the neutral gender, with the sacrifice of singularity. Consequently, the translation fails to maintain the function of referring to only one specific person. The researcher found it hard to preserve both the singularity and the neutral gender at the same time, because fundamental differences between the two languages did not allow the researcher to do so. This issue should be studied, for there might be an approach which could solve the problem and therefore improve the translation quality.

Nevertheless, the researcher hopes that the solution for translating freeform poetry from Thai into English provided in this research project can be beneficial to other translation work of the same kind in the future.

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