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**AN ANALYSIS OF THE TRANSLATION OF  
"A CHILD OF THE NORTHEAST"**

**VARARAT BOONCHOTE**

**อธิษัฒนาการ**

จาก

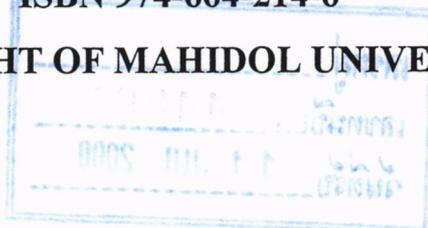
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Thesis  
entitled

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“A CHILD OF THE NORTHEAST”**

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Vararat Boonchote

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**KEY WORD : A CHILD OF THE NORHTEAST/ ANALYSIS/  
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This study is aimed at finding techniques used in the English translation of "Luuk Isan" written by Kampon Boontawee and translated into "A Child of the Northeast" by Susan Fulop Kepner. The purpose is to find out whether or not the metaphors, similes and cultural expressions have been translated correctly and appropriately. To analyze the techniques used in the English translation, this study compared it to the original in Thai. To analyze whether or not the translator has translated the Northeastern Thai metaphors, similes and cultural expressions correctly and appropriately, the analysis has been based on the results of the questionnaire administered to the target groups divided into two groups. The first group consists of six expatriates educated middle-class, English native speakers who have been living in Thailand for at least two years. These people know the Thai language and culture as well. The second group consists of six native speakers of English, who are educated middle-class and they know neither Thai language nor Thai culture. The questionnaire has been based on the words, phrases, sentences or contexts expressing metaphors, similes and cultural contexts drawn from the English translation in twenty samples. The questionnaire is divided into two parts: the first part consists of ten samples of the translated metaphors and similes, the second part consists of ten samples of translation of local cultural expressions. The target groups have been asked to judge whether or not the selected samples were ambiguous, whether or not the selected samples could readily form an image in the target groups' minds, and whether or not the selected samples were comprehensible.

It has been found that the translator has used the techniques of addition, transliteration, footnote explanation, sentence reformation or alternation, paragraph adjustment, changing indirect speech to direct speech, deletion and word choice. The results of the questionnaire show that the metaphors, similes and cultural expressions have been correctly and appropriately translated. Over half of the people in each group understood and could readily form an image in their minds. However, the first group has a better understanding than the second group. The target group has a better understanding and can readily form an image of the cultural aspects than the translation of metaphors and similes because of the translator's footnoting to provide more information to the reader.

The results of this study can be used as a guideline for those who are interested in translating texts of cultural significance from Thai into English.

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วรรัตน์ บุญโชติ : วิเคราะห์บทแปลเรื่องลูกอีสาน (AN ANALYSIS OF THE TRANSLATION OF "A CHILD OF THE NORTHEAST") คณะกรรมการควบคุมวิทยานิพนธ์ : สุชุมาวดี จำหิรัญ M.A., สุวิไล เปรมศรีรัตน์ Ph.D., ยงยุทธ บุราสิทธิ์ M.A., Megan Sinnott M.A., 148 หน้า, ISBN 974-664-214-6

วิทยานิพนธ์เรื่องนี้มีวัตถุประสงค์ที่จะศึกษาเทคนิควิธีการแปลที่ใช้ในการแปลวรรณกรรมเรื่อง "ลูกอีสาน" ของคำพูน บุญทวี จากภาษาไทยเป็นภาษาอังกฤษเรื่อง "A Child of the Northeast" โดย Susan Fulop Kepner เพื่อจะดูว่าผู้แปลสามารถถ่ายทอดคำเปรียบเทียบกับอุปมา อุปมัย รวมทั้งคำที่สื่อความหมายทางวัฒนธรรมได้ถูกต้องเหมาะสมหรือไม่ การศึกษาเทคนิควิธีการที่ผู้แปลใช้นั้นได้มาจากการเปรียบเทียบจากต้นฉบับและฉบับแปล ส่วนการศึกษาว่าผู้แปลสามารถถ่ายทอดคำเปรียบเทียบกับอุปมาอุปมัย และคำสื่อความหมายทางวัฒนธรรมได้เหมาะสมหรือไม่นั้นวิเคราะห์จากข้อมูลที่ได้จากแบบสอบถาม โดยผู้วิจัยได้นำคำ วลี ประโยคที่มีการใช้คำเปรียบเทียบกับอุปมา อุปมัย และคำสื่อความหมายทางวัฒนธรรม มาสร้างเป็นแบบสอบถามโดยแบ่งเป็นสองส่วน ซึ่งส่วนแรกเป็นการแปลคำเปรียบเทียบกับ อุปมา อุปมัย จำนวน 10 ตัวอย่าง และในส่วนที่สองจะเป็นการแปลคำสื่อความหมายทางวัฒนธรรม จำนวน 10 ตัวอย่างเช่นกัน และแบบสอบถามนี้ใช้กับกลุ่มเป้าหมายจำนวน 12 คนที่เป็นชนชั้นกลาง มีการศึกษาและใช้ภาษาอังกฤษเป็นภาษาแม่ โดยแบ่งเป็น 2 กลุ่ม กลุ่มละ 6 คน ซึ่งกลุ่มหกคนแรกจะเป็นชาวต่างชาติที่ทำงานในประเทศไทยและอยู่เมืองไทยมาอย่างต่ำสองปี และมีความรู้เรื่องภาษาไทยและวัฒนธรรมไทยพอสมควร ส่วนกลุ่มที่สองคือชาวต่างชาติที่อยู่ในเมืองไทยน้อยกว่า 6 เดือน และไม่มีความรู้ภาษาไทยและวัฒนธรรมไทย ทั้งนี้เพื่อเปรียบเทียบว่าทั้งสองกลุ่มมีความเข้าใจในบทแปลแตกต่างกันหรือไม่ โดยทั้งสองกลุ่มจะต้องวิเคราะห์ว่าตัวอย่างที่ให้ในแบบสอบถามนั้นมีความกำกวมหรือไม่ และอ่านแล้วเห็นภาพหรือไม่ รวมทั้งมีความเข้าใจในสิ่งที่ผู้แปลสื่อหรือไม่

จากการศึกษาพบว่า ผู้แปลได้ใช้เทคนิควิธีการแปลหลายอย่างได้แก่ การเพิ่มความ การถ่ายเสียง การใช้เชิงอรรถในการอธิบาย การเปลี่ยนหรือย้ายประโยค การปรับเปลี่ยนย่อหน้า การเปลี่ยนจากประโยคบอกเล่าเป็นบทสนทนา การข้ามหรือไม่แปล และการเลือกใช้คำ ซึ่งวิธีการทั้งหมดสามารถลดปัญหาความแตกต่างทางวัฒนธรรมและภาษาได้เป็นอย่างมาก สำหรับการศึกษว่าผู้แปลสามารถถ่ายทอดคำเปรียบเทียบกับ อุปมา อุปมัย ได้ถูกต้องเหมาะสมหรือไม่นั้น พบว่ากว่าครึ่งหนึ่งของทั้งสองกลุ่มมีความเข้าใจ และสามารถเห็นภาพพจน์ที่ผู้แปลถ่ายทอด แต่กลุ่มแรกจะมีความเข้าใจและสามารถเห็นภาพได้ดีกว่ากลุ่มที่สองเล็กน้อย เนื่องจากมีความรู้ภาษาไทยและวัฒนธรรมไทยมากกว่ากลุ่มที่สอง ในส่วนการถ่ายทอดคำสื่อความหมายทางวัฒนธรรมนั้น พบว่าทั้งสองกลุ่มมีความเข้าใจ และเห็นภาพได้เกินกว่าครึ่งในกลุ่มของตนเอง แต่กลุ่มแรกมีความเข้าใจมากกว่ากลุ่มที่สองเล็กน้อย การศึกษายังพบว่าทั้งสองกลุ่มมีเข้าใจคำทางวัฒนธรรมมากกว่าการถ่ายทอดคำเปรียบเทียบกับ ทั้งนี้เนื่องจากผู้แปลได้ใช้เชิงอรรถในการอธิบายเพิ่มเติมจึงทำให้เข้าใจคำสื่อความหมายทางวัฒนธรรมได้มากขึ้น

การศึกษาข้างต้นสามารถใช้เป็นแนวทางสำหรับผู้สนใจจะแปลงานที่เกี่ยวข้องกับวัฒนธรรมจากภาษาไทยเป็นภาษาอังกฤษต่อไปได้

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background and Rationale

In the world of globalization, people have more opportunity to communicate with one another throughout the world. Translation, therefore, becomes a vital device for cross-cultural communication barriers. A translator takes the role as a middleman who helps people in different languages and cultures understand one another.

The Ministry of Education of Thailand also realizes the importance of translation. Therefore, they set up a policy to collect and publish the translated texts in various fields in order to transfer knowledge to their target groups; teachers, students, government employees and the general population. Education is widely accepted as a building block up of knowledge tools for human beings. Since most knowledge, modern technology or new inventions come from western countries and in different languages from Thai, translation is therefore an important device to transfer new technologies for the advancement of the Thai people. The Ministry of Education expects that with the help of translated works, people will gain knowledge and broaden their experiences.

The novel translation is very popular among Thai people. There are English novels translated into Thai language versions appearing in the book market. There are some Thai novels translated into English language as well. "Luuk Isan" written by Kumpoon Boontawee is one of the most famous Thai novels. It expresses the culture, way of life, traditions, attitudes, and beliefs of the northeastern Thai or Isan people who live in the northeastern corner of Thailand. This novel is very popular among Thai people because of its unique way of using the northeastern Thai dialect or the Isan dialect to present a simple life through vocabulary, expressions and idioms. This makes it a masterpiece of Kumpoon. "Luuk Isan" won the best novel of 1976 award and 1979 S.E.A. Write Award. Moreover, this famous book has been chosen by the Ministry of Education as required

external reading for secondary students. This masterpiece has been translated into many languages including English, French and Japanese. It has also been made into film, which makes this novel widely well known. The reputation of “Luuk Isan” made Susan Fulop Kepner, who has been translating Thai literature for fifteen years, become interested in translating “Luuk Isan” into English, “A Child of the Northeast”. In the Introduction of “A Child of the Northeast” Kepner states as follow;

“Use of the Isan dialect gave the original Thai edition of “A Child of the Northeast” a charming, down-to-earth quality that set it apart from other modern Thai novels. But it did not win literary awards for its unique language; it was not made into an excellent film (which won its own awards in international film festivals) because it was a cultural curiosity. “A Child of the Northeast” has been appreciated for its universal appeal. It is the simplest of tales, celebrating the most essential aspects of human life: survival, hope, loyalty and love.”  
(Kepner, 1994:8)

“Luuk Isan” written by Kampon Boontawee was based on his life experiences of his childhood in the northeastern region during the deep depression, in the 1930s. Therefore, this novel is quite realistic and can refer to time, places and people. A reader can learn about social life of the northeastern Thai people, their history, culture, belief, tradition, way of life, religion, and language from this novel. This is a true story depicting the author’s life. The author has colored the story to entertain the reader and make it more interesting than just reading an article about the culture in the northeast.

“A child of the Northeast” is a double translation. The author, born as a northeastern Thai or Isan person, aimed at expressing his culture and language to an audience of educated middle class people, both the northeastern Thai native speaker and non-northeastern Thai native speakers. Therefore, the author did not just translate the language but also convey the culture of the northeastern Thai or Isan to an outside audience. Moreover, his work was also edited by Ajin Phanjapan, the editor of Fha Maung Thai

Magazine, who rewrote some northeastern Thai dialect found in the Thai original version in order to make it more understandable to the reader who is not a native speaker of the northeastern Thai dialect. The translator had to translate the northeastern Thai dialect infusion of the novel into standard Thai first, and then translate it into English version with the assistance of the Thai native speaker who knows the northeastern Thai dialect and culture. Kepner mentions her gratitude to Miss Thongyu Thobgratoke, for describing many mysteries of daily life in the northeastern region. The many steps of translating may affect the translation in English, which may lose some of the original message of the northeastern culture and dialect.

“A Child of the Northeast” entirely focuses on the northeastern Thai or “Isan” cultural expressions. This novel won many awards because it is unique with its cultural descriptions. The content of the original “Luuk Isan” is quite difficult to understand for a non-northeastern Thai native speaker because its dialect and cultural context are different from other regions in Thailand. It is much more difficult to understand for the foreigner who is absolutely different in language and culture. To learn how the translator who has a different culture and language translated “Luuk Isan” into English “A Child of the Northeast” is very interesting.

As many professionals of translation say, the cultural interference or the difference in culture makes translating complicated. To achieve an effective translation is not an easy task. The translator’s linguistic competence alone is not sufficient. They need to learn more about others: cultures, history, aspects of the language, attitude, belief and background of the original texts. Translation covers transferring thoughts, attitudes, and the way of life from one culture into another.

The translator may encounter problems of cultural difference (Cultural Interference) because each language or culture has its own expression. It is very difficult to make people with different languages and cultures, understand the message in the same way as the native does. For example, in the Northeast of Thailand, the local people have the “*Bun Bung Fai - บุญบังไฟ*” or the Rocket festival. This ceremony is an agricultural festival in which people shoot rockets up into the skies as a message from the earth to “*Phra Ya*

*Taen - พญานาถ*” to request the rain at the beginning of the 5<sup>th</sup> month, or May of every year, the rockets are launched. Most of the local or Thai people know the meaning of this ceremony and can easily imagine what it is like. But for foreigners, they cannot readily form an image in their minds as Thai people do, because there is no such ceremony in their culture. Therefore, whenever translators want to transfer this message to the audiences, they need to add more information or explanation.

To translate idioms, metaphors and similes the translator may encounter problems. People have different way of comparison depending on their cultures and language. For example, “*Most of the employees in big companies today are jacks-of-all-trades. They are expected to learn the work of every section though not thoroughly.*” Thai people will use “*know as duck*” to compare with the person who knows many things but is not especially good at anything. They compare work skills with the nature of a duck, which can walk, fly and swim but is good at nothing. Therefore, the literal translation cannot communicate or make sense to people from a different culture. Winitta Dhiteeyon (1996), a famous Thai author and translator, suggests that a translator should try to translate idioms, metaphors or similes by using those of the target language with equivalent meaning. That will make the translation more beautiful and smooth without changing the original meaning and also parallels the cultural context of the target language. However, Sunchawee Saibua (1982), a university instructor and translator, states that sometimes the translator can use the literal translation method if the translation version aims at showing the original cultural messages, but the translator should provide more explanation or description by using footnotes.

Sunchawee Saibua (1982) states that the translator’s duty is to transfer the meaning of the message from one language into another which is not only through wording and grammatical device, but also other disciplines such as linguistics, sociolinguistics, anthropology, literature, logic and philosophy. The most important thing to be aware of in translation is the ability to make the one who reads the translated version gain an equivalent understanding as those reading the original text.

There are two basic methods of translation – the literal translation and the free translation. The literal translation tries to conform to the original form without any changes. The free translation is flexible and adjusts the original form but still keeps its meaning so the reader can get the message that the original version tries to communicate. Neither method is better, because translation methodology depends on what kind of work one is translating. The academic and legal translation should properly use a literal translation method because the meaning of the text can easily be altered by the sentence structure changing. While the free translation is suitable for literature, novels or any kind of books for entertainment because the reader's feeling is the most important thing.

According to Sitha Pinitpuwadol (1986), the purpose of novel translation is more to entertain readers than to give them information or knowledge. It is suitable to use the method of free translation by which a translator can adjust the sentence structure or even paragraphs to make the reader satisfied without changing the meaning of the original message. However, it is very difficult to make the translation equivalent to the original text due to a variety of factors such as different language systems, the meaning of words, idioms, grammatical structure and also cultural difference. The translator may sometimes find no words of equivalent meaning between the source and the target language. Therefore, a translator needs more knowledge of other disciplines; linguistics, sociolinguistics and cultural communication that will be used in translation.

It is very interesting to know how an English speaking person has translated this piece of literature, about a culture very different from hers, into her own language to her readers of the expatriates, educated middle class persons. It is also interesting to find out which of the translation methods or techniques she has used. How she translates the metaphors and similes and how she translates the original cultural expression. I will examine whether or not she can translate the original metaphors, similes and cultural context into an English translation correctly and appropriately as well as the equivalent meaning. The results of this study will be used as a translation guideline in the future.

## **1.2 Objectives**

1.2.1 To analyze the techniques used in the English translation.

1.2.2 To compare the metaphors, similes and cultural expressions found in the English translation with that of the Thai version.

1.2.3 To analyze how the original metaphors, similes and cultural context are made in the English translation.

## **1.3 Scope of the Study**

1.3.1 To study the techniques used in the English translation

1.3.2 To study the translation of metaphors and similes

1.3.3 To study translation of cultural expression

## **1.4 Expected Outcome and Benefit**

1.4.1 Techniques of translating metaphors, similes and cultural expressions can be drawn and be a guideline for other English translation

1.4.2 This study will be a good example for those translators who have difficulty in translating metaphors, similes and cultural context of two versions of any text.

1.4.3 Be a guideline for any other translation of literature especially the one with local culture and dialectal expressions.

## **1.5 Term of Reference**

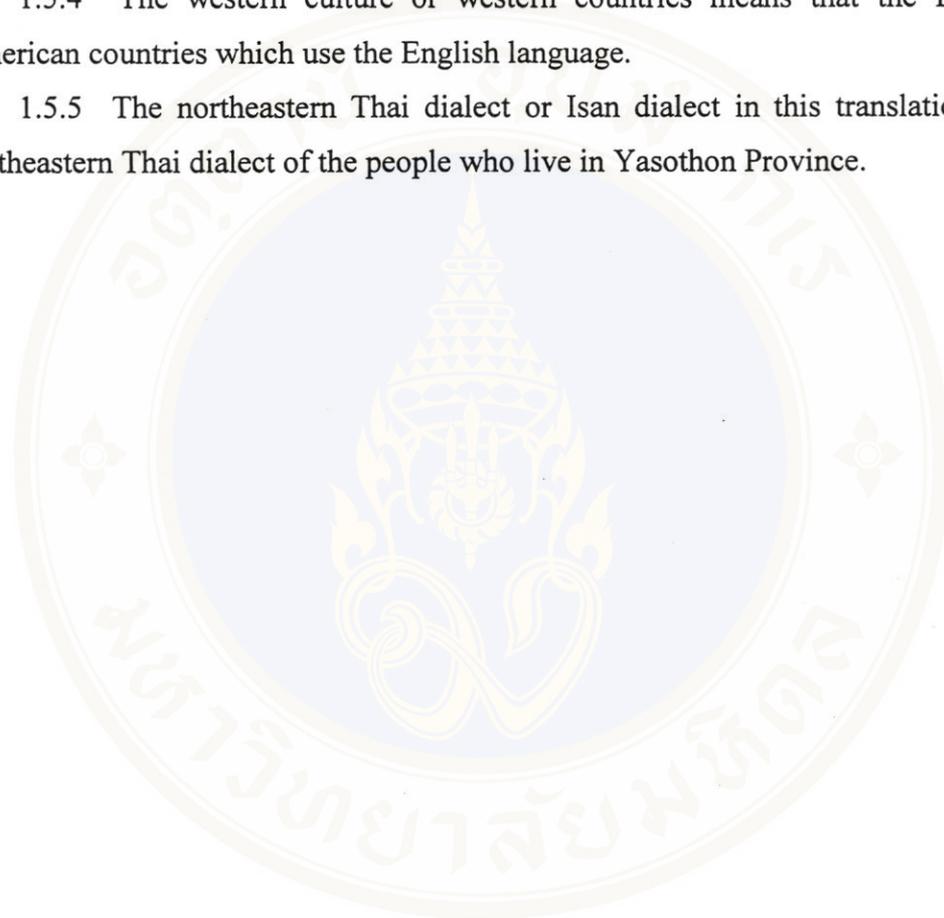
1.5.1 This study will analyze the translation of “A Child of the Northeast” by Susan Fulop Kepner, First Edition 1994, Editions Duangkamol.

1.5.2 The study will compare with the original “Luuk Isan” by Kampon Boonthawee, the edition year 1995, Editions Bannakit Trading.

1.5.3 The audiences for the translated “A Child of the Northeast” refers to the educated, middle class, expatriates, English speaking people.

1.5.4 The western culture or western countries means that the European and American countries which use the English language.

1.5.5 The northeastern Thai dialect or Isan dialect in this translation means the northeastern Thai dialect of the people who live in Yasothon Province.



## CHAPTER II

### LITERATURE REVIEW

This chapter focuses on four main topics as translation theory, relevant literatures, the details of “A Child of the Northeast” and background of the northeastern Thai people.

#### 2.1 Translation Theory

Sunchawee Saibua (1982) mentions that people usually think of three main ideas about translation, these include transferring meaning, language and communication. According to the principles of translation, it involves the transferring of meaning towards a process of communication between the two persons from one language to the other. Translation, therefore, means to transfer the meaning of the source language to the target language. Its meaning is a vital matter for translators, that they have to keep as much of the original meaning as possible. This proves the quality of the translation.

##### 2.1.1 Translation Definition

Eugene A. Nida (1964) gives the definition of translation as reproducing the receptor language using the closest natural equivalent of the source-language message, first in terms of meaning and second in terms of style. This type of definition contains three essential terms: 1) equivalent, which points toward the source language message, 2) natural, which points toward the receptor language and 3) closest, which binds the two orientations together on the basis of the highest degree of approximation. Nida believes translation is both science and art because translation is a skill that can be acquired by a gift added to experiences and practices. The translation procedures can also be described and studied.

J.C. Catford (1965) states that translation is an operation performed on languages: a process of substituting text in one language for text in another. He focuses on language as a main tool for communication. Whether the translation succeeds or not depends on the translator's competency of source and target languages.

Richard W. Brislin (1976) gives the definition of translation as the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the language are in written or oral form; whether the languages have established orthographies or do not have such standardization, or whether one, or both, language is based on signs, as with sign languages of the deaf. This definition emphasizes the transferal of thoughts and ideas from the original to target language by way of writing, oral communication, or signs.

Peter Newmark (1981) says that translation is a craft that attempts to replace a written message and/or statement in one language by the same message and/or statement in another language. Newmark respects translation as an art. He rejects Nida's idea that translation is a science.

The above definitions are quite similar. To conclude, translation means transferring meaning from one language to another, by trying to keep the original meaning, tone, style and sometimes form. Translation concerns both science and art. Translation is a theory that has a procedure that can be both described and studied. Translation is something that people have as their own gift and they also acquire by experience and practice. The main purposes of translation are to make the readers respond to the text the same way as the readers of the original do.

However, translation is not just replacing one language with another language. The translator has to convey original meaning, form, cultural aspects, register, tone, flavor and style as well as the author's purpose to the target language. To keep the original meaning, form, tone and style is very difficult. It has been said that translation cannot transfer everything from the original to the target language. Many professors of translation try to make the reading of the translation respond equivalently to the original.

Richard M. Hohulin (1982) says that if the translators want to have pride in the quality of the works they produce, they will make certain that the principles followed are

linguistically sound (Translation is after all a science). The translators should not only know how to translate a given text, but they should also know why they translate certain materials in the way they do. In order to know both the “*how*” and “*why*”, they need to consider at least two things: (1) they must first know what his objective is regarding the material they have to translate and (2) they must know which linguistic principles or tools will help them to achieve their objectives most efficiently. It goes without saying that it is good if they possess a certain degree of innate skill, which will enhance their works (Translation is also an art).

### 2.1.2 Translation Method

In the pre-linguistics period of writing on translation, as stated by Newmark (1996) to date from Cicero through St. Jerome, Luther, Dryden, Tytler, Herder, Goethe, Schleiermacher, Buber, there were a lot of opinions about literal and free, faithful and beautiful, exact and natural translation. The argument of which is the best method of translation has not yet been decided. In the nineteenth century, scientific approach was brought to bear on translation. From that period until the modern translation age, the translator was under pressure from the conflict between form and meaning. We cannot mention which one is better, it depends on whether the bias was to be in favor of the author or the reader, the source or the target language of the text. The academicians divided translation method into many forms depending on their own criteria. For example;

Eugene A. Nida (1964) divided translation methods into two characteristics; Formal-equivalent and Dynamic-equivalent. The first one concerns the original form that means the translator must keep the original meaning by trying to keep its form also. The second one focuses on the reader communication that the translator attempts to convey the original message to the target language equivalently. Nida's translation definition mentioned earlier, concerns both meaning and style. If the translators attempt to approximate the stylistic qualities of the original, they are likely to concern much of the meaning. Their strict adherence to the literal content usually results in considerable loss of the stylistic flavor.

Dynamic-equivalence translations are referred to as idiomatic translations. Beekman and Callow (1974) suggest in an idiomatic translation, the translator seeks to convey the meaning of the original to the target language readers by using the natural grammatical and lexical forms of the target language.

Richard M. Hohulin (1982) says that dynamic-equivalent and idiomatic translations both emphasize two aspects: (1) the translator's goal in translating is the meaning or the message of the original text rather than the literal word, and (2) the grammatical and lexical forms of the target language are natural.

Peter Newmark (1981) divides the translation method into two characteristics; there are semantic translation and communicative translation. He mentions that communicative translation attempts to produce an effect as close as possible to the original text. Semantic translation attempts to render, as close as the semantic and syntactic structures of the second language allow the contextual meaning of the original.

A communicative translation generally is likely to be smoother, simpler, clearer, more direct, more conventional, conforming to a particular register of language. But this method tends to undertranslate because it uses more generic, hold-all terms in difficult passages. Semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-processes rather than the intention of the transmitter. Therefore, this method tends to overtranslate because it is more specific than the original, to include one meaning in its search for one nuance of meaning.

Chaweang Chantakhet (1985) divides translation methods into two main characteristics:

1. The Literal Translation: The method emphasizes the keeping of the original form as much as possible. That means the translator has to conform to the original words, idioms, language system, meaning and style.

2. The Free Translation: The method emphasizes the understanding and response of the reader of the original text. The translation has to communicate the original meaning by flexibly adjusting the original form. The important point is the reader of the target language acquires the same meaning and feeling as the original one.

Sunchawee Saibua (1982) also divides the translation method into two characteristics:

1. The Literal translation: The translator attempts to conform to the original form. The translator has to conform to the original words, phrases, sentence and writing style as well as structure as much as possible.

2. The Free translation: The translator can transfer the original message by adjusting its form. The main purpose is to communicate the original message to the reader closest naturally to the target language.

However, none of them decides which of the two methods is better. The translator should choose the method that best suits their needs, depending on what kind of work one is translating.

Sittha Pinitpuwadol (1996) suggested that free translation is suitable for translating novels because novels are aimed at entertaining the reader. The reader's feeling or enjoyment is the first priority, while the knowledge or information is less important. The translator can adjust the original version by addition if needed, or deletion when not necessary. The translator can adjust the message to gain harmonious cultural context between the source and the target language. In addition, the translator can give knowledge or information to the readers by adding an explanation. The most important point is to make an equivalent of the meaning of two versions of the message so that the readers of the original and the translated version will respond in the same way.

### **2.1.3 Translation Process**

Sunchawee Saibua (1982), a famous Thai translator and professor, writes about the translation theory from her own experiences and indirect experiences from western professors such as Eugene A. Nida and Peter Newmark. She suggests how to make the translation equivalent to the original if the translator's knowledge of language is insufficient. The translator has to study more about linguistics, sociolinguistics, anthropology, psychology, sciences, history, culture of the people and society. The translation process consists of the following activities;

1. To study the original in order to find its message, including content, between-the-line-meaning, author's purposes, tone, flavor and feel.
2. To analyze the original meaning carefully in order to transfer those meaning to the translation as accurately as possible.
3. To transfer into the target language by:
  - Step 1: To define the translation purpose and choose the translation methods-  
The literal translation or the free translation.
  - Step 2: To analyze target language kernel sentences and transfer to the target language
  - Step 3: To reproduce the analyzed kernel sentences to be natural closely to the target language and try to keep the original meaning, tone and style.
  - Step 4: To check translation in order to find whether it effects are equivalent to the original or not.
4. To check and prove translation for quality assurance. This process is to check whether or not the reader responds equivalently to the translation as they do with the original text. These activities include checking of the original meaning, style, register as well as tone.

Eugene A. Nida (1964) suggests the principal steps in translation procedure as presented below.

1. Reading over the entire document. This step includes a preliminary background study. He says that it is essential to read the entire "message".
2. Obtaining background information. This includes the circumstances of its writing, publication and distribution, its relationship to other documents of a similar type.
3. Comparing existing translations of the text.
4. Making a first draft of sufficiently comprehensive units.
5. Revising the first draft after a short lapse of time
6. Reading aloud for style and rhythm.
7. Studying the reactions of receptors by the reading of the text by another person.
8. Submitting a translation to the scrutiny of other competent translators.
9. Revising the text for publication.

#### 2.1.4 Other aspects in Translation

R. Daniel Shaw (1994) mentions about transculturation, which focuses on the cultural aspects of adapting the message to a particular social context. Thus it has been used as a parallel method for contextualization. There are two perspectives of translation:

1. Cultural and linguistic concerns of anthropology that illuminate the context in which people live.
2. The concerns of translation theory with its focus on relevant communication of target readers.

Geoffrey Samuelsson-Brown (1995) mentions that to understand a language properly and to translate it successfully the translator must keep up with cultural change. This is why a native speaker who is resident in the country where the target language is spoken does the best translation. A language undergoes continuous change and development-unfortunately, sometimes the change is detrimental. The best of both worlds, of course, is being able to travel to the source language country to work on assignments. This allows the translator to retain the sharp edge of his mother tongue while getting up to date with the source language and culture.

The translator usually faces the cultural difference, which is the obstacle of translation. Sunchawee Saibua (1982) suggests the solution to the cultural interference.

1. The translator must be aware that all words, phrases, sentences and context do not only have their own referential meanings but cultural meanings as well. Reyburn (1969) focuses on the different culture between source language and target language. In analyzing and interpreting an original process the translator must get the cultural message through. Therefore, they should study or learn the author's background, history, way of life and be very good at both languages to help interpret correctly and in order to give cultural knowledge of the original version.

2. The translator should eliminate or decrease differences between the source language and the target language in order to make the readers understand and have the same response as those reading the original version by the following techniques;

- using borrowed words/transliteration

- finding equivalent words, phrases, or sentences
- using the word-for-word translation and footnote explanation which will help the translator when they want to show or emphasize the cultural context of the original version to the readers of different languages and cultures.

## **2.2) Related Research**

Related research about novel translation from Thai to English is very rare, although translation is not new for Thai people. We can find many translated novels in the bookstores in Thailand, especially best sellers. But to find research about translation, especially about translating novels from Thai to English emphasizing the northeastern Thai culture is impossible. Although translation is taught as a course in English departments in Thailand, there is currently no degree program in translation. It is only since 1995, that Mahidol University and Ramkhamheang University have launched a Master's degree program in translation. Therefore, there is still not much research in the area of translation.

The following are the only research done on translation:

### **2.2.1 Orasa Thavornlertrat (1988)**

She made a comparison between the English translation of "The Lonely Lady" by Nida and Suwit Khaoplode. The purposes of this thesis are:

1. To analyze and compare the two translated versions of "The Lonely Lady" by Nida and Suwit in order to find out which one kept the original meaning.
2. To analyze and compare which of the two translated versions has kept the original style, tone and register.
3. To analyze and compare which of the two translated versions has used the appropriate language, which is natural, smooth and the reader can understand clearly.
4. To analyze and compare which of the two translated versions is popular to the readers.

The analysis was based on the data obtained from questionnaire was constructed in two parts. The comparison was based on Nida, Newmark and Sunchawee Saibua. She has found that the two translations are different in many aspects.

### 1) Translation Characteristics

The study shows that Nida used the free translation method. She did not conform to the original form and of style presentation, but she adjusted the translation by interpretation, addition, and alteration. For example, in order to make the reader understand the message clearly. She followed the translation process by analyzing the original message, meaning and style. Nida also reproduced the target language in a natural and smooth way, according to Thai language structure.

Suwit Khaoplode on the other hand used the literal translation method. He followed the original form and in sequence presentation. His translation characteristic was not relevant to translation theory. He just found the word in Thai to substitute for the English. The translator did not analyze the meaning of words or idioms. He kept the original language system and did not make his work match the target language system. So it makes his translation version difficult to understand for the Thai audience.

### 2) Meaning Transferring

Both versions can keep the original meaning at the same level. Although the data obtained from the questionnaire shows that Suwit's version kept the original meaning better than Nida's. The researcher herself mentioned that Nida's version was an overtranslation while Suwit's version was an undertranslation.

### 3) The original style transferring

From the questionnaires it was found that Nida was able to keep the original style more than Suwit. Nida adjusted her translation therefore she could keep the original tone, flavor and feel including register.

#### 4) The beautiful and smooth translation

Nida's version was found to be more beautiful and smoother than Suwit's because Nida adjusted translation in order to match the system of the target language structure.

#### 5) The popularity to the reader

From the questionnaires it was found that the original meaning did not affect the popularity. Although Suwit's version was able to keep the original meaning better than Nida's, the reader still prefers Nida's version. Her language was more beautiful and smoother than Suwit's version. She was able to keep the original flavor and feel better than Suwit. Therefore, the research stated that the readers were found to emphasize style more than content, because novels are to entertain the readers, while knowledge or information is less important.

### **2.2.2 Kuanchai Amejai (1998)**

This article presented results of a research project on the one hundred best books that Thai people should read. The project leader was Wittayakorn Chiengkul. The data was collected by the questionnaires, and advertised through newspapers to persuade people to send their lists of best books to the committee. A novel of "A Child of the Northeast" by Kampon Boonthawee was selected as one of the one hundred best books that Thai people should read.

### **2.2.3 Nopporn Prachakul (1998)**

This article is about Kampon Boonthawee's "A Child of the Northeast" writing style and the nationality issue within the story. Nopporn mentioned that Kampon's writing style seems simple but in fact is rather complicated. "A Child of the Northeast" projects life of the northeastern Thai people or Isan villagers sixty years ago. The novel is about (the boy) Koon's family as the main character who carries out the whole story. The theme of "A Child of the Northeast" is the struggle of Isan people during drought. The

patience, hardship and friendship among Isan people made them survive in spite of dreadful circumstances. Isan people are used as symbol for overcoming hardship and giving friendship, and to be an example for the world.

This novel has a simple plot. The author did not put any philosophy or political ideas in his work. Although it was written in the period of political crisis in Thailand (1976-1978), the author did not write about politics at all. In fact, eighty percent of the novel is about food, hunting, traditions and the beliefs of Isan people. Kampon also infused the relationship of Isan people with other races: Chinese, Vietnamese and Bangkok Thai people. The matter of nationality in this novel is also an interesting issue.

The author focuses on culture and way of life of the Isan people who at that time were culturally close to Laotian. They had common aspects including language, belief, and tradition. Though political and geographical matters separate the northeastern Thai or Isan and Laotian, they are united by culture. In the novel, the characters talked about “*Luang Pha Bang - หลวงพระบาง*”, the capital of the Republic of Laos, not Bangkok. The novel presented Bangkok as a place where the Isan people were not welcome. In the story Koon’s grandfather went to Bangkok to learn more about Buddha, but the monk did not welcome him because he was Isan or Lao. The story shows the bad relationship between the Isan and central Thai people (Bangkok). According to anthropology, the Isan called themselves “Lao – ลาว”. and the Laotian culture is the dominant culture. The word “Isan” is used by Bangkok people to represent the people who live in the northeastern corner of Thailand.

There were more nationalities in Koon’s village; Chinese and Vietnamese. These groups represented trading culture by using the money system. If the villagers wanted to buy goods from Laotian people, they used the barter system. The Chinese were considered bad mannered and selfish. This shows prejudice toward the Chinese people in that period. Vietnamese people in this story were more complicated. Koon learned the stories of Vietnamese people from different points of view. His father shows bias to the Vietnamese from the very beginning of the story, while his mother did not show any bias to them. Koon, on the other hand, realized that the Vietnamese were not bad people. In

fact, they were very kind and helpful to him, therefore, his attitude towards the Vietnamese was positive.

No Central Thai people (Bangkok) appeared in the story. However, the author presented the Bangkok people through the story told by Koon's father, the story of his grandfather going to Bangkok. At school, Koon learned about Thai nationality while singing the Thai National Anthem. Moreover, the author mentioned that when an educated officer from Bangkok came to school, Koon's teacher spent a lot of money for hospitality. His father did not appreciate the fact that the villagers had to go to Bangkok to enter the service and because of that their families lost someone capable of working on the plantations. This showed their annoyance of the central Thai people. However, toward the end of the story, the Isan people the same age as Koon seem to prefer modern culture from Bangkok rather than rely on the Lao culture as their ancestors. The last chapter Jundi chose to sing a song of revolution for democracy while Koon chose one song and both are not "*Maw Lam – มวลลำ*", the Isan traditional songs.

According to Kampon's writing technique, the significance lies in story telling through a child's (Koon's) view. The boy learned many things from his father, mother, neighbors, teachers and other people. This technique made the novel attractive to the readers. An adult reader felt excited and enjoys the story through the world of a child. The simple or small things looked exciting and interesting for the child. Moreover, the child was innocent in turning adults' conflicts into something to be learned. The story was written in the period of 1975 to 1976 when there was a political crisis. There was a conflict between democratic ideology and dictatorship. This conflict spread throughout Thailand, especially in the northeastern region. Much literature written in that period shows propaganda about the authors' ideas, and the fighting was very serious. Kampon ignored this conflict. On the other hand, he presented the Isan village, including the way of life with a romantic tone. He defined the Isan people in his story through the eyes of a child. That made Isan a unique community, which had its own culture. Any political frame could not change them. However, nobody could deny the political change in that period. But Kampon showed his thought through his novel that the Isan people were not affected

by the centralized political system. That was not their problem as long as they maintained a relationship with the Vietnamese people.

#### **2.2.4 Trisilp Boonkhachon (1988)**

“A Child of the Northeast” is the best novel of the year 1976, awarded by the National Books Committee. In 1978 Kampon Boonthawee won the S.E.A Write award. He is the first Thai writer who won this honorable prize. This made him become internationally known. “A Child of the Northeast” is also accepted as an external book for the secondary students.

Superficially speaking, this novel seems very simple. This story itself moves slowly and plainly. Moreover, the plot is not concise, neither does it excite or stimulate the reader. The author often infused the way of life of Isan people in details. But the infusion makes this novel interesting because the author expressed Isan people life in a lively and colorful style. The significance of this novel is in the language, which is simple. His book gives a good and colorful picture of everyday life of the Isan People sixty years ago. Khampoon also has made his characters vivid and realistic. “A Child of the Northeast” won the S.E.A. Write Award because of the unique way of presenting life of people in rural areas who have to fight against poverty and drought. The author wrote it from his own life experiences.

#### **2.2.5 ISAAN , Forgotten Provinces of Thailand (Ben Davies : 1999)**

Ben Davis wrote about the “Cures of Drought” for Isan people shown in Kampon Boonthawee’s “A Child of the Northeast”, an awarded winning novel. This novel was also turned into a film afterwards. “A Child of the Northeast” takes the reader back to the 1930s when the northeast was in a famine time. It is a story of a loving family who was suffering with poverty. But they are very enduring and brave. They also showed their sense of humor even when they had suffered hardships.

“A Child of the Northeast” described how the people of Isan would often be forced to leave their homes and to travel to other villages where there was more rain. They would go for weeks at a time in the oxen cart to find food such as fish, frogs and other forest products which they could live on. They also bartered fish for rice on the way during their journey. Then, when the carts were full, they would go home. This would ensure that their family would have enough food for another year.

The Isan people also put a cat in a cage and carried it through the street while sprinkling water on the cat and to make it scream with musical instruments. The people believed that the screams of the frightened cat would be heard by the gods, and then they would be granted rain.

## **2.3 “A Child of the Northeast”**

### **2.3.1 The Author, Khampoon Boonthawee**

Kamphoon was born on 26 June 1928 at Ban Sai Moon, Sai Moon sub-district, King Sai Moon District, Yasothon Province. His father was a teacher, while his mother was a housewife. He was the eldest child of seven. When he was a child, his parents called him “Koon”, which is the name of the child in “A Child of the Northeast”. After he had finished high school he left home for Bangkok to work. He was jobless for awhile, then was a laborer in Bangkok, and after that he became a teacher in the South of Thailand, and later worked as a jailer for survival. He was married and had two daughters. During the time he was writing this novel, his wife was suffering with cancer. One reason that inspired him to start writing the novel was the need for money to help cure his wife. To satisfy his desire to be a writer is another reason.

Kamphoon said that he himself was a very shy quiet boy like “Koon” in “A Child of the Northeast”. He said although Luang Paw or Jundi, his closed friend, tried to encourage him to be brave to do the right thing, he still was shy.

Kamphoon started his writing experiences with short stories. The person who influenced his writing was Ajin Phanjapan, the editor of “Fha Muang Thai” magazine. He

supported and encouraged Kamphoon's world of writing. Kamphoon said Ajin did not establish him but he was the one who polished his work. Kamphoon further said that although he had lots of ideas and raw material, he did not know how to write a novel. Ajin recommended him to read the Thai translation of "The Little House in the Prairie" written by Laura Ingalls Wilder, which inspired him to write "Luuk Isan". He thought about his own life experiences during the time he went with his parents in a caravan to find food in other villages. Ajin also suggested that he to describe the life of Isan people, and make the reader feel as if they were part of an Isan family. The reader could feel, smell, hear, and see as if they were in the novel. Ajin further suggested he make the Isan dialect in the story understandable to everybody, not just for Isan speaking people.

Ajin Panjapan described Kamphoon's writing style as unique. His works are based on his real life experiences, using simple and plain or undecorated style. His work is infused with humor and hardship of the Isan people. He transfers the message with sincerity and belief. The first priority is the fact and experiences while the thinking and idioms come second.

Kamphoon said that he spent almost one year to finish this novel, and never thought of the award. He has been trying to express the people of Isan's way of life during that drought period (seventy years ago). While he was writing this novel, he realized that he must express to the reader the Isan culture, tradition, the way of life, how Isan people fight against an unfriendly environment. In the future, Isan culture may be faded, but his novel will keep the Isan story for the next generation to learn about their grass roots.

### 2.3.2 About Translator, Susan Fulop Kepner

Susan Fulop Kepner has been translating Thai literature for fifteen years. She translated an awarded winning Thai novel "*Letters from Thailand- จดหมายจากเมืองไทย*", written by *Botan – ไบตัน*, and it was first published by Duang Kamol Press in 1977. The translation of "Letters from Thailand" has been reprinted three times. The revised edition

was published in the United States in 1988. Kepner translated Kampon Boonthawee's "Luuk Isan" to English as "A Child of the Northeast" in 1987. "A Child of the Northeast" has been reprinted three times also. Kepner has written her own novel "*Somebody's Mother*", a humorous book about parents and teenagers. Her book was published by the Strawberry Hill Press of San Francisco in 1987.

From the translator's introduction of "A Child of the Northeast" one can learn that Kepner has studied about the Isan people, culture, beliefs and geography before translating this awarded winning novel. However, because she is living in a different culture her translation cannot be one hundred percent equivalent to the original one. As she mentioned:

"...I offer my thanks for writing this book, and my apologies for the impossibility of doing it full justice in English." (Kepner, 1994:15)

The translator also had Dr. Christopher Court, of the University of California at Berkeley as her advisor to give suggestions and advice about the northeastern Thai dialect and culture. She also had assistance from Dr. Vinita Atmiyannadana Lawler, for valuable insights. Miss Thongyu Thobgratoke, helped her with the information about life of the Isan from the past until present time.

The translator mentions (Kepner,1994:8) she chose to translate this novel because of the use of the Isan dialect in the original edition. It makes the novel charming and down-to-earth, and sets it apart from other modern Thai novels. "A Child of the Northeast" did not win literary awards for its unique language only. It was not made into an excellent film, which won its own awards in international film festivals, because it was a culture curiosity. "A Child of the Northeast" has been appreciated for its universal appeal. It is the simplest of tales, celebrating the most essential aspects of human life: survival, hope, loyalty and love.

### 2.3.3 The Brief Story of “A Child in the Northeast”

There was one village located in the northeastern corner of Thailand, where the villagers were suffering with drought and poverty every year. Many villagers had to leave home in order to survive.

There was one family who insisted on staying because the father of this family followed his father, the grandfather of the children, who taught his family to love their homeland. If they are to die, they should die in their home.

Koon's family was as poor as other families in this village. They lived in a small wooden house perched on round wooden stilts, baking in the sun. A tall coconut palm grew beside it. The father often told the children to climb down the house and quickly run away for safety whenever the wind blew hard. But sometimes, the coconut was good because it could make a dessert for the children. Therefore, the father did not cut it down though it was dangerous for the children.

There were three children of this family, the eldest son named Koon, and two little girls named Yee-soon and Boon-lai. Koon was expected to go to school and he could learn anything better than the two younger sisters. Cats and two dogs, named Mom and Daeng, lived with Koon's family too.

These two dogs were very faithful to their master who loved them. These two dogs were very good at finding food such as helping Koon's father to catch frogs, toads, snakes and mongooses. When the father went to the forest, he also took his son, Koon with him to learn how to find food and also how to hunt using the special instruments.

The mother of the family taught her children how to cook and to make Pla ra, preserved fish. She also taught Koon how to find forest products such as vegetables or any edible leaves. She tried to teach the children to realize the value of saving. The mother and father worked equally hard in raising and educating the children.

Koon was very interested in everything around him, such as the Vietnamese family who lived in the village and sold things to the villagers but the Vietnamese family were not on as good terms with the Chinese. Sometimes he saw many of his neighbors leave the village. Whenever this happened in the village, Koon would ask many questions about

everything around him. He asked his father, mother or sometime learned from villagers or through his direct experiences.

Jundi was Koon's close friend. He was very brave and never afraid of anybody. Jundi dreamed of being a supernatural man like somebody in Luang Pra Bang whom the knife or weapon could not hurt. Koon would like to be a 'Maw-Lam', the northeastern Thai (Isan) singer who the villagers admired, or to work in an office in the future.

Koon's family maintained good relationships with many people in the village. First were Jundi and his family. Second was Uncle Yai, the elder brother of Koon's father. Uncle Yai had one daughter named Kamgong. Koon's grandmother was still alive and was living with Uncle Yai. Tid-joon was Uncle Mek's son. He fell in love with Kamgong. But Tid-joon's family was very poor, so he was married to Kamgong by *chusao*, whereby a poor couple spends a night together; the next day, the families agree on the financial terms of the marriage. The couple is then considered to be married by the village, without an official wedding ceremony. Uncle Gha was known as the supernatural man of the village. He had learned this special subject from Luang Pra Bang, Lao. Tid-had was known as the drunkard of the village, but he was a very helpful drunk.

One day Koon went to school with Jundi. The school was in a temple, which was as the center of the village. There were only two teachers so Laung Paw Ken had to help in teaching the students. The students were afraid of Lung Paw Ken more than their teachers because of his powerful appearance.

Although many families moved to other places, Koon's family was still coping with their unfriendly environment. Finally, Koon's father decided to go to another place for fishing by oxcart caravan. There were four families, Koon's family, Kamgong and Tid-Joon, Uncle Gha's family and Jundi's family. They had prepared the oxcart, the hunting equipment, food, rice, fishing instrument, salt to make pla-ra and also knives.

Before the journey started, they asked Laung Paw Ken when would be a good time to leave the village. Many villagers were there to send them off. Koon's family's oxcart was the last in the caravan. There were five people and Aye-Mom as well as Aye-Deang also participated in this event. These dogs would die for their master so they took them to wherever they went.

The caravan started to the river *Chi*. On the way, they had frogs, toads or lizards for their food depending on the environment. Finally, they arrived at “*Nam Sai*”, a village close to the river *Chi*. Koon was very excited because this was the first time he saw such a big river. Uncle Gha, the caravan leader, together with Koon’s father, Jundi and Koon went to the *Phuyaiban*’s house afterward. They came to inform the *phuyaiban* the purpose of their group coming there and other information (that was the Isan people’s practice, whenever you went to another village and stayed overnight there, you had to tell the head of the village first). The *phuyaiban* welcomed this caravan and let them fish from the River *Chi*.

Koon’s family and the other families worked very hard in order to fish as much as possible. They made many kinds of preserved fish such as *pla-ra*, *pla-som*, and *pla-jom*. Koon had learned a lot of how to find food, how to preserve food, how to fish and also experienced quite a lot on the journey. Although they worked very hard in the daytime, they entertained themselves by singing and telling stories in the nighttime. Koon’s father like to tell tales about Vientiane for example.

After they got enough fish, they prepared to go back home. They did not forget to say good bye to the *Phuyaiban* of the *Nam-sai* village and thank him for his kindness. On the way back, they stopped at some villages to trade fish, which they made into dried-fishes, *pla-ra*, *pla-jom*, *pla-som* for rice. That was the barter system of Isan. Everybody was happy to go home with plenty of rice and *pla-ra* that ensured their families to get through yet another year.

When they arrived home, they were all happy because it finally started raining. They heard the cry of the frogs and toads. Koon’s mother also gave some fish and rice to her neighbor and relatives. After that the village was wet with rain. The villagers were very happy. They had special event to in the temple. The most popular entertainment was *Maw-lam*, the northeastern traditional song and dancing.

In the last chapter Kamgong gave birth to twins. One was a baby boy and the other a baby girl. Koon’s family and the other families came to congratulate the new mother and father. They had a party to celebrate that special occasion. Jundi also sang the song of the first Thai Constitution, while Koon sang another song,

“Knowledge is a fine possession, valued far and valued wide...”

Kampon also mentioned that his colleagues said “A Child of the Northeast” won many awards because of the last song that Koon sang.

The setting of this novel was in 1930s. And Kampon wrote this piece during the period with political change in Thailand (1975-1976). Every part of Thailand was concerned about political issues. A lot of literature was published in the tone of politics or democracy. But Kampon did not infuse philosophy or political ideas in his award winning novel directly, compared with contemporary Thailand. He wrote about the Isan people’s life romantically and presented happy picture of the people. Kampon never directly mentioned political issues, he used romantic imagery instead to portray contemporary society. Although Koon’s family and his neighbors were faced with an unpleasant environment, famine and drought, they were able to get through this terrible time. The last chapter expressed the happiness of the villagers. They came to Kamgong’s house to celebrate her newborn twin babies. Jundi chose to sing the song about revolution as mentioned above for this occasion. And the translator stated in the translator’s introduction that the boy was singing without the political tone. She said the boy just sang without understanding of democracy or politics. On the other hand, if Kampon did not want to write about the political why did he chose this song. Kampon might want to show that Isan people had their own culture. A culture was so strong that politics could not change the people or their way of life. Jundi and Koon’s songs might show the direction of the next generation of Isan people, which seems to follow society changing, and advancing democracy and materialism.

## **2.4 Background of Isan People**

### **2.4.1 Geography, History, and Cultural Identity**

The region of "Isan" refers to the northeastern corner of Thailand. This region covers an area of 170,000 square kilometers. It spreads from the barren soils of the Korat Plateau to the lush tablelands of the Petchabun Mountains. Some say Isan is the country's least known region. Isan is also homeland for one-third of the Thai population and this region is by far the most extreme and desolate. "Isan" can mean "Siva", the Hindu regent of the northeastern quadrant of the world. Thailand is of course a Buddhist country, including all of Isan. But Hindu deities have been dancing through this region for centuries.

It was mentioned in the introduction of "A Child of the Northeast" that

"the political geography of Southeast Asia has shifted continuously. Over the past five centuries, the mighty armies of Vietnam, Cambodia, Burma and the kingdom of Thailand had plundered their way from west to east, and then from east to west again. During most of these five centuries, the people who lived in the Isan villages had felt their culture tied to the Lao people who lived in the western part of Lao. In the past, when the Isan people told about history or important events, they would not tell tales about Bangkok, or the great Kingdom of Ayuthaya but would rather tell story of Luang Prabang and Vientiane." (Kepner, 1994:6)

The villagers in "A Child of the Northeast" often refer to themselves not only as "Isan" but also as "Lao", by comparison with central Thais (Bangkok), Chinese and Vietnamese.

The translator (Kepner, 1994:7) noted that Isan villagers are fiercely patriotic Thai today, and they were just as patriotic seventy years ago. For example, in the novel, Jundi sang the song on a special family occasion which had no political overtone whatsoever.

"Oh, wondrous twenty-fourth of June, day of our glorious Constitution...."

Referring to the 1932 Thai Constitution promulgated directly after the overthrow of the absolute monarchy.

### 2.4.2 The Northeastern Thai Dialects

Songgot Paanchiangwong (1999: 8) said that the dialects generally spoken in the northeastern region of Thailand belong to the Lao branch of Southwestern Thai and are known by the names “Northeastern dialects”, “Isan dialect” or just “Lao”. These dialects are more closely related to the Lao language spoken in Laos than to Standard Thai.

Most northeastern Thai or Isan can speak, understand, read and write central Thai very well. In school curriculums, all of the students must learn the central Thai language. However, in their own daily lives most of them speak their dialect language, Isan, which is very close to Laotian. However, Isan dialect has been changing, some words are no longer used or used only by the elderly in the rural village. For example, the word ‘bedroom’, the Laotian or the Isan elder uses the word “*ส้วม - Suam*”, which refers to toilet in standard Thai. While other Isan people recently use the word “*ห้องนอน - Hong-none*” as in central Thai but with a different accent. The new generation of Isan mostly uses central Thai even in their everyday speech or in their family.

Kepner (1994:7-8) mentioned in the introduction of “A Child of the Northeast” that the Isan dialect and central Thai are different not only in accent (like the difference between Yorkshire and Lancashire speech in England, or between Maine and Mississippi speech in the United States). They have totally different pronouns, nouns and verbs. For example, the sentence “I am not afraid” which expressed in central Thai as “*Phom (I), mai (am not), glua (afraid).*” This sentence expressed in Isan dialect as “*Khoi (I), baw (am not), yun (afraid).*”

### 2.4.3 Buddhism

As everywhere else in Thailand, more than ninety percent of the northeastern or Isan people are Buddhist. This religion or philosophy was introduced to Isan people more than two thousand years ago from Sri Lanka. Buddhists follow the principle known as “The Middle Way”. Buddhist must abide by five rules including not taking life, people or

persons must not steal, must not tell lies and must refrain from using intoxicants and from wrong doing in sexual matters. The *wat* (temple) is the center of the village. And the abbot of the village *wat* is the religious and moral leader of the community.

However, the life of the Isan villagers revolves around the planting and harvesting of rice. They have to face terrible droughts and are sometime subject to terrible floods. Their lives depend on nature, especially rain. Therefore, the Hindu deities have continued their dance across Southeast Asia as well as to the Isan region. The Isan people follow the way of the Buddha as well as pray to the spirits who control the sky, earth, water, life, and death.

#### 2.4.4 Seventy years ago, and Today

This novel was set in the 1930s. If we go to the Northeast of Thailand today, we will find the same world as the novel described. In the time the novel was set, Koon's village was in Saimoon sub-district of Yasothon district, Ubonratchathani province. But presently Yasothon district is separated from Ubonratchathani province, and it becomes Yasothon province since 1972. At present, the northeast region comprises nineteen provinces as followings:

- |                     |                       |
|---------------------|-----------------------|
| 1. Amnat Charoen    | 2. Buri Ram           |
| 3. Chaiyapum        | 4. Kalasin            |
| 5. Khon Kaen        | 6. Loei               |
| 7. Maha Sarakham    | 8. Mukdahan           |
| 9. Nakhon Phanom    | 10. Nakhon Ratchasima |
| 11. Nongbua Lamphu  | 12. Nong Khai         |
| 13. Roi-et          | 14. Sakon Nakhon      |
| 15. Si Saket        | 16. Surin             |
| 17. Ubonratchathani | 18. Udonthani         |
| 19. Yasothon        |                       |

The Isan villager seventy years ago had a simple life. Their lives depend on nature. The people were mostly farmers and hunters. They can find any food the environment provides, such as fish, wild animals, forest products, rice etc. The northeastern Thai people in the past used to weave all their baskets used to for hauling water. Their house roofs were made of thatch, laboriously cut and stitched. They used water buffalo to plough their paddy fields. The ox-cart was the only vehicle for their long-distance journey.

Today there are plastic laundry buckets, a water supply system, tin roofing, tractors and/or machines and motorcycles. If we go to a city like Udonthani, Nakhon Ratchasima or Khon-Kaen, we will see a civilization similar to Bangkok with nightclubs, shopping malls, big hotels, highways and even a domestic airport. However, we may still see some rural villagers who are still living the same way as in the past, but not much. In the villages nowadays, we will find mostly the elderly people and children. The adults immigrate to Bangkok or other big cities to earn money through construction labor, factory work, and amongst other types of work. They will come home occasionally. We will find a lot of Isan people living in many slums in Bangkok. However, most of Isan people are factory labors in Bangkok and go back home for every special occasion such 'Songkran' festival. The Isan people view civilization by mass media via television, radio, magazines, or by the emigrated people when they come to visit home occasionally. Women now turn from wrapping "*Pa-sin - ผ้าซิ่น*" to wearing blue jeans. Men like to listen to pop or rock music rather than *Mawlam- หมอลำ*, Isan traditional music.

Kampon Boontawee states that (cited in Ministry of Education: 1990) he is worried about the future of Isan culture. It will fade everyday if there is nobody to educate, campaign or raise awareness of the Isan people. The Isan cultural conservation association should not only support the temple and/or colleges, but it should also spread to every new generation Isan person. He does not want woman wrapping '*pa-sin - ผ้าซิ่น*' and man wrapping '*pha-kao-ma- ผ้าซิ่น*' to work, but he wants Isan people to be aware and proud of their culture.

## CHAPTER III

### METHODOLOGY

The aim of this study is to analyze “A Child of the Northeast” which was the 1979 S.E.A. Write award by Kampon Boonthawee. It was translated into English by Susan Fulop Kepner. An analysis is made directly with documents and is content based. The detailed methodology of this study is presented below.

#### 3.1 Preparation

##### 3.1.1) The Search of Related Literature

After having decided to study “A Child of the Northeast”, the next step is to search for translation theories, linguistics, sociolinguistics, cultural anthropology including communication studies. Most of this literature can be found in the library of the Institute of Language and Culture for Rural Development and Mahidol University as well as the library of Thammasat University.

The information of Isan or Northeastern Thai people such as history, culture and other background information were also needed. These can be found in the library of the Institute of Language and Culture for Rural Development, Mahidol University and also at the book center of Chulalongkorn University and Thammasat University.

##### 3.1.2) Intensive Study of the Related Literatures

After collecting all related literatures, an intensive study of all documents was made. The information was grouped into four categories; translation theories, related disciplines,

and background information of the novel as well as the northeastern Thai or Isan people. These are mentioned in Chapter II.

### 3.2 Data Collection

The data was divided into two groups. They are as follows.

3.2.1 The data was collected from the novel “Luuk Isan”, the original version, edition of the year 1995 published by Bunnakit Trading, and also the English translation “A Child of the Northeast”, edition of the year 1994 published by Duang Kamol. The collected data are divided into two groups as follow.

3.2.1.1 The data to study the techniques used in the English translation was collected by comparing the Thai original version with the English translated version at the levels of word, phrase, sentence and discourse as well as paragraph.

3.2.1.2 The data for constructing the questionnaire were drawn from the words, phrases, sentences and discourses expressing metaphors, similes and cultural contents in the English translation. The next step was to select ten samples in the translation of metaphors and similes and ten samples of translation of cultural expressions in order to construct the questionnaire.

The questionnaire consisted of twenty samples, which were divided into two parts: the metaphors and simile translation and cultural expression translation. There are three samples of metaphor translation in the questionnaire because there are only four different metaphors for entire story, and one sample in the first part of the questionnaire consists of two metaphors. There are seventeen similes found in the English translations and these were selected to construct the questionnaire for seven samples but some of these selected samples consist of two simile sentences. The long simile translations were not selected due to limitation of texts and the target group. If the questionnaire is too long, the target group will not have enough time to analyze. The second part of the questionnaire is the



cultural expression aspect. The ten selected samples covered many of the northeastern Thai cultural aspects such as eating, dressing, kinship terms/ address and referent terms, traditions, beliefs, ritual ceremonies and the measuring system.

Subjects were asked to give their evaluation on two aspects; first, whether or not the samples selections were ambiguous to them, second, whether or not they can readily form an image in their minds and third, whether or not the given samples are comprehensible to them.

3.2.2 The data was collected from the answers to questions in the questionnaires administered to two groups of English speaking people. Each group consisted of six persons.

Group A: Six expatriates – educated middle-class, English native speakers who have been living in Thailand for at least two years. These people know the Thai language. If they also know the culture, it is preferable.

Group B: Six educated middle-class, English speaking persons who have been living in Thailand less than six months and they neither know Thai language nor Thai culture.

The two target groups are representatives of the readers who are supposed to read the English translation of “A Child of the Northeast” and these people will judge whether or not the translation of metaphors, similes and cultural expressions are used correctly and appropriately. The results of the questionnaire administered with these target groups can show the translation feedback by the English native speakers. The readers of “A Child of the Northeast” mostly are educated middle-class expatriates and educated middle-class English speaking people who visit Thailand occasionally and who are interested in central Thai or the northeastern Thai people and culture. The target group was divided into two groups as mentioned above in order to check whether or not the translations were understandable to the people who know Thai language and culture as well as to the people who are not familiar with the Thai language or Thai culture.

### 3.3 Data Analysis

#### 3.3.1 To analyze techniques and methods used in the English version

This aspect will be analyzed by comparing the Thai version with the English translation to see whether or not the translator has used techniques such as addition, deletion, sentence reformation, transliteration, borrowing words, footnote explanation, changing indirect speech to direct speech and paragraph adjustment as well as word choice.

3.3.2 To analyze whether or not the translator translates the northeastern metaphors, similes and cultural expression correctly and properly.

This part of the analysis is based on the results of the questionnaire. The target groups have to analyze the questionnaire based on three criteria. First, to consider whether or not the selected samples are ambiguous. Second, to consider whether or not the selected samples can readily form image in the target groups' minds. And third, to consider whether or not the selected samples are comprehensible.

The answers obtained from the two different groups will be analyzed and checked to see whether or not the translator has translated the metaphors, similes and cultural expressions correctly or appropriately. If the two groups show the same result that means there is no problem with the translation. If the results of second group show that they do not understand, that means the translation was not good enough because only the person who knows Thai language or the northeastern Thai culture can understand, while the educated middle-class English speaking people, who neither knows Thai language nor northeastern Thai culture cannot understand.

## CHAPTER IV

### TRANSLATION TECHNIQUES USED IN “A CHILD OF THE NORTHEAST”

Since “A Child of the Northeast” is a cultural description, the translator faces difficulty in finding English words of equivalent meaning to the original version. In the translation of “A Child of the Northeast” both the literal translation and free translation methods have been used depending on the objectives, contexts and situations. It is impossible for the translator to deliver one hundred percent of the original meaning, style, tone and cultural expression because of factors such as differences of language and culture.

“A Child of the Northeast” has been translated by a foreign translator who is from a different culture and language of the original text. The way that the translator tries to solve the problems of cultural interference in her work is very interesting. The analysis can serve as a guideline for other translators. From the study by comparing the original version and the translation, it has been found that the translator has used many techniques in order to make an effective work.

#### **4.1 The Technique of Addition**

According to the differences between the source language and the target language, the translator has to work harder in order to render a faithful and beautiful translation. For novels, short stories, advertisements, films, movie scripts and cartoons, accuracy and a natural and beautiful translation are necessary. The translation of such entertaining work is appropriately matched to the free translation. The translator does not need to conform to the original form but the translator must make proper adjustment and fine tune the final product. However, the translator must keep the original meaning and make the reader respond the same way as he/she would to the original version.

The technique of addition has been used quite often in “A Child of the Northeast”. This may be because the original version and the translated version are different in both language and culture content. The translator can not find words of equivalent to the Thai version such as “สะเดาะเคราะห์”, “พนมมือ”, “อยู่ไฟ”, “พระยาแลน”, “ฝึบอบเข้า”, “บิณฑบาตร”, “ลาบบั้ง”. So the translator has to explain in more details to assure the reader’s comprehension. Therefore, the addition technique becomes useful in communicating the original message.

The technique of addition has been used in two ways. The details are presented below.

#### **4.1.1 Adding of content that does not exist in the Thai Version**

The translator adds content that does not exist in the Thai version. The translator creates new content and adds it to the translation. The reader does not find added content in the Thai version. But the reader learns that the added content is only a part of the translated version. The main purposes of creating new content and adding in the translation are as following.

##### **4.1.1.1) To give readers a knowledge and information background of the Northeastern Thai Culture.**

###### Example 1:

The translated Version: page.20

*The people ate rice every day, at every meal. With the rice, they ate fish that had been pounded with salt, so that it would keep for a long time. There were many kinds of salted fish: pla ra and pla som, pla daek and jaew were the names of some of their favorites. When the people in the village had used up all of their fish, some of them would go in a caravan of oxcarts to a place*

*where the rain still fell, and fish still swam in the ponds and stream.*

The above italic sentences do not exist in the Thai version. The translator adds the information about eating and fishing of the northeastern Thai culture which does not exist in the original version. The content added by the translator above gives more details of the northeastern Thai eating culture. The reader learns more about the original version through cultural description. The added content helps make the translation smooth, beautiful and meaningful to the English reader. However, it might be considered unfaithful to the original version. The new creative content may make the translation different from the original style even though the reader will gain more knowledge about the northeastern Thai culture.

Example 2:

The translated Version: page.25-26

*Many fishing caravans had gone already, most of them to the River Chi, in Roi Et province. Each cart was two-wheeled, covered with a great rounded top. It had room for one family, its supplies, and the crocks for the pla daek, pla som and other things that they would make at the river's edge, before turning the carts for home. This year, Koon's father said, the carts were returning with so many crocks of pla deak and pla som that there was barely room for the people.*

The above paragraph does not exist in the original version, but is added by the translator. The translator aims at showing the readers the details of the oxcart caravan on the journey to other places to find food for their families because of the drought.

Normally, the caravan goes to the places where there are a lot of fish. Therefore, they can fish and take fermented fish back to their homes.

Example 3:

The translated Version: page.118

Koon was happy for him. Auntie Bua-si was winnowing rice beside their silo, stepping up and down on the stamp mill, just as Koon's mother did.

“Your mama made a good gaeng awm from that owl meat, boy Koon.” she said. Your mama is a good cook.”  
*So his mother had shared the gaeng with Auntie Bua-si, as she had shared her matoom fruits with them.*

The Original Version: page.65

...ป้าบัวสีกำลังเหยียบหางครกกระเดื่องตำข้าวอยู่ใกล้ๆ เล้าข้าวตะโกนบอกคุณว่า  
 “แม่มีเห็ดอ่อนมากเค้าแมวแซบอีหลีกับคุณเอ๊ย” ป้าบัวศรีบอกให้รู้ว่าที่  
 บ้านคุณทำแกงอร่อย แล้วก็เหยียบครกกระเดื่องต่อไปเหยงๆ ...

The italic sentence above was added by the translator. In the Thai version, Auntie Bua-si just says Koon's mother cooked a very delicious curry. The author assumes that the reader who is Thai will be able to interpret that Koon's mother shared her curry, “gaeng”, with her neighbor, Auntie Bua-si, without adding more information. Thai people, especially those who live in rural area such as the northeastern Thai people, like to share food or things with their relatives or neighbors even though they may not have enough. The people who are not familiar with the northeastern Thai food sharing culture may not interpret the passage like the Thai readers do. The translator has to add more

content to assure that the English reader get full meaning of the message. The added information is for communicative purpose.

Example 4:

The Translated Version: page. 85

Koon's father sent Anutie Kao off to fetch Tid-joon's mother and father. Then he dressed and went to tell Auntie Bua-si and Uncle Kem. *They were more distant relatives, but in any important family matter, all of the family gathered – which was to say, almost the whole village.*

The Original Version: page. 43

พ่อให้ป้าขาวไปบอกพ่อแม่ฝ่ายทิศจุ่น ก่อนจะไปชวนลุงเข้มผัวป้าบัวสีไปตาม  
หลัง แล้วป้าขาวก็ลงเรือนหายไป...

The above italic sentences added by the translator, the reader does not find in the Thai version. The above example describes the situation of Tid-joon sneaking to Kamgong's bedroom, and spends the night with her there. And in the morning, Kamgong's parents find out, then Kamgong's mother calls the relatives as well as neighbors to come to solve the family problem. The translator wants to show the relationship between people in this village where everyone is very close to each other. When something happens in the village the news spreads quite quickly and the neighbors comes to help one another. The social life of rural people seventy years ago is simple. The neighbors are almost like family. The translator added the information to show the social relationship of the northeastern Thai people to the English readers.

#### 4.1.1.2 To make the translation more colorful

##### Example 5:

The Translated Version: page. 22

*This evening, Koon's family had just finished their supper when his father said to the children, "I have been thinking today of your grandfather's journey to Bangkok, many years ago. Would you like to hear about it?"*

*Would they!*

*Their father leaned back against the wall, rolled a cigarette, and lit it. The children watched a stream of fragrant smoke curl up from his mouth toward the dark old roof above them, which on this calm evening seemed familiar not frightening, and settled in to hear the story.*

The Original Version: page. 3

คืนหนึ่งพ่อเล่าให้ลูกๆ ฟังว่า พ่อของพ่อ หรือปู่ของเด็กๆ  
เคยบวชเป็นพระ...

The above italic passages created by the translator. The added contents do not exist in the Thai version. The additional content makes the tone interesting and exciting for the children to hear the story of their grandfather. Moreover, the story seems to be more colorful, smooth and beautiful. The overtranslation was made because the original just said, "One night, the father told his children about their grandpa...". However, it is not a wrong translation, because the readers still get the original message about the grandfather's journey to Bangkok. On the other hand, the readers also acquire the flavor and feel including the tone which makes the translation more enjoyable.

Example 6:

The Translated Version: page. 189

Just before dawn, Koon heard Tid-joon and Pi Kamgong talking beneath the house. He jumped up from his sleeping mat, wide-awake. He was glad that it was a Saturday, so that he would not have to miss a part of putting on the new roof.

*“Good morning, boy Koon! Tid-joon shouted when he heard Koon’s footsteps overhead. Koon stuck his head out the door.*

*“Good morning, Tid-joon. Good morning, Pi Kamgong. This is the day!”*

“Er. Start carrying things out of the house,” Tid-joon said.

The Original Version: page 122

และแล้ววันสนุกของคุณก็มาถึง วันนี้ตรงกับวันเสาร์เมื่อมีเสียง  
 ทิดจุ่นกับพี่ค้ำกงมาเรียกแม่ให้เปิดประตู คุณก็ลุกผลุงขึ้นจากที่นอน  
 “ลุกขึ้นบักจุ่น ช่วยกันขนของกองไว้แห่งเดียวกันแล้วเอาสาต  
 ปกไว้ให้มีค อย่าให้ขี้ฝุ่นหล่นลงใส่” ทิดจุ่นว่าดั่งๆ

The italic sentences added by the translator. The above example appears in Chapter 14 - The Day of the New Roof. Tid-joon and Kamgong came to Koon’s house to help his parents change the roof. They arrived at Koon’s house in the early morning while Koon still lay on his bed. Tid-joon first met him and asked him to wake up and help him prepare the place. In fact, the Thai version does not state the greeting content. This dialogue has been adjusted and changed from the original version. The translation expresses Koon’s feeling of excitement because of this event. The above dialogue shows that the translator has tried to make the story close and natural to the target language.

Generally, speaking Thai people including the northeastern Thai people when they meet each other, they will ask “Where are you going?” as their greeting, without being

interested in the answer. They do not feel that the one who asks this question bothers them. Sometimes speaking Thai people will say “Sawasdee” Krab/Kha which is the same as ‘hello’, ‘hi’ or ‘good morning/ afternoon/ night.

Example 7:

The Translated Version: page 361

“What have you been chopping with this things -- brick?”  
*Gad shrugged and said nothing. He knew better than to argue-- even if he had never in his life dared to touch his father's long knife.*

Koon's father went into their cart and returned carrying his own long knife in his right hand and another in his left. “Here, Uncle Gah; it is an extra one I brought, in case mine broke.”

The Original Version: page.246

...แกขว้างพร้าเข้าป่าสุดแรงแล้วคำพี่ท้าวว่า ไปตัดไม้อะไรมาทำค้ำพร้า  
 ก็ไม่รู้ พ่อพ่อของคุณไปเอาเล่มใหม่มาให้แกก็สั้นหัว แกก็บอกว่าเอาพร้าคนอื่น  
 มาใช้มันเสียชื่อของแก...

The above example situation, Uncle Gah was very angry when his knife was broken. He expressed his anger to his son, Gad, who made the knife handle for him. The first paragraph above does not exist in the original version. Gah did not express any feeling because he was afraid of his father. The translator interpreted the situation and tried to express the tone. However, this additional content did not affect the story meaning. The translator also added the above second paragraph. She made more explanation such as Koon's father went to his cart and carried knives in both hands. Those additional contents make more flavor and feel as well as improve the tone of the translation.

#### 4.1.2 Adding of Sentence for more explanation of the Thai Version

The translator uses this technique when she wants to explain the words, phrases or sentences that exist in the Thai version. The translator aims at making her readers understand the original message and maintain the original style and tone.

##### Example 8:

The Original Version: page 1

...วันไหนแดดร้อนจัดจะไม่มีเด็ก ๆ วิ่งในถนน เพราะพื้นดินส่วนมากเป็นทราย แต่การไปมาที่ไหนๆ ก็ต้องเดินด้วยเท้าเปล่าไม่ว่าดินทรายจะร้อนสักเพียงใด

The Translated Version: page.20

On days when the sun was very hot, a child played in the lanes between the village houses, for the earth was mostly sand. When people had to leave their houses in the heat of the day, they *scampered quickly on bare feet, for no one had shoes.*

The translator added the last sentence to explain why the Isan people of seventy years ago generally walked on their bare feet. They were very poor and civilization had not yet reached them. The added phrase made the readers feel sorry for the Isan people in the story. The tone of poverty and how difficult their lives were can also touch the readers deeply. The translator added the above sentence to fulfill the readers' understanding also.

##### Example 9:

The Original Version: page. 1

...ผู้เป็นพ่อจะบอกลูกเล็กทั้ง 3 คนให้รีบลงไปอยู่ที่อื่น มะพร้าวคันนี้อาจจะหักลงมาทับเรือนเอาก็ได้ เด็กๆ ที่อยู่บนเรือนอาจจะแขนขาหัก

The Translated Version: page.19

...He told them that if ever the wind should blow hard while they were inside the house; they must quickly climb down the house ladder and run away.

Every house in the northeastern Thai village is built on stilts with a ladder from the porch to the yard below. The translator added the phrase of “*the house ladder*” that makes the readers have more understanding and can readily form an image in their minds about the house style of the northeastern Thai village. If the translator did not add the above sentence, the readers would not know about the house structures. The readers feel the excitement that the children feel when they have to run away, whenever the wind is blowing hard.

Example 10:

The Original Version: page. 2

...ขนมลูกอมหวานๆ ร้าน เจ๊กอู๋ นั้นคุณไม่เคยสนใจ

The Translated Version: page. 20

At Jek Oo the Chinaman's store, children could buy little round hard candies, if they had any coins to spend, but Koon wasn't much interested in them.

The translator adds “*the Chinaman*” to explain more about “Jek Oo”, a Chinese man living in Koon's village. Normally, Thai people, including the northeastern Thai people call Chinese as “Jek” before they mention their names. The above example: Mr.Oo who is Chinese was addressed by “Jek + name. The translator wants to ensure her audience understand that it is not only the name of the store owner, but also that the owner of the

store is Chinese. However, the prefix as “Jek” is a pejorative term expressing impolite in both languages.

Generally, Thai address term is unique and very complicated. Amara Prasithrathsint (1998) states that many times a translation does not succeed because the translator is not aware of the relationship between participants, their culture, social status, age and sex. The translator sometimes does not use the appropriate register and address term because they do not study the social structure of the community in detail.

Example 11:

The Original Version: page.77

“แล้วบัดนี้ละ เรื่องอันหยิ่งจ๋ายไม่ลงรองถาน!”  
 “ผมปวดท้องหลาย ไปเกือบไม่ทันนั่ง”  
 “นี่กินอีหยังมา” หลวงพ่อถามแล้วยิ้มไปทางครูใหญ่  
 “ผมกินข้าวกับส้มตำมะละกอ”

The Translated Version: page. 132

...“And you--what is this about crapping in the woods like a dog?”

The boy whined, just like the first one. “Aw-w, I have diarrhea, sir. I hardly even squatted down and--”

“Enough! What have you been eating?”

“Som tam, sir.”

“Som tam! Green papayas, chili peppers, garlic...”

“Yes, sir”

The translator adds the above bold italic phrase, which does not sound natural. The author assumes that his audience; Thai or northeastern Thai native speaker readers,

already know what “*Som Tam*” looked like, so the explanation is not needed in the Thai version. While the translator assumes that her audience; non-Thai speaking readers, do not know about the Isan food as “*Som tam*”. Therefore, she adds the explanation after the word of “*Som tam*”. However, if the translator explains what “*Som tam*” is by using footnote to show Isan culture, it will be smoother and more natural to the readers.

Example 12:

The Original Version: page 137

อ้ายขุนก็พูดว่าผู้สาวบ้านเราดูๆ เหมือนกับ กิ้งก่าเผาไฟ ไปเสียหมด

The Translated Version: page. 210

“Hr-r! The girl in this village are dried-up, ugly little things, like lizards that slept in the sun too long.”

The above translation simile shows that the translator was trying to keep the original key word: “*lizard*” and “*dried-up*”. But if she used the literal translation method, the readers would certainly not get the point. In fact, the northeastern Thai culture is very close and relates to the natural resources or their environment that affects their language. Any idioms, metaphoric expression, or comparison are normally based on their environment and natural resources. In the above example the man was comparing the ugliness of a girl with the dried-up lizard. The lizard is normally very small so it was like the girl who is very thin. When lizard is grilled, it looks thinner and very black which presents the image of ugliness. The translator does not mention grilled lizard but she has compared with the one bathing in the sun for a very long time. However, the meaning of the comparison also referred to the ugliness of the girl.

## 4.2 The Technique of Transliteration

Since “A Child of the Northeast” focuses on the northeastern Thai culture: the way of life, religion, belief, traditions, and sibling relationships, the translator may be faced with the problem of cultural interference. The translator may not be able to find words with equivalent meaning in the target language. “Luuk Isan” which is the original version of “A Child of the Northeast” was not written in only standard Thai. The author, who is a native speaker of Isan dialect, infused the northeastern Thai or Isan dialect into his work, especially in the cultural contexts. The translator therefore has used the transliteration technique to help in transferring the original cultural contexts, including the northeastern Thai dialect, when she cannot find equivalent words in English. Therefore, she maintains the original language and explains more meaning by using footnotes or added explanations.

### 4.2.1 Transliteration and footnote Explanation

The translator has used the transliteration with footnote explanation very often. This may be because she wants to transfer the original meaning and the cultural expressions to her audiences, but could not find words, phrases or sentences with equivalent meaning to the target language. The technique of transliteration and footnote explanation is an appropriate way to solve cultural interference in translation depending on the contexts and situations. If the translator has used the mentioned technique too often, it might affect the original tone and bother the reader enjoyment.

#### Example 13:

The Original Version: page 130

“อีวันค้ำบ่งามบมีไผฮักมันดอก” หมึงฉวนพูดเสียงแปร่งๆ แล้ววาง  
หาบกระบุงลง

The Translated Version: page 199

“Who would be after her? My *Ee-Wandam* is not beautiful!\* Nobody loves Ee-Wandam,” she said, continuing to smile her cheerful black smile.

---

\* The prefix Ee - before girl's or woman's name is familiar feminine pronoun prefix; the male equivalent is Aye-. These are used when speaking to children, pets, and lower class people; in modern literature, such prefix generally signify that the person being addressed is of a lower class, or the object of contempt. Originally, however, Ee and Aye were simply familiar prefixes, with no contemptuous overtones.

Example 14:

The Original Version: page 130

...เมื่อกี้เห็นเมียหมอยากำลังไปตัดกาบกล้วยมาทำ *กระทง* อยู่

The Translation Version: page. 181

...“On my way here I saw his wife going to cut banana leaves for the *kratong*.”\*

---

\* A kratong is a small basket, traditionally made from a banana leaf that is stitched together with bamboo skewers. It is used in many kinds of ceremonies, often decorated with flowers and small candles. One of the major festivals of the Thai year is Loy Kratong (loy means “float”. On the night of the full moon each October, people flock to the nearest body of water, light the candles in the kratongs they have made, and send them off. The ceremony is Brahmin in origin, propitiating the Goddess of the River and water in general.

Example 15:

The Original Version: page 304

...เห็นด้วยที่ไม่ต้องหาของกินดีๆ เลี้ยงรับแขก หาชุดกบ-เขียดมาทำ  
น้ำแกง ข้าวปั้น-ขนมจีน มันก็อร่อยเป็นไหนๆ

The Translated Version: page.456

..., saying that he agreed with the phuyaiban. Nobody needed to spend a lot of money on fancy food to feed the guests. What was wrong with gaeng made from frogs? Or *Kanom jin*?”\* Did anything taste better than kanom jin?

---

\* Kanom jin is boiled rice flour in noodle form, usually served with gaeng and condiments. *Kanom*, by itself, means “candy” or “confection,” but it is also the prefix for many words having to do with bread, pastries, and so on. *Jin*, by itself, means “Chinese.”

#### 4.2.2 Transliteration with adding a classifier

In the technique of transliteration with adding a classifier, the translator maintains the original cultural words but she has added the explanation to help the reader form an image in his/her mind. The following examples elaborate this technique.

Example 16:

The Original Version: page.42

...แต่ไม่นานนักคุณกลับเปลี่ยนใจ ปีนขึ้นไปบน *ต้นประดู่* เท่าขา  
จนแทบหน้าอกอยู่เปลลๆ

The Translation Version: page. 82

...He stood under a **pradoo tree** for awhile, then decide to climb it.

The above example refers to one kind of trees which Thai people call “ต้นประดู่”.

Example 17:

The Original Version: page.77

“แล้วบักห่าน้อยนี้ ไปลักชิ้น มะขามหวาน ของตาสินแมนป?”  
หลวงพ่อดามเด็กคนสุดท้าย

The Translation Version: page. 132

Luang Paw pointed at the last boy in line.  
“Did you take-steal-some sweet **makam fruits** from another boy?”

The above example refers to one kind of fruits which Thai people call “มะขาม”.

Example 18:

The Original Version: page.120

“ข้าว หมิ่น หนึ่งมันมีเท่าไฉนแม่?” คุณสงสัย  
“หมิ่นหนึ่งมีน้ำหนัก 12 กิโลกรัม” แม่บอก

The Translation Version: page. 188

“Mama, how much is one *mün of rice*”

“Twelve kilograms.”

The above example refers to how to measure rice in the northeastern Thai culture.

#### 4.2.3 Transliteration with classifier and footnote explanation

The translator has sometime used technique of transliteration with classifier and footnote explanations. The technique has been found whenever the translator wanted to maintain the original cultural contexts. She used the transliteration technique but she was afraid that the reader might not understand. Therefore, she added a classifier and footnote explanation to make it comprehensive to the English reader. The examples are as follow:

##### Example 19:

The Original Version: page.9

...พ่อจึงไปเด็ดยอดกระโดน (ยอดจิก) อ่อนๆ มากำใหญ่...

The Translated Version: page. 34

His father sighed, and plucked a handful of *jik* *leaves*\*\* from a nearby bush.

---

\* The jik is a common shrub in Southeast Asia, hardy in dry area.

Example 20:

The Original Version: page.29

ในพลับป้าบัวศรีเรือนห่างกันสัก 2 เส้น ก็ถือ *ลูกมะตม* สุกสีเหลืองอ่อนขึ้น  
มาลูกหนึ่ง กะดูลูกมะตมก็ราวๆ กำปั้นผู้ใหญ่

The Translated Version: page. 64

..., his mother's good friend holding out a ripe yellow  
*matoom fruit*\* as big as a man's fist.

---

\* A matoom is a pale yellow fruit similar to a quince.

Example 21:

The Original Version: page 175

...ก็กำใหญ่ตัวหนึ่งเกาะอยู่ *ต้นตะแบก* เท่าโคนขา

The Translated Version: page. 257-258

Just ahead, a large chameleon was clinging to the  
trunk of a *tabak tree*.\*

---

\* The taback is a deciduous tree with pink, white, or purple  
flowers.

**4.2.4 Transliteration with explanation**

The translator uses the technique of transliteration with explanation when she wants to keep the original cultural expressions. But she is afraid that the English reader might not understand the cultural meaning, so she adds additional explanation.

Example 22:

The Original Version: page. 68

“เคารพธงชาติก่อน จึงเว้ากัน ทุกคนเคารพธงชาติ ตรึง”  
นักเรียนแก่ก็ร้องนำขึ้นว่า  
“ประเทศสยามนามประเทืองว่าเมืองทอง”  
แล้วนักเรียนแก่ก็ร้องไปจนจบ

The Original Version: page. 122

“Show respect to the flag. Together, now!”  
And the old students, standing up very straight, began to sing, “*Prathet Siam Nam Pratuang Wah Muang Tong...*”-  
-“*Oh Siam, golden land---*”

The translator maintains the original national song by using the technique of transliteration. But the translator adds more explanation of the song meaning for the readers. The translation reader can learn the Thai version of the national song and know its meaning by the added explanation.

Example 23:

The Original Version: page. 65

“ที่ว่านายฮ้อยขายควาย เป็นจิ้งจอกไล่พ่อ?” คุณถามอีก  
พ่อเล่าว่าในตำบลหนึ่งๆ จะมีผู้ชายคนหนึ่งเป็นหัวหน้าไล่ควายไปขาย  
โคราช-กรุงเทพฯ ใครมีควายอยากไล่ไปขายด้วยก็ได้ ใครฝากไปขายก็ได้

แต่ต้องตีราคาไว้ให้แน่นอน ส่วนที่ขายได้เกินราคาจะเป็นของนายฮ้อย  
และจะจ่ายเงินให้เมื่อกลับมา

The Translated Version: page. 118

“What did Luang Paw mean about being a man who leads water buffaloes to market, when I grow up?”

“In every district, there is one man who is in charge, when it is time for animals to go to market. He is called the *nai roi kwai*, and it is an important job. He knows a lot. People give their animals to him, and he takes them, and then the *nai roi kwai* gets to keep any money he can get beyond that. He has to be smart.

#### 4.3 The Technique of Footnote Explanation

From the study, eighty-eight footnotes were found in the whole translation of “A Child of the Northeast”. As we already learned that “A Child of the Northeast” was written from the author’s experiences and it focused on cultural expressions. The author has tried to show the northeastern Thai dialect also. The translator tries to keep the author’s purpose and also the original tone. Therefore, she used the transliteration technique and then further explained by footnote. The reader can learn the northeastern Thai dialect, culture and understand the story at the same time. The readers of the translation might feel bored while reading the novel, because they have to look at the footnotes, which are nearly one hundred. In fact, the first priority of reading a novel is the appreciation, while the knowledge or information is a second priority. However, some readers may be interested in the northeastern Thai or Isan culture and want to acquire more information about it. The footnote explanation made by the translator will be useful

to them. They will enjoy the story and learn the northeastern Thai culture at the same time.

The explanation by footnote in “A Child of the Northeast” can be divided into ten categories as following;

#### 1) Address Terms

The footnote explanation referring to the address terms is used a lot in “A Child of the Northeast”. Indeed, the translation of address terms would be more difficult if the target language is Thai since the structure of Thai society is very complex and people have close relationships to one another. Social status, sex, age, rank and relationship among people are all determining factors of address terms. Thai people can call anyone, regardless of actual ties of kinship, by kinship terms. The translator of “A Child of the Northeast” uses the transliteration technique in translating address terms on purpose. She wants to share the northeastern Thai cultural expression to her audience. Therefore, she uses terms like “*Koon’s mother*”, “*Koon’s father*”, “*Ee-Wandam*”, “*Tid-joon*”, “*Uncle Hod*”, “*Aunite Bai-si*”, “*Kamnan*”, “*Luang Paw*”, “*Phuyaiban*”, “*Mawya*” for example. These mentioned address terms certainly do not make any sense to the readers of the English as to the native speaker. But the footnote explanation makes the readers understand better. Below are the examples of address term explained by footnote.

#### Example 24:

The Original Version: page. 4

คุณถามพ่ออีกว่า ทำไมเราไม่มีเกวียนเทียมวัวตัวใหญ่ๆ เหมือนลุงฮาด

The Translated Version: page 26

“Why don’t we have a cart and a team of oxen, like  
*Uncle Hod?*”\*

---

\* The word “uncle” is used to refer not only to the parents’ brothers but also to grown men in general.

Example 25:

The Original Version: page 17

“ถ้าผมเป็นโรคตาแดงใครจะเป่าให้ผม?” คุณถามพ่อ  
“ดูนั้นมีลูกศิษย์หลายคน หลวงพ่อคนในวัดก็เป่าให้ได้”

The Translated Version: page 45

“Uncle Geaw has taught other men how to do these  
things. *Luang Paw Ken*\* surely can.”

---

\* “Luang Paw” is a term similar to “Reverend Father”, “Ken” is his name; he is the abbot of the village wat, or temple.

Example 26:

The Original Version: page 26

“ระวัง กำหนัดจะมาจับฐานเป็นหมอเถื่อน” เสียงคนหนึ่งว่า

The Translated Version: page 59

“You’d better be careful,” Koon’s mother said with a smile, “Or the *kamnan*\* will be after you, with your pills and your injection.

---

\* The *kamnan* is a local magistrate, having authority over a cluster of villages, and ranking above the popularly elected *phuyaiban*; nearly always, the *kamnan* is also the *phuyaiban* of the most important village in the cluster.

Example 27:

The Original Version: page 50

“กินไหมล่ะลุงแกว” ทิดฮาดหัน ไปถามลุงฉวนที่เพิ่งมาถึง

The Translated Version: page 95

“Well, look-- here is *Uncle Gaew*,”\* Tid-hod said,

---

\* In this case, “Uncle Gaew” is simply a way of addressing the Vietnamese man; “Gaew” is a slang word referring to Vietnamese people, just as “Jek” --as in Jek Oo--is a slang word referring to the Chinese.

Other footnotes explanation categories are as below.

- 2) Eating and Food: *Khao-lam, gaeng, lop, sato, Khao-bad, Gaew, soop, Kanom-jin*
- 3) Tradition and Ceremony: *Rain-making procession, Songkran, Chusao, Sadaw Kraw, Kratong and so on.*

- 4) Religion and Belief: *Pi bawb, Dharmma, Kama, Phra-Theed, and etc.*
- 5) Clothing: *pasin, pakhama for example.*
- 6) Plants: *jik, kloi, sadao, ka, matoom, cham-cha, tabake and etc.*
- 7) Animal: *ngusing, chado, took-geh, bug wax*
- 8) Measuring: *rai, sawk, küb, salung, satang, baht*
- 9) Literature: *naga, yak, hanuman*
- 10) Others: *Chedi, Wat, farang cigarette, and etc.*

Some of the above footnote explanations are already shown previously and some are going to show by next pages.

The technique of using footnotes in the translation of “A Child of the Northeastern” can be divided into two ways as following.

#### **4.3.1. Transliteration with footnote explanation**

The examples of this technique have already been shown in the address terms. The translator does not use this technique just for the address term translation, but she has uses it for other cultural expression as well.

#### **4.3.2. Interpretation with footnote explanation**

This technique has been used in the free translation method. The translator interpreted the meaning of the original text and tried to find out the words, phrases or sentences to explain the meaning of the original version. She used footnotes in order to help the reader understand better. For example:

##### Example 28:

The Original Version: page 4

ต่อไปต้องเอาปลาให้แมวตายกินมากๆ เพื่อมันจะได้ไม่ตาย  
แล้วเอาไปเซ็งขอฝนให้ตกลงมาใส่ข้าวในนางามๆ

The Translated Version: page 27

He told Yee-soon that she should give them lots of pieces of fish to be sure they wouldn't die. "Your cats might help the village to get rain," he said, but he didn't say exactly how that would happen."\*

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\* Traditionally, Isan villagers used a cat in their rain-making procession. The cat was carried about the village on a litter, while the villagers made noise with musical instruments and whatever other noisemakers were available, to attract the attention of celestial beings. Then they would goad the cat, to make it yowl and screech until the celestial beings, unable to endure the sounds, would promise to grant the villagers any request, if only they would make it stop. Then the villagers would say, "Give us rain."

Example 29:

The Original Version: page 131

...ยาลูกกลอนกินแก้แม่ลูกอ่อนอยู่ไฟไม่ได้ก็มี...

The Translated Version: page 200-201

...And here are some pills for new mothers.  
Maybe they won't have to lie by the fire,  
If they take these pills."\*

---

\*Rural women, even today, lie on a special low platform beside a stove for many days after childbirth.

#### 4.4 The Technique of Sentence Reformation or Alternation

In order to achieve an effective translation, the translator sometimes has to adjust the translation by techniques of addition, subtraction and alternation.

Eugene A. Nida (1964: 233) mentions that alternations can be treated under the following classes; (a) sounds, (b) categories, (c) word classes, (d) order of elements, (e) clause and sentence structure, (f) semantic problems involving single words, and (g) semantic problems involving exocentric expressions.

The translator of “A Child of the Northeast” has used the technique of alternation but at the level of sentence reformation. To make the translation smoother and natural for the English reader, the translator has used the sentence reformation as shown in the following below examples.

##### Example 30:

The Original Version: page 1

ถ้าลมพัดไม่แรงนัก เด็กทั้งสามก็จะพากันนอนฟังเสียงซู่ซ่าตามข้างฝา และมอง  
หลังคาสายคาเขม็ง ฝาก็ดับหุ้มนิ่งหลังจากถูกแดดเผาจนแห้งกรอบเมื่อโดนลมพัดมันจึง  
มีเสียงซ่าๆ ถ้ามีเสียงพอบอกว่าแล่นลงไปไวๆ ก็จะได้วิ่งลงไปเร็วที่สุด

The Translated Version: page.19

They were most afraid at night, when all was still and they could hear the wind begin to rise. They would lie side by side, their eyes wide, staring at the ceiling and listening to the “soooo-saaaa” sound the wind made as it whispered through the dry leaves. They were ready, at a word from their father, to leap toward the doorway and clamber down the ladder to safety.

The translator has adjusted the sentences in this paragraph by alternation, sentence order reforming. The sequence of the original sentence expressed the children lay on the floor and listened to the wind, and then the sentence of staring at the ceiling followed. The translator combined the sentences of the sound “soooo-saaaa” which was made by the wind blowing through the dry leaves of the roof into one sentence. This makes the translation smoother than the literal translation method.

Example 31:

The Original Version: page 69

“...ไฟปวดท้องกะให้ไปถนถ่ายทางนุ่น แต่อย่าไปถ่ายในถนของพระมันจะ  
บาปทุกคนต้องถ่ายลงช่อง อีกเรื่องนึ่งคือนักเรียนเก่ามักพากันกินข้าวกับปลา  
แดกเดินมาโรงเรียน บางคนลักเค็ดบักแข็งหรือที่ภาษาในหนังสือเรียกว่ามะเขือ  
พวงของผู้อื่นกิน ต่อไปอย่าลักของเขา พวกนี้เข้าไปในห้องบ่มีไฟล้างมือจักเทื่อ”

The Translated Version: page 123

“...And another thing: some of you old students were in the habit of stealing the pea eggplants out of other children’s food on the way to school.... The stealing of pea eggplants from other people’s food on the way to school is strictly forbidden. If you bring pea eggplants, wash your hands after you eat. Is that understood? Good.

“When you feel the stomach ache, go and relieve yourself in the proper place, not anyplace else. And remember: you may never, never use the monks’ privy, because it is a sin.

There was one paragraph that appeared in the original text. That shows Laung Paw Ken’s warning the student to relieve him/herself in the proper place. Then he warned the

student not to steal other's people pea eggplant. And he finished the last sentence by reminding the students to wash their hands after eating. The translator has divided the message into two paragraphs. The first paragraph was about warning the students not to steal other people's pea eggplants and after eating they had to wash their hands. The second paragraph was about warning student to relieve themselves in the proper places, using monks' privy was forbidden.

Example 32:

The Original Version: page 110

“แบ่งต๋ับหญ้าคาไปขายให้ญวนเอาไหม?” พ่อถามแม่  
 “อย่าเพิ่งขาย ยามถึงตอนเย็นคืนฝนลิดกทุกที” แม่ห้าม  
 “เคคเหลือองๆ ถึงตากผ้าอ้อม ฝนบ่ตกหรอก” พ่อคาดคะเน

The Translated Version: page 174-175

“But there is one thing--the thatch I have already prepared for the new roof. I could sell some of it.”

“Oh, no, not after all your work,” Koon's mother said.

“Why not? I could sell some of it to the Vietnamese. They would be glad to have it.”

“Please don't sell the thatch.”

“Look at the sky, Koon's mama. No rain will fall before I can make more.”

The translator has adjusted or changed the above dialogue. There were three sentences in the original text, while the translation appeared in seven sentences. The first sentence, Koon's father asked his mother to sell some of the thatch to the Vietnamese.



The translator adjusted from the original by reforming sentences and adding more messages. The message of the first sentence of the original was divided into at least three sentences. For example;

“But there is one thing--the thatch I have already prepared for the new roof. I could sell some of it.”

The message that Koon’s father would sell the thatch to the Vietnamese was occurred afterward;

“Why not? I could sell some of it to the Vietnamese. They would be glad to have it.”

Example 33:

The Original Version: page 317

...พอคุณขึ้นไปก็แทบกระโดดขึ้นเหยงๆ เพราะย่าของคุณบอกว่า ที่ค้ำ  
กองออกลูกมา 2 คน  
“เขาเอ็นว่าลูกฝาแฝดนะ หลานคุณ” ย่าบอกขณะคุณนั่งลงไถลี่ย่า  
“เป็นชายหรือหญิงล่ะย่า?” คุณถาม  
“ชายผู้หนึ่ง หญิงผู้หนึ่ง” ย่าบอก

The Translated Version: page 477

...“Oh, Koon!” She cried. “What a wonderful day this is for our family!”

Koon laughed and said, “When is somebody going to tell me if it is a boy or girl?”

“That is what is so wonderful, Koon,” his grandmother replied. “It is a boy-and a girl! Pi Kamgong has had twins!”

The original version presented Koon’s grandmother telling him that Kamgong’s babies are twins and then answering his question that one was a boy and one was a girl. If the translator had conformed to the original form, the translation would show Koon asking his grandmother whether the babies are boys or girls. The translator reformed the sentence and added sentences as, Koon had said “When is somebody going to tell me if it is a boy or girl?” The sentence expressed the tone of Koon’s exciting and eagerness to know. That also showed in the sentence “ Koon’s jumping first when he heard that Kamgong got twins.”

#### 4.5 The Technique of Paragraph Adjustment

The Oxford Advanced Learner’s Dictionary of Current English gives the definition of a paragraph as follows.

*“ 1. A distinct section of a piece of writing, usually consisting of several sentences dealing with a single theme. The first sentence of a paragraph starts on a new line. 2. A short report in a newspaper.”* (Growther,J.:1995:840)

Trisilpa Bunkhachon (1983: 608) states that a paragraph means a text with single main idea or theme and several sentences to modify and make that theme more understandable. Paragraphs help in writing specifically on the provided topics and not losing the point. In addition, paragraphs help the reader to understand the writing easier and get the point of the writer. Paragraphs sometimes are only one word or sentence without any modifier, such as a newspaper headline; advertisement or articles in various magazines aim at attracting the audience.

Kamphoon Boonthawee's writing style in "Luuk Isan" uses one paragraph for several themes. The narrative - Koon's point of view- tells the reader by simple sentences with many ideas within one paragraph. This is not wrong because it is the author's writing style. Since this writing is a novel, it could be unique and a free style of writing. However, the translator adjusted from the original by separating the main idea within one paragraph to be many paragraphs depending on the themes within the paragraphs. In addition, the translator adjusted the simple sentences into dialogues that made many paragraphs in translation due to Trisilpa's definition of a paragraph. The paragraph adjustment in the translation made the readers catch the theme and understand the message easily. The readers also read smoothly. The example is as follows.

Example 34:

The Original Version: page. 44

ขณะนั้นอากาศตอนเช้ายังขมกขมัวอยู่ เฒ่าชายหญิง 4-5 คน นั่งคุยกันอยู่ใกล้ๆ  
 ข่า / ลุงใหญ่ไปนั่งดูขยาอยู่ทางครัวไฟกับลุงเม้ง / พี่คำกองนั่งก้มหน้าอยู่ใกล้ๆ ป้าขาวผู้  
 เป็นแม่ / เมื่อพ่อของคุณพูดว่าญาติ 2 ฝ่ายมาพร้อมกันแล้ว ให้ทิดจุ่นออกมาจากในส้วม  
 คือห้องนอนเจ้าสาว (ส่วนส้วมตามภาคกลางนั้น ที่โน่นเรียกฉานจี่) ไวๆ จะได้พูดกันให้  
 เสร็จแล้วไปป่าโคกกัน / ทิดจุ่นจึงข่องก้มตัวออกมา นั่งข้างๆ ลุงเมฆผู้เป็นพ่อ

The Translated Version: page. 87

The sun still had not risen when they reached Uncle Yai's house, but Koon could see the dim shapes of many people clustered in the yard. Four or five of the oldest people in the village were up on the porch, chatting quietly with Koon's grandmother.

When they climbed into the house, Koon was very relieved to see that Uncle Yai was not standing in front of Pi-Kamgong's door with a long knife, but sitting calmly enough on the kitchen floor and smoking a cigarette. And he was amazed to see that lid-

joon's father had arrived already, and was sitting and smoking with Uncle Yai. He did not see Tid-joon's mother.

And there was Pi-Kamgong, the cause of all the trouble, sitting next to her mother, sitting hunched over and staring miserably at the floor.

"All right, everyone is here now," Koon's father said. "It is time for Tid-joon to come out of the bedroom."

The door opened slowly, and Tid-joon crept forward. He crawled to his father's side on his hands and knees, and sat hunched over just like Kamgong, staring at the floor.

There are five main ideas within one paragraph toward the original text. The translator has separated it into five paragraphs. The separated themes and presented in five paragraphs provide the reader an order. The readers also imagine the event sequentially according to the adjusted paragraphs. The translator added more sentences in order to explain more about the feeling or tone of the above situation. However, what she added is an overtranslation, for example, "*And he was amazed to see that Tid-joon's father had arrived already, and was sitting and smoking with Uncle Yai*" because these was not mentioned in the original.

Example 35:

The Original Version: page 57

เมื่อตื่นเช้าขึ้นมาคุณก็ลงเรือนไปหาจันตี ลุงเข้มเรียกคุณให้ขึ้นไปบนเรือน / บอกว่าต่อไปอย่าเข้มนกับจันตี ต่อไปจะได้ไปโรงเรียนด้วยกัน คุณกับจันตีจะต้องเรียนหนังสือแข่งกัน คุณพยักคอกแล้วชวนจันตีลงไปนั่งเล่นที่หนทางหลังบ้านจันตี / เมื่อนั่งลงบนดินทรายความร้อนอุ่นๆ ในดินยังระอุขึ้นมาถูกก้นอยู่ ทรายขามเข้มนมีกลิ่นหอมเหมือนดินเผา / คุณบอกจันตีว่าพ่อจะไปซื้อเสื้อตัวใหม่มาให้ตอนเช้านี้แหละ / จันตีก็หันหน้าทันทีพอนึกได้ว่าจันตีจะนุ่งกางเกงกับเสื้อตัวเก่าไปโรงเรียนก่อน จึงพูดไปเรื่องอื่น

The Translated Version: pagg.106-107

In the morning, before his father was ready to go to the wat, Koon went off to find Jundi, and when he walked into his friend's yard, Uncle Kem called to him to come up inside the house.

"I want you boys to listen to me," he said. "There will be no more fighting, do you understand? You will go to school together. You will both work hard, to see who is the best. But there will be no more fighting." The boys shook their head again. "No more fighting, do you understand?" Then he sent them out to play.

The boys sat down in the sand, in the land behind Jundi's house. The sand was still warm from the day before, and Koon's bottom grew warm as he sat and talked with his friend. As the sun rose, and the earth began to bake for another day, Koon thought that the smell of the field just beyond Jundi's house,..., was very like the smell of a clay pot over the fire...

"My father is buying me a new shirt to go see Luang Paw," he said.

Jundi looked down at his bare, dusty feet and said nothing. Koon suspected that Jundi wasn't going to get anything new, and would have to go to school in old pants and old shirt, too. So he talked about Luang Paw, and about Songkran, and Jundi looked happier....

This example consisted of four main events. First, Koon went to Jundi's house to see his friend. Second, Jundi's father asked both of them stop fighting, Third, Koon and Jundi sat together in the sand and smelled the earth baked by the sun. And fourth, Koon told

Jundi that he got new pants and make Jundi feel sad. Indeed, there were four main ideas but the translation presented five paragraphs. The added paragraph was a dialogue that Koon mentioned that he got a new shirt. Generally, the translator could keep all four themes of the original while she presented them in a different style.

Example 36:

The Original Version: page 295

คืนนี้คืนตื่นก่อนสว่าง เพราะแม่ปลุกขึ้นมาบอกว่าจวนจะถึงบ้านเราแล้ว เมื่อถึงบ้านดวงตะวันก็คงขึ้นมาพอดี / คุณดีใจมาก เอื้อมมือไปคลำดูยี่ตู่กับบุญหลายที่นอนอยู่ใกล้ๆ รู้ว่าบุญหลายนอนหงายกรนอนอยู่ฉอดๆ ส่วนยี่ตู่นอนตะแคงเอาขาขวาพาดขาบุญหลายและเอามือขวาพาดบนหน้าอก/ คุณถามแม่ที่กำลังขับเกี่ยวนอนอยู่ว่ายี่ตู่กำลังนอนอย่างมีความสุข ยี่ตู่รักน้องของแกพอๆ กับรักแมว แม้ว่าเท่านั้น ก็ไล่วิ่งไปเสียงฮือๆ

The Translated Version: page 439

KOONS MOTHER SHOOK HIM AWAKE GENTLY.

“It’s still dark, Mama--”

“I know,” she whispered, “but we’re almost home. I thought you’d want to be awake.

“Yes, I want to be awake,” he replied groggily, propping his chin on his hands and looking out into the darkness.

The two little girls lay beside him. He reached out with one hand to learn whether they were still covered by their blankets, and found that Yee-soon was wrapped around her little sister. Her right arm and leg covered Boonlai, who seemed scarcely to breathe.

“Mama, how can Boonlai breathe with Yee-soon is covering her up like that?”

“She never knows the difference, and Yee-soon is happy. She loves her little sister so much.”

“As much as she loves her cat?”

“Oh, yes,” his mother replied with a smile, and lightly flicked the reins over the oxen’s backs. “Hr-r hr-r! You are almost home, you two. Don’t give up now, when the best time is coming.”

There were many paragraphs shown in the above example because the translator changed indirect speech to direct speech. Moreover, she also reformed sentences and added some content. The translator also made the first sentence - KOON ‘S MOTHOR SHOOK HIM AWAKE GENTLY- as an introduction of the chapter. The example may be a sign for the reader to know that the new event was started.

#### **4.6 The Technique of Changing Indirect Speech to Direct Speech**

As shown in many examples above, the translator used the technique of changing the indirect speech to direct speech frequently. According to the original style writing, the author himself did not use much direct speech at all, even the sentences were a conversation. Kampon used simple sentences to tell the story through Koon’s point of view. The translator’s adjustment aimed to make the audience understand. Moreover, the adjustment also made the translation smooth and natural to the target language reader. Normally, the translator cannot transfer the original message as same as the original one because of the message is not only meaning but also cultural contexts. Peter Newmark and Eugene A. Nida, the famous translator professional, called the translation method in which the translator flexibly adjusts the original in order to make the reader respond in the same way as the original as “Communicative translation” and “Dynamic -Equivalent

translation” methods. The below examples present the technique of changing indirect speech to direct speech.

Example 37:

The Original Version: page 72

...พ่อของคุณกับพ่อของจันดีก็ลงมาจากบนโรงเรียน บอกว่าจะกลับก่อน ถ้าอยากข้าวก็ให้  
วิ่งกลับไปเรื้อน จันดีถามพ่อว่าไม่เอาสตางค์ไว้ให้กินขนมหรือลุงเข้มนก็บอกว่าแม่ค้าขาย  
ของกินบ้านเราไม่มีแล้ว ลูกสาวคนฉนวนมาใหม่ที่เคหาบของขายก็ไปอำเภอยังไม่กลับ  
แล้วพ่อกับลุงเข้มนก็พากันกลับไป

The Translated Version: page.126-127

...Koon's father and Uncle Kem said that they would leave now. If the boys got hungry, they should go home at noon. That was allowed.

“Papa, can I have money for candy?” Jundi asked.

“Of course not.”

“Candy!” Uncle Kem muttered, shaking his head as he and Koon's father went across the wat yard.

Jundi shrugged. “He might have said yes. It's the first day of school...”

The last dialogue made by Jundi was not in the original. The translator did not explain the reason why Jundi's father did not give money to Jundi for buying candy. On the other hand, the translator added new content that was interpreted by her and then expressed in the translation. The mentioned added materials was Jundi felt upset that his father did not give any money, even for the first day of school, a father should have a

special thing for his kid. The added dialogue made by the translator is more natural and appropriate for the little boy's language to the reader.

Example 38:

The Original Version: page 118

เย็นวันหนึ่ง เด็กน้อยคุณเห็นแม่นั่งผูกคับหญ้าคาอยู่ใกล้ๆ พ่อ จึงเข้าไปถามว่า แม่ทำของกินมือค้ำนี้แล้วหรือยัง และทำไมจึงมาช่วยพ่อ แม่บอกว่าทำของกินเสร็จแล้ว และการที่มาช่วยพ่อก็เพราะว่า มือฮือหรือวันมะรินนี้พ่อจะเปลี่ยนหลังคาเรือนใหม่

The Translated Version: page 186

KOON RETURNED FROM SCHOOL to find his mother and father sitting side by side on the bench beneath the house, tying thatch grass. "Is supper ready yet?"

"Mm-m. In the kitchen."

"Why are you tying thatch grass with Papa?"

"Because in two more days, your papa will put on the new roof."

The translator could keep the original communicative purpose by changing simple sentence to a dialogue. The conversation between Koon and his mother is natural and smooth that makes the reader appreciate the translation.

Example 39:

The Original Version: page 141

ลุงเข้มพูดว่า จะมีชาวบ้านไปหาปลาถิ่นหลายครั้งเรือนในเดือนหน้านี้ ถ้าพวกเราไปด้วยก็จะดี เพื่อจะได้ปลาร้าปลาต้มแลงข้าวเปลือกตอนจากกลับบ้าน พ่อของคุณพูดว่าดีเหมือนกัน เพราะตอนนี้ก็ไม่มีอะไรจะทำกัน ไปหาปลา

กลับมาถ้ามีฝนก็ค่อยขึ้น โลก ไปหาเอกหาใด คุณถามพ่อว่าจะพาแม่ขึ้นกับบุญ  
หลายไปไหม พ่อก็บอกว่าไปหมดทุกคน หม่าไอ้มอมกับไอ้แดงก็เอาไปคุณดีใจ  
ก็มลงคมแก้มบุญหลายที่นอนหลับอยู่ที่หนึ่ง

The Translated Version: page 214

Uncle Kem said, "Next month, two families are going to the River Chi, in a fishing caravan. I think our two families should go too. We can prepare the fish while we are at the river, make pla ra and pla som, and trade for rice in the villages on our way home."

"Yes, I agree," Koon's father said. "There is nothing else to do. If the rain does fall while we are gone, when we come back we can quickly make new yokes and plows, and go to work. We have nothing to gain by waiting here for rain."

Breathlessly, Koon asked his father who, in our family, would get to go to the river.

"Everyone. Your mother, you, your sisters--even Dang and mawm."

In this example, the translator changed indirect speech to direct speech, reformed sentence and paragraph adjustment. These adjustment techniques made the translation easy to follow the theme of the story, and make the translation smooth and natural which is close to the target language.

#### 4.7 Deletion Technique

Sometimes the translator deleted or skipped some messages or content of the original, but she did not do this often. The translator had interpreted content and assumed

they were not important. If she cut out text from the translation, it did not affect the reader. The translator sometimes did not delete the whole content. She summarized or translated some parts of the content. The translator sometime deleted some content and substituted the deleted material with another passage. The examples are as follows.

Example 40:

The Original Version: page 121

....ไม้ที่เอามาทำดับหญาคานั้นพอทำจากไม้ไผ่ที่แก่จัด คือพอไปหาต่อไม้ไผ่แก่ๆ มาผ่าออกเป็นซีกโตกว่าหัวแม่ตีนนิดหน่อยยาวสัก 1 วาผู้ใหญ่ แล้วเหลาให้เกือบกลมโดยทำปลายข้างหนึ่งให้เป็นตุ่มตะขอไว้ เพื่อผูกเครื่องมือที่ใช้สานหญาคานเข้ากับไม้ให้หลุดออก และเครื่องมือที่ใช้ผูกดับหญาคานี้เรียกว่า “เครื่องมือชูด” เครื่องชูดนี้เหนียวแน่นกว่าเครื่องมืออื่นๆ ที่มีขนาดเท่ากัน เส้นของมันก็มีกึ่งก้านน้อยและโตกว่าก้านหอมสดนิคหน่อย คุณเคยช่วยพ่อรูบไบเครื่องมือชูดออกครั้งหนึ่ง พ่อรูบไบและกึ่งมันออกจากเครื่องมือขี้ขาวๆ ซึมออกมา แต่ไม่นานขี้ขาวนี้จะแห้งและหลุดไหล ยางของมันมีลักษณะเหนียว ถ้าตีคมีอกกว่าจะหลุดหายไปก็เป็นเวลา 6-7 วัน

พอทำดับหญาคาเหมือนจะง่ายเหลือเกิน แต่คุณดูแล้วน่าทำยากจริงๆ คือพอทำหลักปักสำหรับพาดไม้ดับไว้ 2 ข้างให้สูงเกือบหนึ่ง จึงหอบหญาคามากระทุ้งทางโคนให้เสมอกัน แล้ววางลงในช่องหลักกึ่งนั้นจึงพาดไม้ดับซึ่งมีเครื่องมือผูกอยู่ด้านหนึ่งลงบนหลัก แล้วพอนั่งลงข้างๆ ไม้ดับที่มีเครื่องมือผูกอยู่ หยิบหญาคาขึ้นมา 2 หยิบมือขึ้นแนบกับไม้ดับด้วยมือซ้าย เอามือขวาจับเครื่องมือเกี่ยวหญาคาเข้ากับไม้ดับจนแน่นแล้วหักหญาคาตรงกลางต้นพับหักทับไม้ดับให้ปลายหญาคาชี้ไปทางโคนจึงสอดเครื่องมือเข้าเกี่ยวผูกจนแน่นอีกทีหนึ่ง เมื่อคุณแล้วจะเห็นว่าหญาคาที่ผูกอยู่นั้น เป็นเส้นเดียวกันเหมือนใบจากที่สานเป็นดับแล้ว

เมื่อพ่อผูกได้ยาวออกไป พ่อจะรูดไม้ไผ่ไปข้างหลังเรื่อยๆ เมื่อผูกไปถึงปลายสุดของไม้พอก็จะผูกเงื่อนให้แน่นทีหนึ่ง จึงสอดเครื่องมือตีลบหลังมาอีกทีหนึ่งให้ยาวสัก 2 คืบ เมื่อเป็นดับจากเสร็จแล้วพอก็จะจับโยนไปกองไว้รวมกันกับกองเก่าทางซ้ายมือ คุณดูพ่อแม่ทำอยู่จนแล้วถึง 3 ดับ จึงออกไปเล่นกับยี่สุ่นและบุญหลายที่ได้ดูด้วยความสนุก

The Translated Version: page 188

Koon's mother could tie the thatch almost as fast as his father. He watched them tie one thatch panel, then a second, then a third, and then he ran off to play with Yee-soon and Boonlai.

The translation deleted the process of making thatch from the beginning to the end such as finding the bamboo, preparing it for weaving, weaving with a special plant. It seems that the original's purpose was to explain how to make a roof from thatch. The author aimed to maintain folklore wisdom of the northeastern Thai People to the reader who may be the Thai Isan. The Thai readers who are not the Thai Isan people will also learn Isan culture. The translator deleted the process of weaving. She tried to summarize the content presented here into one paragraph as shown above.

Example 41:

The Original Version: page 252

...เมื่อมีเสียงลูกกาะโกนขึ้นว่า ใครจะลงหนองไปก่อนเลย กูจะเฝ้า  
 ัววเฝ้าเฝ้าจน จวนๆ เทียงคีนจึงมาเปลี่ยนกู พ่อชวนกูไปด้วยเพื่อให้ไปหัดสู่ม  
 ปลา ส่วนแม่นั้นให้นอนกับน้องก่อนค่อยไปยามดึกๆ กูจับล่าได้ขึ้นจุดแล้วสู่ม  
 ปลาที่ปากเหวียงไปข้างหลังเดินนำหน้าพ่อไปด้วยความดีใจ เมื่อถึงริมหนองก็มี  
 แสงไฟ...

The Translated Version: page 372

“Whoever is going out tonight, get your traps and nets and baskets, and get going. I will stay here until midnight, and then change with somebody. I don't care who.”

When they reached the lagoon's edge, they were surprised to see torches bobbing toward them from the path...

The translator deleted the original passage when Koon's father asked his son to go to learn how to fish at the lagoon. The translator might have concluded that this passage was not important to her audience.

Example 42:

The Original Version: page. 152

จุนดีหัวเราะแล้วพูดว่า ข้าวมไม่มีจะกินจะเอาแรงที่ไหนไปสอนความรู้ของพ่อก็ไม่มียีก พ่อก็พูดขึ้นว่าความรู้ของพ่อขุดไว้ในพุงมาแต่ตอนบวชเป็นพระ 1 พรรษาโน้น เรื่องราวของผาแดงนางไอ่ หรือบุญนางอ้วพ่อจำได้หมด เวียงจันทร์สร้างเมื่อใด แตกเมื่อใดพ่อก็จำได้ พ่อจะเล่าให้ฟังยามนี้เกี่ยวกันไปหาปลา..

The Translated Version: page.228

“Uncle, you could be a maw lam,” Jundi said.

“No,” he replied, “I cannot be a maw lam. But I can teach you a thing or two your teachers may not know. I have a belly full of knowledge, from studying with monks when I was a nane, and I remember most of it. Enough to tell you some stories while we are on our way to the River Chi. Stories of the days when Vientiane was built, and of when it destroyed. When we are on our way to the big river, I will tell you all about it.”

The translator did not translate the story of the northeastern folklore which mentions in the original version as “ผาแดงนางไอ่”, the greatest love story of the northeastern couple. However, the translator transfers the message of the history of Vientiane in the above sample. The deletion of the sample folklore is not much serious for the meaning of the whole story. The translator faced the problem of cultural difference. So she could not maintain the original folklore.

#### 4.8 Word Choice

The word choice gives the translation more flavor and feel to the readers as well as helps in maintaining the original tone. The translator has used this technique together with other techniques. For Example:

##### Example 43:

The Original Version: page 179

ลมเย็นเริ่มพัดมาเบาๆ แล้ว ท้องฟ้าฟากป่าละเมาะข้างหน้า  
เริ่มเป็นสีแสดระเรื่อๆ นกกระเจ้า 2-3 ตัวพากันบินข้ามหัวไปไวๆ เมื่อลูกกา  
ตะโกนขึ้นว่าอีกเส้นเดี๋ยวก็ถึงริมแม่น้ำแล้ว ทิดจุ่นก็ร้องขึ้นว่า “ไอ้ๆ ฮิ้ว ฮ้อยลิ  
เมื่อยหลาย คินนี้สินอนฟังแม่น้ำไหลตักคิน”

The Translated Version: page 262

A cool breeze blew over them, the sky ahead *began to take on a pinkish hue*, and two birds flew by Koon's head, *chirping merrily*. *He was amazed. The world was changing before his eyes.*

“*River ahead!*” Uncle Gah called out.

“Ah, I am going to sleep a long night’s sleep tonight.” Tid-joon said, “*listening to the music of the River Chi.*”

The translator adjusted the translation toward the technique of word choice, alteration, paragraph adjustment, and addition, by adding a simple sentence to a dialogue within the above sample. The words “*pinkish hue*” makes the reader feel the atmosphere of the happy evening. Moreover, the translator also has added “*chirping merrily*” to express the happiness of the birds. The translator also has added the sentences of “*He was amazed. The world was changing before his eyes*” in order to explain the excitement of the people. The translator used the word “*music*” of the river, which had flavor and feeling for the translation. There are three paragraphs for the translation. But the original version shows only one paragraph. The translator explains the atmosphere of the evening at the River-Chi in the first paragraph. The second paragraph shows the excitement of Uncle Gah that he saw the river. And the third paragraph expresses Tid-joon feeling after the long journey.

Example 44:

The Original Version: page 293

ต่อจากนั้นก็มียุ้งอีก 4-5 คนเอาข้าวสารมาแลกปลากับแม่ คุณต้องช่วยแม่ห่อปลาต้มบ้าง ปลาร้าบ้างอย่างดีใจ ยายแก่คนหนึ่งดูเหมือนจะเท่าย่าของคุณเดินกะย่องกะแย่งมา พร้อมกับถือยอดผักมากำใหญ่

The Translated Version: page.436

Just as the last of the customers was leaving, Koon saw another old lady coming toward them. This was a very little old lady, all bent over. She hobbled painfully down the path, carrying a handful of greens.

The translator chose the adjective, adverb and a modifier to express how pitiful the old woman was. The selected modifier can make the reader readily form an image in their mind. The modifier a “*very little old*”, “*all bent over*” and “*hobbled painfully*” can make the reader feel pity on this old lady. The translator here can maintain the original version style especially, its flavor and feel.

Example 45:

The Original Version: page.41

พี่คำกองบอกว่า น้ำกินหาบเดียวไม่พอ แม่ให้ไปตัดอีกหาบหนึ่ง จึงมาชวนคุณ  
ไป คุณอีกอึกเพราะกลัวจะเห็นภาพอย่างเก่านั้นอีก  
“พ่อไปไหนนะแม่?” คุณพูดไปเรื่องอื่น  
“ไปตัดเครือไม้มาสานห้อยคา แดดอ่อนมากแล้วไม่ร้อนดินน้กดอก พาพี่คำกอง  
ไปเสีย” แม่ว่า  
“บ่อดิน โคนก็แหลวใกล้ๆ บ้าน โนนไม่มีน้ำหรือ?” คุณถามพี่คำกอง พลงงชี้มือ  
“แห้งนานแล้ว” พี่คำกองว่าแล้วจับมือคุณเดินออกไป

The Translated Version: page.81

The two water baskets she had brought home had not been enough, Pi Kamgong said, and her mother wanted her to go back for two more.

Koon *frowned and looked away*. “Where did Papa go?” he asked his mother, *ignoring* Kamgong.

“Out to cut vines, for the roof. You go along with Kamgong. It is still early, so you won’t burn your feet.”

“Why can’t she go to the well at Ee-Laew Knoll?” he asked *irritably*. “It’s closer. She could go there by herself.”

“Koon, you are going,” his mother said sharply. “You can eat when you get back.”

He dressed slowly, washed his face and rubbed salt on his teeth slowly, and climbed down the ladder slowly. They could make him go, but they couldn't make him go fast.

Pi Kamgong made little eyes at him, and started off down the road.

In the above situation Koon did not want to go with Kamgong. He tried to refuse her in many ways. But he could not because his mother asked him to go. The reader realized Koon's feeling by the word that the translator chose such as "*frowned and looked away*", "*ignoring*" and "*irritably*".

### **Conclusion:**

The translator of "A Child of the Northeast" has used both the literal translation and free translation depending on contents, situation, condition and her purposes. The translator used the literal translation when she wanted to transfer the original cultural expression. She used the free translation when she wanted to adjust the translation. Since "A Child of the Northeast" is a cultural description so the translator has faced the problem of cultural differences. Kepner has to adjust the translation in many ways in order to maintain the original meaning, style and tone especially cultural expression.

The adjustment made by the translator is not wrong. Sittha Pinitpuwasol (1986) states that novel translation aims to entertain readers more than to give them information or knowledge. Therefore, novel translating is suitable to use as the method of free translation by which the translator can adjust sentence structure or even paragraph structure, in order to make the reader satisfied without changing the meaning of the original message. However, it is very difficult to make the translation equivalent to the original text because of many factors such as difference in language systems, the meaning of words, idioms, grammatical structure and culture.

Nida (1964) also says that the translator can adapt or adjust the translation in many techniques such as addition, alternation or subtraction in order to appropriate the target language. The purposes of these techniques are essentially for the translation because of the following;

1. permit adjustment of the form of the message to the requirements of the structure of the receptor language.
2. produce semantically equivalent structures
3. provide equivalent stylistic appropriateness
4. carry an equivalent communication load.

To fulfill these purposes, numerous alternations in form must be made; but radical changes are not to be made merely for the sake of editorial improvement or a the translator's whim or fancy. The translator's basic task is to reproduce what he has been given, not to improve it, even when he thinks he can do so. However, there are two situations which require certain radical types of changes, namely: (a) when a close formal equivalent is utterly meaningless, and (b) when it carries a wrong meaning. (Nida: 1964:226)

Peter Newmark (1982) mentions some passages and words that required additional explanations that do not exist in the original.

"A Child of the Northeast" is a cultural expression so the difference of culture and language are the main problems to the translator. Susan Fulop Kepner, The translator, lives in a different culture and has a different language background from the original text. She has tried very hard to transfer messages what were in the original and also what was the author's purposes to her audience. Generally, the translator used both the literal translation and the free translation depending on the situation message transferring purposes. The main purpose to use the literal translation is to maintain Isan culture while she used the free translation method when she wants to express the original tone, style and meaning.

To achieve the effective translation, and to solve the problem of cultural interference, the translator has used the following techniques

1. Addition: The translator has been used the technique of addition in two ways. They are as follow.

1.1) Adding of content that does not exist in the Thai version in order to give the translation reader knowledge and information background of the northeastern Thai culture as well as to make the translation more colorful.

1.2) Adding of sentence for more explanation of the Thai Version

2. Transliteration: The translator has been used the transliteration technique in four ways. They are;

2.1) Transliteration with footnote explanation

2.2) Transliteration with adding classifier

2.3) Transliteration with classifier including footnote explanation

2.4) Transliteration with explanation

3. Footnote Explaining There are ten categories; they are; Address terms, Eating and food, Tradition and ceremony, Religion and belief, Clothing, Plants, Animal, Measuring, Literature and Others

4. Sentence Reformation / Alternation

5. Paragraph Adjustment

6. Changing indirect speech to direct speech

7. Deletion

8. Word Choice

The translator also gives the details of Isan people and cultural background to the readers in the introduction of "A Child of the Northeast". This introduction helps the readers have background of the story, which makes the story more understandable. The translator's introduction supports the idea of the translator professors such as Eugene A.

Nida or Sunchawee Saibua that before starting the translation, the translator must study all documents, and information concerning the text they will translate. Susan Fulop Kepner, a translator of “A Child of the Northeast” was also involved with the mention steps. If she did not study about the northeastern Thai Isan people or culture, she could not have translates this novel effectively.



## CHAPTER V

### AN ANALYSIS ON THE TRANSTION OF METAPHORS AND SIMILES

Normally, figure of speech or the way words are used can help shape the image a reader will form in his/her mind. The figure of speech can be divided into three characteristics; metaphor, simile and personification.

Metaphor (Crowther, J.: 1995:734) refers to the imaginative use of word or phrase to describe somebody or something as another object in order to show that they have the same qualities and to make the description more forceful, eg 'she has a heart of stone'.

Simile means a comparison of one thing with another, eg 'as brave as a lion', a face like mask' (Crowther, J.: 1995:1102).

Kampon Boontawee also used figure of speeches such as metaphors and similes in his work "Luuk Isan". The comparison by metaphors and similes in "Luuk Isan" is very unique because the author used the northeastern Thai metaphors and similes. The interesting point is that the translator, Susan Fulop Kepner, also maintains the northeastern Thai metaphors and similes in the English translation.

The translation of metaphor and simile in "A Child of the Northeast" can be divided into two main techniques: they are the literal translation and free translation. The translator generally uses more of the literal translation than free translation. Winita Dhiteyong (1996) states that it is very difficult to understand other people's culture. The literal translation cannot communicate or make sense to people of different cultures clearly. She suggests that we should find an idiom, metaphor or simile, which has an equivalent meaning to the target language. This method will make the translation more beautiful and smooth without changing the original meaning and also parallel the cultural context of the target language. Sunchawee Saibua (1982) says that the translator may maintain the original idiom, metaphor or simile by using the literal translation method if the translation is aimed at showing the cultural context of the original version. However, it

cannot be concluded which is the best way for metaphor and simile translation. What is vital for the translation is the reader's understanding as well as an equivalent response to the original version.

This chapter focuses on the analysis of whether or not the translator translates the northeastern Thai (Isan) metaphors and similes correctly and appropriately. The analysis is based on the answers of the questionnaire. The data of the questionnaire was drawn from the words, phrases, sentences, or context expressing metaphors and similes from the English translation in ten examples. The target groups have not seen the original version. The questionnaires were administered with the target groups. The target group consists of twelve persons and then divided into two groups equally. Group A consists of six persons who are English speaking. This group consists of expatriates who have been living in Thailand for two years or over. These people are educated and have knowledge of Thai language and culture as well. Group B consists of six persons who are English speaking. These people are educated and have been living in Thailand less than six months. They do not know much Thai language and culture. The target groups have to analyze the questionnaire based on three criteria. First, to consider whether or not the selected samples are ambiguous. Second, to consider whether or not the selected samples can readily form an image in the target groups' minds. And third, to consider whether or not the selected samples are comprehensible.

The target group personal information is described as below.

Group A: This group consists of three males and three females. Four persons in the target group are between 20-30 years old and the other two are between 31-40 years. There are five American and one is British. The educational background of this group is three bachelors of Sciences, two bachelors of Arts as well as one Ph.D. in Science. Four people of the group have been living in Thailand for more than two years up. Two are living in the North of Thailand, while the other two are living in the northeastern part of Thailand, Nakhon Phanom and Chiyapum province. There are two persons who have been living in Thailand for more than ten year. One has been living in Loie, the northeastern province of Thailand, while the other one used to live in Nakhon Ratchasima and the

Republic of Laos. Most of the target group works for the American Peace Corps in Thailand so they are quite acquainted with the Thai language and culture.

Group B: This group consists of two males and four females. The target group are between 20-30 years and all are American. The educational background of this group are two bachelors of Science and four bachelors of Arts. These people are the new group of American Peace Corp Volunteer for the year 2000. They have been living in Thailand for two months. They state that they know a little of Thai language. A few persons state that their speaking and comprehension are fair.

## 5.1 The Results of the Questionnaire

The sample numbers as presented below discussed the results of the questionnaire.

### 5.1.1 Sample Number 1

Translated Version: (Page. 29-30)

“Where are the uncles going?”

“*To the place where the earth is black with rain and fishes strike the water like crocodiles’ tails,*” his mother said. He had heard such talk of black earth and crocodile tails before.

“Where is that place, Mama?”

“Oh, it means any place where people can plant rice every year, Koon. Where the fishes in the water are big, so that when they jump, it makes you think of crocodiles crashing their big tails on the water.”

The Original Version: (Page. 6-7)

“พวกลุงนั้นจะไปอยู่ที่ไหนล่ะแม่?”

“ไปอยู่ บ้านดินค้ำน้ำชุ่ม ปลาชุ่มบ้วน คือแม่แกว่งหาง” แม้ว่า  
 คุณได้ยินคำพูดแบบนี้บ่อยๆ แต่คุณไม่สนใจ เพิ่งจะสนใจคราวนี้ จึงถามแม่อีกว่า  
 “บ้านดินค้ำน้ำชุ่มคืออะไรล่ะแม่?”  
 แม่อธิบายว่าเป็นที่ที่ทานาได้ทุกปี ปลาในน้ำก็มีตัวโตๆ เวลานั้น โคนน้ำเหมือนกับ  
 จระเข้ฟาดหาง

The Result of the Questionnaire:

Table 1: Showing the result of Sample No. 1

Criteria	Group A	Group B
1. Ambiguous	1	4
2. Can readily form an image in your mind	6	3
3. Comprehensible	4	5

The questionnaire of the sample number 1 shows that only one in feels the translation is ambiguous. While four persons of Group B feel the above metaphor is ambiguous. Group A can also readily form an image in their minds more than Group B. However, Group A comprehends less than Group B. This means that both groups understand the translation of the metaphor of the first sample. But the people who have been living in Thailand for a long time and know Thai language and culture can form an image in their mind better than the people who are not expatriates. Moreover, the people in Group A feels the above metaphor is not ambiguous to them. While Group B people feel this metaphor translation is ambiguous to them. The above metaphor itself may make the reader, who is in different culture, confused at the first time because they do not have knowledge background of the Isan culture. However, the reader will understand the meaning of the metaphor by the last sentence that explains by Koon's mother. There are many people of Group B feel the above metaphor ambiguous and only three of them can readily form an image in their minds because they are not familiar with the northeastern Thai way of life that depends on nature. They may have not seen the paddy fields or know

how the villagers plant their rice. While Group A people who are quite familiar with rice planting and paddy fields can form an image in mind better than Group B.

### 5.1.2 Sample Number 2

Translated version: (Page. 84)

***“The water buffalo got into the garden!”***

“Whose *water buffalo*?” Koon’s mother called out, opening the door and leaning out.

“Whose do you think, Koon’s mother? Uncle Mek’s!”

Uncle Mek was Tid-joon’s father.

“Where is it now?” Koon’s father asked.

“Still in Kamgong’s bedroom,” she said. “And her Papa is standing outside the door with his long knife.”

His parents leaned out the doorway, and there was a hasty discussion. Koon soon understood that the water buffalo was Tid-joon, son of Uncle Mek, and that he had been in Pi Kamgong’s bedroom the whole night.

The Original Version: (Page. 43)

“ควายมาเข้าสวนเราแล้ว พ่อบักคุณเอ๊ย”

“ควายตัวไหน ของใคร?” แม่ถาม

“ก็ควายลุงเมฆนั่นแหละ” ป้าขาวว่า

“เดี๋ยวนีมันอยู่ไหน?”

“ยังอยู่ในห้องอีคำกอนนั่นแหละ พ่ออีคำกอนขึ้นถือพร้าขวางประตูไว้ แล้วให้ข้อยมาบอก พี่ๆ นื่องๆ”

ต่อจากนั้นก็มีการปรึกษากัน คุณจับใจความได้ว่าทิดจุ่นลูกชายลุงเมฆไปนอนกับพี่คำกอนในห้องตั้งแต่เมื่อคืน พอถึงยามไก่อกระโดดลงจากคอน พี่คำกอนก็บอกแม่ให้รู้ว่า ทิดจุ่นเข้านอนด้วย...

The Result of the Questionnaire:

Table 2: Showing the result of Sample No.2

Criteria	Group A	Group B
1. Ambiguous	1	5
2. Can readily form an image in your mind	5	4
3. Comprehensible	5	4

The sample number 2 is very ambiguous to the persons in Group B, while there is only one person in Group A that feels this metaphor is ambiguous to him/her. The second and third criteria do not have much difference between Group A and Group B. However, the people in Group A have a better comprehension and can more easily form an image in their mind than the people in Group B. The variance is only one person. The translator can make the reader understand even for one who does not know the Thai language or culture. The above metaphor is very unique so the people who are in different culture or even the new generation of Isan people may not understand. Normally, the northeastern Thai people are close to their environment and natural resource. Therefore, their language including metaphors concerned with nature and environment. The reader may feel confused by the translation of the above metaphor for the first time. They will not know that the water buffalo is referring to the man. And “*getting into the garden,*” means sleeping with the girl in her bedroom. But they will understand after they read the following passage describes by Koon’s point of view. However, there are five people in Group B who feel it is ambiguous because they do not have enough background information of Isan culture.

### 5.1.3 Sample Number 3

The Translated Version: (Page. 289)

Tid-joon grinned and said loudly, “Looks like they have only pretty young woman in this place, little brothers.”

The girls giggled, and then the girl with the heavy eyebrows **began to speak-or rather, to sing.** She answered Tid-joon in song-poem.

“*This is a young tree no vine hath yet wrapped,*” she sang. Jundi whispered, “She means that since she got grown up, no man has courted her.”

“Is that so? And what about her?” Tid-joon asked, pointing to the girl with the dangling earrings.

She, too, answered in song-poem.

“*The new sugar cane sprout, She sang, bears no husk.*”

“Same thing.” Jundi said.

Tid-joon sighed loudly. “Ah, little sisters, I would plant rice in this place, but the truth is , I have not a satang to my name.”

The Original Version: (Page. 197-198)

แล้วสาวหน้าผากกว้างก็พูดเป็นกลอนพญาขึ้นว่า  
 “ตั้งแต่เป็นสาวขึ้นบมีเครือสิเกี่ยวไหลเต๋ อ้ายเอย ตั้งแต่เป็นต้นไม้เครือซิกเกี่ยวก็บมี”  
 หมายความว่าตั้งแต่โตเป็นสาวขึ้นมายังไม่เคยมีชายคนไหนมาเกี่ยวมาจับ  
 “แล้วน้องนี้ละมีคนมาจองแล้วหรือคู่ซ้อแล้ว” ทิดจุ่นชี้มือใส่สาวที่แขวนตุ้มหู แล้วสาว  
 นั้นก็พูดขึ้นว่า  
 “ปอดอ้อยส้อย คืออ้อยกลางกอ กาบบ่ห่อหน่ออ้อยบ่ซอนซู้ บ่ซอนผัวอ้อยกะบมี”  
 หมายความว่า ยังผูกพ่องเหมือนลำอ้อยที่ผูกขึ้นกลางกอใหม่ๆ ยังไม่มีกาบห่อและหน่อ  
 แดกแขนงออกข้างๆ และทั้งซู้และผัวก็ยังไม่เคยมีสักหน

The Result of the Questionnaire:

Table 3: Showing the result of Sample No.3

Criteria	Group A	Group B
1. Ambiguous	2	3
2. Can readily form an image in your mind	5	5
3. Comprehensible	4	6

The above sample is one of a northeastern Thai ‘*หยา*’ (*Pha-yha*), a comparison with wisdom words expressed in the form of wording, idioms, songs and/or poems. Jarubutra Ruangsuwan (cited in the Department of Arts: 1988) states that there are three kinds of ‘*Pha-yha*’; they are teaching, courting and blessing ‘*Pha-yha*’. The courting ‘*Pha-yha*’ normally looks like a song. The sample number three is courting ‘*Pha-yha*’. The translator uses the literal translation for the above metaphor. She tries to maintain the original form by making the translation in poem style. The translator adjusts the translation of the other content. The original version describes the meaning of the metaphors by the author. The translation is adjusted by describing the meaning of the metaphors by Jundi. The translator adjusts the translation to fit the dialogue. The questionnaire data shows that both of the two groups understand and can readily form an image in their minds. Moreover, both of the two groups do not feel ambiguous. There are two persons of Group A who feels ambiguous, while three persons of Group B feel ambiguous. The interesting point is Group B has more comprehension than Group A. This means that the translator has transferred the meaning of the above metaphor properly because more than half of the people of each group, can understand clearly. This metaphor compares the unmarried girl and no man has courted, with a young tree no vine has wrapped and a new sugar cane that bears no husk. In the original, the author describes both metaphors by the passage explanation, while in the translation, the translator only describes the first one. This may help make the target group lean towards metaphoric ambiguity.

#### 5.1.4 Sample Number 4

The Translated Version: (Page. 240-241)

“Good, Buk-Koon?” Uncle Gah asked

“Good,” he replied with his mouth full.

“How good?”

“Better than cicadas,” he said. “Oily and good smelling, like pone made from cicadas, but better.”

“Kamgong, watch out that Tid-Joon doesn’t eat so much of this stuff.” Uncle Gah said.

“Why not?” Kamgong asked, with a ball of rice halfway to her mouth.

*“For a newly married man, bŭng are like those firecrackers they sell in Roi Et- boom! boom! - I’m only telling your own good, but you do as you like.”*

Kamgong looked away, and the others laughed. People were always saying silly things like that to Pi Kamgong, Koon thought, but she didn’t seem to mind very much.

The Original Version: (Page. 162)

“เขบบักห่าน้อย?”

“เขบ”

“เขบจั่งไค?”

“ทั้งมันทั้งหอมคล้ายกับปืนจ๊กจั้น” คุนบอก

“ทิดจุ่นกับอิคำกองอย่ากินหลาย” ลูกกว่ามองหน้าพี่คำกอง

“เป็นหยัง?” พี่คำกองสงสัย

“อ้าว ผัวเมียใหม่ๆ เขาห้ามกินบั้งเพราะมันมีแรงหลายปานบั้งไฟแสนเมืองร้อยเอ็ด”  
แล้วทุกคนก็หัวเราะครื้นครั่น....

The Result of the Questionnaire:

Table 4: Showing the result of Sample No.4

Criteria	Group A	Group B
1. Ambiguous	2	5
2. Can readily form an image in your mind	4	2
3. Comprehensible	4	1

The translator keeps the original key word of simile, which is “*firecrackers*” to compare with “*bōng*”, one specie of insect which is very similar to a spider. The northeastern Thai people believe that the person who eat “*bōng*” will get very strong and have more energy, they will be like the firecrackers shooting high into the sky with enormous. Uncle Gah reminds Tid-joon and Kamgong not to eat much of “*bōng*” because it will give them lots of energy, so it is not suitable for the newly married couple. The original version situation here is amusing. The results of the questionnaire found that this simile does not make sense or help make the reader, especially Group B understand clearly. The result also shows the selection is very ambiguous to Group B people. Therefore, Group B people, cannot readily form an image in their minds because they do not understand. The people who know Thai language and culture can understand and form an image in their mind, but not every person. The selected simile above shows that most target groups feel it is ambiguous because the translator does not explain the qualification of the “*firecrackers*”, which refers to power, energy or strength. Therefore, the non-Thai or the people who are not familiar with Thai culture do not understand the connotative meaning of the “*firecrackers*”. The translator only says “*bōng are like those firecrackers they sell in Roi Et- boom! boom*”, which does not make any sense to the reader who, is in different culture or who has no idea about northeastern Thai firecrackers. Moreover, the translator does not understand the meaning of “*บั้งไฟแสน*”, one kind of firecracker. Normally there are many levels of the firecracker strength; they are ‘*บั้งไฟหมื่น*’ (*bang fai- mün*), ‘*บั้งไฟแสน*’ (*bang fai- san*) for example. The ‘*bang fai- san*’ has more power than the ‘*bang fai- mün*’. The original emphasizes high power with ‘*bang fai- san*’ but the translator link to selling because she might misunderstand about money currency as one-hundred thousand bath (100,000 Thai Baht) means ‘*หนึ่งแสน*’ (*san*). Therefore, most of Group B people do not understand and have no idea how to form an image in their mind.

### 5.1.5 Sample Number 5

The Translated Version: (Page. 210)

The Gula turned to Kun and asked him what tattoo he was going to get, but Kun said that Tid-jampa should go first, and he would see what it was like.

Tid-jampa said, “What a miserable little heart you have, afraid of the pain of a tattoo. No wonder none of the girls in this village smile at you.”

***“Hr-r! The girl in this village are dried-up, ugly little things, like lizards that slept in the sun too long.”***

The Original Version: (Page.137)

ดูงกุลถามถามฮ้ายขุนว่า จะสักรูปไหนก็อนลงซิพวกแกสักได้ทุกคน  
แต่ฮ้ายขุนบอกว่าดูทิดจำปาไปก่อน ทิดจำปาพูดเขี่ยเขาะว่า นั่นละคนใจน้อยกลัวเจ็บ  
ผู้สาวบ้านเราจึงไม่ยอมให้สักคน ฮ้ายขุนก็พูดว่า **ผู้สาวบ้านเราดูๆ ไปก็เหมือนกับกิ้งก่า  
เผาไฟไปเสียหมด**

The Result of the Questionnaire:

Table 5: Showing the result of Sample No.5

Criteria	Group A	Group B
1. Ambiguous	0	2
2. Can readily form an image in your mind	6	5
3. Comprehensible	6	6

This is not ambiguous for the Group A people. They all comprehend the above simile. Moreover, all of them can readily form an image in their mind. For the Group B people, they all comprehend of this simile. But there are still a few persons who feel this simile is ambiguous. The above simile is quite clear because of the comparison between

the ugly girl with the “dried-up little lizard slept in the sun too long” gives a very clear picture to the reader. Although the English speaking person compares the ugliness of the girl with other things, the ugly little lizard is comprehensible to them. Therefore, there is no major difference between Group A and B.

### 5.1.6 Sample Number 6

The Translated Version: (Page: 229)

“What’s wrong with my singing?” he asked, glancing at his wife, who grinned, shook her head and looked away.

Jundi’s eyes twinkled mischievously as he backed through the door and down the hose ladder. “If you want to know the truth, Uncle,” he shouted, “*Your singing sounds like a frog stuck in a jar!*”

And before Koon’s papa could open his mouth, Jundi was gone.

The Original Version: (Page: 153)

...พ่อร้องยังไม่จบ แม่ของคุณก็หัวเราะขึ้นเสียงกึกก่า พ่อจึงหยุดแล้วถามจันดีว่า

“จิงได้ กูตีเป็นครูได้ป่ะ?”

“ได้อีหลี แต่ร้องเพลงไม่เก่ง” จันดีบอก

“ไม่เก่งจิงได้?” พ่อถาม

“เสียงร้องของเจ้า คือเสียงอึ่งร้องอยู่ในไห”

มันว่าแล้วลูกทะเล่สิ่งขึ้นวังลงเรือนหายไป

The Result of the Questionnaire:

Table 6: Showing the result of Sample No.6

Criteria	Group A	Group B
1. Ambiguous	2	0
2. Can readily form an image in your mind	6	6
3. Comprehensible	6	6

Both of the two groups can readily form an image of the above simile in their minds. Moreover, they all comprehend the comparison between bad singing with the frog's noise. The result shows the remarkable point that Group B people do not feel it is ambiguous, while there are two persons of group A feel this simile is ambiguous. However, the result can conclude that the translation of the above simile is clear and understandable even for the people who do not know Thai language and culture. Because frog is a common animal for everybody, even people who are from a different culture. They can imagine how a frog sounds when it is stuck in a jar, which is not beautiful. The above situation is amusing in tone, to compare Koon's father singing with the noise of frog stuck in a jar.

#### 5.1.7 Sample Number 7

The Translated Version: (Page. 220)

WHEN HIS FATHER TOOK KOON to the fields and the woods, it was always very early in the morning. Papa said that the weather was best then, not only for hunting, but for thinking, and for remembering things.

When he himself was a little boy, he said, his own grandfather had told him that *a man should rise with the crows and sleep like a dog.*

Koon said that he understood about rising with the crows - but what did it mean to sleep like a dog?

"It means to sleep soundly, but to have ears that even in sleep are aware of any sound that is strange, however faint it might be.

The Original Version: (Page. 145)

ยามพ่อพาคุณไปป่าไปโลก มักจะเป็นยามเช้าครู่พอดี พ่อบอกว่าอากาศยามเช้าดีมาก ทำให้ความคิดความจำดี ปู่ย่าตาทวดจึงได้สั่งสอนลูกหลานไว้ว่า ต้องตื่นพร้อมกาและนอนเหมือนหมา

คุณถามพ่อว่าตื่นพร้อมกานั้นรู้แล้ว แต่นอนหลับเหมือนหมายังไม่รู้ พ่อก็บอกว่าก็ต้องหัดเป็นคนหูไวตาไว ถ้ามีเสียงผิดปกติดังขึ้นยามนอนหลับก็จะตื่นทันที

The Result of the Questionnaire:

Table 7: Showing the result of Sample No.7

Criteria	Group A	Group B
1. Ambiguous	0	2
2. Can readily form an image in your mind	6	5
3. Comprehensible	6	5

The above simile is comprehensible for both groups. The Group A people all comprehend. Moreover, they can all readily form an image in their minds. Group B found two persons ambiguous. There is one person of Group B that cannot form an image in his/her mind as well as this simile is not comprehensible to him/her. Generally, the above simile makes sense to the reader. A dog's habit is quite common to people so the comparison with dog does not make any cultural interference or problem to the translation readers. Moreover, the last paragraph that Koon's father explains the meaning of to sleep like a dog makes this phrase more comprehension to the readers.

### 5.1.8 Sample Number 8

The Translated Version: (Page. 194)

“Tid-hod, why are you so quiet down there with your lizard?” Tid-joon called from the roof. ***“What do you think this is, a Vietnamese funeral?”*** That was what people said, when someone was quiet for a long time, but Koon didn't know why.

The Original Version: (Page. 126)

สักครู่ก็มีเสียงที่ทิดจุ่นตะ โจนถามทิดฮาดว่า “เฮ้ยบั๊กเสี่ยว

มีงทำอืหยังจึง *มิดจืหลี่ป่านแกวตาย*” มิดจืดหลี่คือเงียบกริบ แกวตายคือ  
เมื่อคนญวนตายสักคนเขาจะไม่มีการร้องไห้ให้กันเลย จึงเป็นคำพูดติด  
ปากตลอดมา

The Result of the Questionnaire:

Table 8: Showing the result of Sample No.8

Criteria	Group A	Group B
1. Ambiguous	4	2
2. Can readily form an image in your mind	3	3
3. Comprehensible	2	3

The results show there is a lot of confusion among the target groups for the above simile. There are four people of Group A who feel ambiguous. And only two people in Group A comprehend this simile. Half of the Group A members can readily form an image in their minds. The people of Group B feel less ambiguous than Group A. The Group B people can understand this comparison better than Group A does, but it is not much different. According to the original version, the author explains why the northeastern people compare the quietness with the Vietnamese funeral. There is no crying for the dead person in the Vietnamese funeral. Therefore, people compare the quietness with the Vietnamese funeral. The translator does not mention the reason as the original version mentions. On the other hand, she adjusts the translation as follow.

“ That was what people said, when someone was quiet for a  
long time, but Koon didn’t know why.”

If the translator translates the same as the original describes, the reader would have a better understanding. This simile sample seems to be more confusing to the readers of both Group A and B.

### 5.1.9 Sample Number 9

The Translated Version: (Page. 199)

Jundi grinned and rolled his eyes sideways toward Koon.  
 “She lies,” he whispered. “Wandam is pretty, especially with *those little round breasts like the tops on my mother’s pla ra jars.*”

“I thought *they were like little coconuts.*” Koon whispered back, making a snorting sound as he tried to stifle his laughter.  
 Koon mother looked at the boys, and they were silent.

The Original Version: (Page. 130)

จันดียิ้มให้ดูน พุดเบาๆ ว่ามัน โทหก อีสาวนี้งามแท้ๆ  
 นมมันสองเต้าคือฝาละมีปิดไหปลาแดก แล้วบักจันดีก็นั่งลงฟังเขาพูดกัน

The Result of the Questionnaire:

Table 9: Showing the result of Sample No.9

Criteria	Group A	Group B
1. Ambiguous	0	0
2. Can readily form an image in your mind	6	5
3. Comprehensible	6	6

The above simile is not ambiguous to both target groups. Both groups comprehend. There is only one person of group B who cannot readily form an image in his/her mind. That may be he/she does not know what the jar looked like. This simile is comprehensible because the translator adjusts the translation. The original version does not state Koon’s feeling. He does not whisper to Jundi that he thinks Wandam’s breasts are like little coconuts. However, the simile made by Koon gives a better understanding and image to the reader.

### 5.1.10 Sample Number 10

The Translated Version: (Page.227)

But he could see the records well enough, stacked on a table beside the Vietnamese shopkeeper's son, who sat beside the phonograph and grinned proudly, as the voice of a maw lam singing a familiar song ran out over the attentive crowd. Koon stared, fascinated, at the thing that rose up above the phonograph. *From one angle, it looked like a cobra fanning out its hood; from another, it assumed the shape of a mad-dog flower.*

The Original Version: (Page.151)

...ของสิ่งหนึ่งซึ่งงอกต่อออกมาจากหีบเสียงนั้นทำให้คุณสงสัยมาก มันงอๆ โง่งๆ ขึ้นมา เหมือนกับหัวงูเห่ายามแม่แม่เบียด บางทีก็ดูเหมือนดอกหมาบ้าหรือดอกลำโพง ไม่มีผิด

The Result of the Questionnaire:

Table 10: Showing the result of Sample No.10

Criteria	Group A	Group B
1. Ambiguous	3	3
2. Can readily form an image in your mind	3	5
3. Comprehensible	5	4

In both groups half of the members feel ambiguous. Group A find the passage more comprehensible than Group B. On the other hand, more people in Group B can readily form an image in their mind more than Group. The target groups does not identify with the simile because the translator uses the literal translation of “ดอกหมาบ้า - mad-dog

*flower*” without explanation which can call in English “*Datura*”. And its shape looks like megaphone or the cobra fanning out its hood.

## 5.2 Conclusions

The findings may be summarized in table 11.

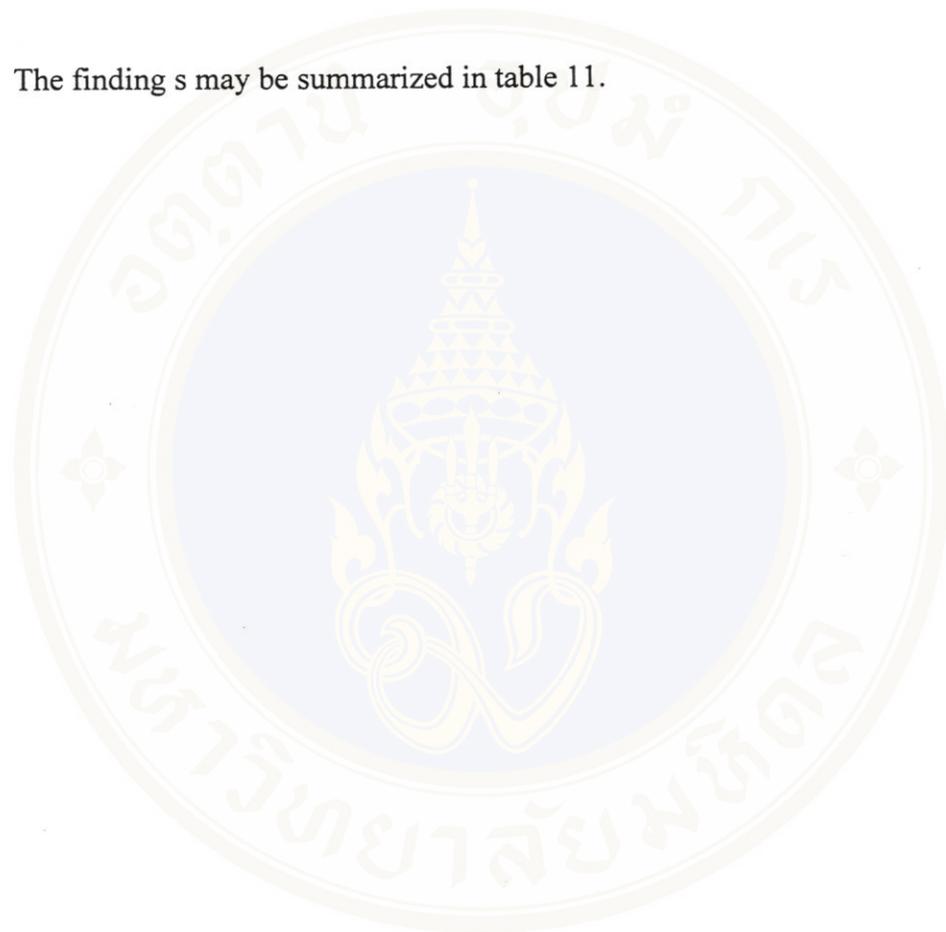


Table 11 : Showing the results of the Questionnaire Part I (An analysis on the translation of metaphors and similes)

Target Group	Group I						Group II						
	Ambiguous		Can readily form an image in your mind		Comprehensible		Ambiguous		Can readily form an image in your mind		Comprehensible		
	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	
Sample No.													
1	1	5	6	0	4	2	4	2	3	3	5	1	
2	1	5	5	1	5	1	5	1	4	2	4	2	
3	2	4	5	1	4	2	3	3	5	1	6	0	
4	2	4	4	2	4	2	5	1	2	4	1	5	
5	0	6	6	0	6	0	2	4	5	1	6	0	
6	2	4	6	0	6	0	0	6	6	0	6	0	
7	0	6	6	0	6	0	2	4	5	1	5	1	
8	4	2	3	3	2	4	2	4	3	3	3	3	
9	0	6	6	0	6	0	0	6	5	1	6	0	
10	3	3	3	3	5	1	3	3	5	1	4	2	
<b>Total</b>	<b>15</b>	<b>45</b>	<b>50</b>	<b>10</b>	<b>48</b>	<b>12</b>	<b>26</b>	<b>34</b>	<b>43</b>	<b>17</b>	<b>46</b>	<b>14</b>	

**Remark:**

The questionnaire was consisted of 10 samples concerning metaphors and similes translation. The target group was 12 persons and divided into 2 groups equally (6 persons each group)

The results of analysis of metaphors and similes translation as shown in Table 11 was found as following:

5.2.1 To analyze the entry questionnaire results is including ten samples of metaphors and similes found that;

- Group A feel ambiguous less than Group B. (15 : 26)
- Group A can readily form an image in their mind better than Group B does. (50:43)
- Group A comprehends the translation of metaphors and similes better than Group B does. (48 : 46)

5.2.2 The knowledge of Thai language and culture is helpful for the readers of the translation. The people who are familiar with Thai people or culture will understand the metaphors and simile of “A Child of the Northeast” more clearly than the persons who are not used to Thai language, people and culture.

5.2.3 The translator can transfer the meaning of the original version metaphors and simile. Group A and B comprehend the translation close to each other. (48 : 46)

5.2.4 To form an image in the mind, the reader sometimes needs the cultural background of the original version. Therefore, the persons who has been living in Thailand for a long time and living with Thai people can readily form an image in their mind better than the persons who have not lived in Thailand for a long time.

5.2.5 One of the people in Group A comprehends all of the samples of the questionnaire. He is not ambiguous to any metaphors and similes. Moreover, he can readily form an image of every metaphor and simile. Therefore, it can be concluded that the longer one has been spending his/her life in Thailand with Thai people, the better understanding one will get.

5.2.6 The translator can translate metaphors and simile quite correctly and properly. We know this because both of the two groups can understand. But for some of the samples, the target group still feel ambiguous and cannot readily form an image in their mind because of the difference of culture. The translator should give more explanation to the reader.

5.2.7 One of Group B person suggests that translation of clichés in other languages are tough because the English speakers may have one cliché with the same meaning. The other, Thai or Vietnamese or French cliché sounds foreign even when translated into English.

5.2.8 “A Child of the Northeast” is a culturally curious novel. The whole story concerns cultural expression. The author uses the northeastern language often throughout the entire story. The use of the northeastern Thai metaphors and simile as well as idiom is very unique. The translator aims to maintain the original version of cultural expression including the use of metaphor and simile. Therefore, she uses the literal translation by keeping the key words of metaphor and simile. But she also adds some description to make better understanding to the readers. Both target groups mostly understand the selected samples, even the person who does not know Thai language and culture very well.

## CHAPTER VI

### AN ANALYSIS ON THE TRANSLATION OF CULTURAL CONTEXT

“A Child of the Northeast” is significant as a culturally expressive novel. One of major problems in the translation is the cultural interference or the cultural context difference. Therefore, the translator has to learn about the original language and cultural contents as well as the information background of the source language. According to the translation’s introduction, the translator did background research on the northeastern cultural aspects, as well as the geography, history, religion, the northeastern Thai or Isan language and the kinship system. The translator has knowledge of the northeastern Thai culture and information background before translating this masterpiece. Moreover, she also gave information background to the reader in order to help them understand the story.

Generally, it is found that the translator tried to maintain the original cultural expression for the entire story. She used almost ninety footnotes, mostly relating to cultural aspects. She adjusted the translation in order to transfer the cultural meaning by the technique of addition, alteration, footnote explanations, paragraph adjustment and word choice as well as changing indirect speech to direct speech. The translator uses the literal translation of the cultural context by keeping the key cultural word. And she describes or explains more by other techniques previously mentioned.

To check whether or not the translator can translate the original cultural context or expression appropriately should be based on the feedback of the readers. Therefore, this chapter will analyze the translation of cultural expression based on the results of the questionnaire. The methodology is the same as the analysis on metaphors and simile translation. The data is drawn from the words, phrases, idioms, sentences and context expressing cultural aspects of the translation for ten samples. The target group is the same groups of the people who were administered the questionnaire in Chapter V. The questionnaire on metaphors and similes is in part I, while the questionnaire on cultural

translation is in part II. The target group is also divided into the same two groups. They have not seen the original Thai version. And they have to consider three different criteria of the passage given. First, whether or not the sample cultural expression ambiguous to them. Second, whether or not they can readily form an image in their mind. Third, whether or not the given sample is comprehensible to them. The data analysis focuses on whether or not the translator translates the cultural expression appropriately. The translation whether or not appropriate depends on the accuracy of translation as well.

The results of the study are shown in the attached table. The details of the results are presented below.

## 6.1 The Results of Questionnaire

The results of the questionnaire will discuss by sample number.

### 6.1.1 Sample Number 11

The translated Version: (Page. 24)

The Children followed her up into the house and watched eagerly as she opened a *woven bamboo box of rice and a pot of Pla ra*, and cut the sun-cooked eggs into pieces.

*They sat on the floor in a circle, taking chunks of rice from the box, forming it into balls with their fingers, and dipping the balls into the fish and pieces of cooked egg.*

The Original Version: (Page.3)

...แม่ขึ้นไปบนเรือนแล้วหิ้วกระบุงข้าวเหนียวกับถ้วยปลาแดก (ปลาร้า) ลงมา

แจกใจให้กับเด็กๆ คนละลูก เด็กๆ ปั่นข้าวเหนียวจิ้มปลาร้าส่งเข้าปาก แล้วก็ดกกินใจดื่มตามลงไปทีละน้อยด้วยความอร่อย...

The Result of the Questionnaire:

Table 12: Showing the result of Sample No.11

Criteria	Group A	Group B
1. Ambiguous	0	0
2. Can readily form an image in your mind	6	6
3. Comprehensible	6	6

The above sample shows an eating culture of the northeastern Thai people or Isan People. Normally, the northeastern people do not eat at a table. They commonly sit on the floor or on a mat in a circle. They eat sticky rice as the main course. Therefore, they do not use fork and spoon. They use their fingers to form the rice into balls. The translator adjusts the above sample translation by the techniques of addition and alteration. The original version does not mention these people sit on the floor in a circle. Moreover, the author does not explain that the box of rice was made from bamboo weaving. The author assumes that the Thai reader will understand without further explanation. The translator wants to maintain the original cultural context. She therefore, adds more details of the eating culture to the reader. The result of the translation of cultural expression shows that the two groups of the target groups comprehend the message. They all can readily form an image in their minds. The sample cultural expression does not make any ambiguity to them. To conclude, the translator does a good job on the above cultural expression translation. The persons who know the Thai language and culture and also the persons who do not know any Thai language and culture, can both acquire the same message without confusion.

### 6.1.2 Sample Number 12

The Translated Version: (Page.20)

...He had two little sisters, Yee-soon and Boonlai, who were so little that most of the time they didn't even wear a *pasin*.\* On special occasions, their father would *scoop them up and wrap each one in a proper little pasin*, and they would go off happily to whatever event was so grand as to require clothing even on small children.

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\*The *pasin* is a length of cotton worn as a skirt, folded and tucked in at the waist.

The Original Version: (Page. 2)

...ส่วนเด็กหญิงผู้เป็นน้อง 2 คน ยังไม่ชอบ นุ่งซิ่น กันนัก นอกจากจะมีงานบุญ ผู้เป็นพ่อจึงจะจับให้นุ่งซิ่นแล้วจูงแขนไปกับเพื่อนด้วยความดีใจ

The Result of the Questionnaire:

Table 13: Showing the result of Sample No.12

Criteria	Group A	Group B
1. Ambiguous	1	1
2. Can readily form an image in your mind	6	5
3. Comprehensible	5	5

The sample number two above concerns the clothing culture of the northeastern Thai people. Normally, the woman, girl or even a little girl wears a “*pasin*” instead of skirt. Especially, when they have special events in the village, the women and also the little girls have to wear a proper “*pasin*”. However, how to wear a “*pasin*” is different from how to wear a skirt. Therefore, the translator gives a footnote explanation of what a “*pasin*” looks like and how it's worn. The translator also adds the sentences that show a

“*pasin*” is put on a small child by wrapping by the parent. The result of the questionnaire shows there is one person in each group that does not fully understand and feels this cultural expression is ambiguous. He/she can not readily form an image in his/her mind. However, most of the target groups understand this sample. Conclusion, the translator translates the clothing cultural aspect appropriately.

### 6.1.3 Sample Number 13

The Translated Version: (Page. 227)

In another moment, they heard the voice of a maw lam announce, “***This is a Rabbit label recording, from T.Ngek Chuan in Banglampoo, Bangkok. I will now sing a song of courtship...“Oooh, lah ner...Sao kampaeng oei...”*** he sang, all about the girl from Kampaeng Petch, and they could almost see her...

The Original Version: (Page.151)

...เดียวเดียวเสียงหมอลำผู้ชายก็เริ่มดังก้องกังวานว่า  
 “นี่คือแผ่นเสียงตรากระต่าย ของห้าง ค.เว็ทชวณ ตั้งอยู่บางลำภู  
 เมืองบางกอก บัดนี้สีลำกลอนเกี่ยวสาวให้ฟังม่วนๆ โอ้ละเน้อ...สาวคำแพงเออ...”

The Result of the Questionnaire:

Table 14: Showing the result of Sample No.13

Criteria	Group A	Group B
1. Ambiguous	2	3
2. Can readily form an image in your mind	5	3
3. Comprehensible	5	3

Group A feel less ambiguous to the above sample than Group B does. Group A can readily form an image in their minds better than Group B does. Moreover, Group A can comprehend better than Group B. The above sample shows that people who do not know Thai language and culture very well do not understand the meaning of the cultural expression clearly. The translator uses the literal translation method and also the transliterate technique. Therefore, it does not make sense to the translation reader. Because they do not know the connotation cultural expression of "*This is a Rabbit label recording, from T.Ngek Chuan in Banglampoo, Bangkok*". The deeper meaning of the cultural aspect here is that the modern culture is coming to the village of Koon. The villagers here listen to the traditional songs, "maw lam", from the recording through the phonograph. The maw lam songs normally are sung by themselves or by listening to the maw-lam live. Moreover, the translator does not understand clearly about the referent term of "สาวกำแพง". This referent term is used to call the girl especially, when the man is courting her. The word "สาว - Sao" means unmarried girl or young woman. The word "กำแพง - Kampaeng" means loving care. Therefore, at the beginning of the maw lam song only the referent term for loving care of a girl. The original version does not mention that it is about the girl from Kampaeng Petch province. The translator may misunderstand in the sound of "Kampaeng". Therefore, this cultural expression makes the readers feel confused about the meaning.

#### 6.1.4 Sample Number 14

The Translated Version: (Page. 104)

...he makes them go out and collect five handfuls of dry leaves. And if he doesn't think they got enough, *he makes them sit in the temple, like this —, and she put her palms together in front of her eyes, as if she were praying, or showing respect to an elder, "—for an hour"*

The Original Version: (Page.55)

...แกะบังคับให้เก็บใบตองแห้งในลานวัดคนละ 5 กำมือ  
ถ้าใครไม่ได้ครบหลวงพ่อก็เอาไปจิ้งไว้ในสิม (โบสถ์) ให้  
พนมมือ อยู่เป็นชั่วโมง...

The Result of the Questionnaire:

Table 15: Showing the result of Sample No.14

Criteria	Group A	Group B
1. Ambiguous	0	0
2. Can readily form an image in your mind	6	6
3. Comprehensible	5	6

There is no equivalent word of “พนมมือ” in the English language. To make the reader form an image in his/her mind, the translator has to adjust the cultural expression passage above. The results show both of the target groups can readily form an image in their minds. Nobody feels the meaning is ambiguous. But one person in Group A states that he/she does not comprehend the selected sample. This might be he/she does not get the deep meaning of “พนมมือ” in the sense of Thai people from the English translation. However, generally the translator can express the cultural aspect of showing respectful performance correctly and appropriately. Therefore, most of the target group understood and see the picture of the previously mentioned performance.

### 6.1.5 Sample Number 15

The Translated Version: (Page. 200-201)

“Today I have nice *pla som* from *Roi Et*, and some new needles. I have lime for betel, and tobacco. Fancy tobacco, from

*Nong Khai.* And here are some pills for *new mothers*. *May be they won't have to lie by the fire, if they take these pills.*”\*

“Pills! After she gives birth to a child, my wife eats rice and salt for five days, and she is ready to go work in the fields.”  
Uncle Kem said. “Hr-r! There are pills for everything now.”

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\* Rural women, even today, lie on a special low platform beside a stove for many days after childbirth.

The Original Version: (Page 131)

...วันนี้มีปลาต้มแซบเมืองร้อยเอ็ด กับเข็มเย็บผ้า สีข้อมผ้า  
ปูนกินกับหมาก และยาสูบแซบๆ เมืองหนองคาย ยาลูกกลอน  
กินแก้แม่ลูกอ่อน *อยู่ไฟ* ไม่ได้ก็มี ลุงเข้มพูดว่าเมียกูออกลูกมาทีไร  
ได้กินข้าวกับเกลือเท่านั้น พอครบ 5 วันเมียกูก็ขึ้น โคนได้เลย

The Result of the Questionnaire:

Table 16: Showing the result of Sample No.15

Criteria	Group A	Group B
1. Ambiguous	2	2
2. Can readily form an image in your mind	4	6
3. Comprehensible	4	5

The results of the Sample Number five shows that both groups feel this cultural expressing are ambiguous. Group B can readily form an image in their mind better than Group A. Moreover, Group B comprehends the cultural expression better than Group A. Although the translator gives a footnote explanation, she does not explain why the new mother has to lie by the fire. The rural women lie on a special low platform beside a stove for many days after childbirth in order to make the uterus contract faster. In the above

situation the Vietnamese woman boasts that she has a special pill for the new mother whom cannot lie by the fire. However, the northeastern Thai women still believe in what their ancestors have told their grandchildren so some Isan women still lie by fire after childbirth. The selected sample above shows the uniqueness of the northeastern culture. Therefore, it might be difficult for the translator who is from a different culture to transfer the cultural context to her readers. The readers who are from different culture might also find it difficult to understand the meaning of the above cultural expression clearly. Moreover, they might not be able to form an image in their minds better. The results also show that more than half of each group comprehend and can readily form an image in their mind. The result shows a noticeable point that Group B can readily form an image in their mind and have a better understanding than Group A. This may be because people of Group B have educational background in Arts while the people in Group A have educational backgrounds in sciences-related fields.

#### 6.1.6 Sample Number 16

The Translated Version: (Page. 70-71)

“Well, look there, Koon. One of your favorite people is coming to visit.” Koon looked up to see a young woman coming down the path, *carrying water baskets on a pole over her shoulders.*

“*Pi Kamgong!*” he shouted, and began to run toward her.\* It was indeed Kamgong, his favorite cousin, the daughter of Papa’s eldest brother, Uncle Mek.

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\* Pi means “elder sister (or brother)”; all Thai children and adults address relatives and close friends who are older as Pi, either by itself or with the person’s names.

The Original Version: (Page 34)

...พ่อว่าเท่านั้น ก็มี *เอื้อยคำกองหรือพื้คำกอง* ลูกลุงใหญ่ ซึ่งเป็นพี่ชาย  
ของพ่อคุณ *หาบครุไสน้ำ*ตรงมา...

The Result of the Questionnaire:

Table 17: Showing the result of Sample No.16

Criteria	Group A	Group B
1. Ambiguous	0	0
2. Can readily form an image in your mind	6	6
3. Comprehensible	6	6

In the original “Pi Kamgong” is used as referent term. The translation adjusts the translation and uses “Pi Kamgong” as address term. The address term “Pi” shows the above is quite familiar with foreigners. The footnote explanation gives further understanding to the reader. Therefore, both of the two target groups understand. They can readily form an image in their own mind. Nobody feels the sample cultural “Pi” address term is ambiguous. The translator translates the culture of collecting water of the northeastern Thai people quite clearly. The sentence of “*carrying water baskets on a pole over her shoulders*” makes the reader imagine how Kamgong was carrying the water baskets. Normally, the rural northeastern Thai people have to collect the water in a well near the forest. They use a special basket that can hold water. For collecting water in one trip, they will carry two baskets on a pole over their shoulders. While they walk, the water does not pour out. The translator translates the above cultural aspects very good. Therefore, most of the target group has a good understanding.

### 6.1.7 Sample Number 17

The Translated Version: (Page. 23 - 24)

Koon was puzzled. “Why didn’t the Bangkok monks want Grandfather to stay at their temple? Were they stingy?”

His father shook his head. “They did not know about Isan People. They were afraid that he might not be a man at all, but *a pi bawb\** who would eat their livers. When Grandfather found out what they were thinking, he became so angry that he shook from head to foot, and then the monks thought he really was *a pi bawb and was putting an evil spell on them*. They drove him from the temple.

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\* A pi bawb is a malevolent spirit, believed to devour the entrails and particularly the liver of its victims. Pi bawb are commonly blamed for illnesses that produce delirium.

The Original Version: (Page. 3)

“พระกรงเทพฯ นี่เหนียวไม่ให้ปู่เรียนหนังสือไซ้ไหมพ่อ!” เด็กชายขุนถาม  
 “เขากลับเป็นผีปอบเข้าไปกินตับพระในวัดหมคนะ” พ่อเล่าอีกว่าปู่โมโห  
 จนตัวสั่นทำให้พระในวัดเข้าใจว่าผีปอบทำฤทธิ์ จึงพากันไล่ปู่ออกจากวัดไป

The Result of the Questionnaire:

Table 18: Showing the result of Sample No.17

Criteria	Group A	Group B
1. Ambiguous	1	2
2. Can readily form an image in your mind	5	5
3. Comprehensible	6	5

The results of the questionnaire show that half of each group can readily form an image in their minds. Group A has a better understanding than Group B. And Group A as well as Group B can form an image in their minds as five persons in each group shows. There is slight difference in ambiguous criteria. Group A feel less ambiguous than Group B. The above sample concerns the northeastern Thai belief in spirits and/or supernatural things. The northeastern people or Isan people believe that the “*pi bawb*” can eat people’s livers. And it can make man a sick if it enters him. This cultural expression is explained because of the footnote. Therefore, most of the target groups do not know Thai culture nor Thai language but can understand the cultural expression above.

#### 6.1.8 Sample Number 18

The Translated Version: (Page. 174)

Tid-joon looked down at his lap. “Nah.” He turned to Koons father and said, “The maw ya is going to make a *sadow-kraw*\* for Grandmother, even though she says she doesn’t need it. He and his wife are going to prepare all the things themselves. My father says that if the maw ya wants to make a sadow-kraw, we should let him do it, because he knows best. And because he has always loved and respected our grandmother.”

“What will the maw ya do?” Koon asked him.

*“Called the spirits in the sky, and ask them to come down and take the sickness out of her body. And other things-you will see.”*

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\* The term *sadow kraw* covers a variety of ceremonies for driving out illness through spells and offerings to spirits

The Original Version: (Page.109 - 110)

...พุ่มนี้ตอนสายๆ พ่อใหญ่หมอยาจะ *สะเดาะเคราะห์* ให้ย่า ทั้งๆ ที่ย่า

ไม่ยอมให้ทำ แต่หมอยาจะทำให้โดยแกะจะจัดเครื่องตะเคาะเคราะห์มา  
ทั้งหมด พ่อพูดว่าตามใจหมอยา เพราะหมอยารักนับถือปู่ของคุณมานานแล้ว  
“ตะเคาะเคราะห์ยังไง?” คุณถามทิดจุ่น  
“หมอเรียกเทวดาอยู่บนฟ้า ลงมาเอาความเจ็บความไข้ในตัวข้าหนีไป”  
ทิดจุ่นว่า

The Result of the Questionnaire:

Table 19: Showing the result of Sample No.18

Criteria	Group A	Group B
1. Ambiguous	2	0
2. Can readily form an image in your mind	5	5
3. Comprehensible	6	5

The results show that Group A has better comprehension than Group B. But two persons in Group A feel ambiguous while nobody in Group B feels ambiguous toward the “*sadaw kraw*” tradition. The two groups can form an image in their mind equally. Moreover, there is no major difference between the two groups. Therefore, the translation of this cultural expression is proper. The translator uses a footnote explanation and also adds an explanation of how the “*Sadaw Kraw*” can heal sick people. The additional materials help the reader clearly understand.

#### 6.1.9 Sample Number 19

The Translated Version: (Page.188)

“Mama, how much is one *mün* of rice?”

“Twelve kilograms.”

“The basket your mother takes out to the rice silo is call a *da-kra- mün*,” his father explained.

“When I fill the basket, that makes exactly one *mün* of rice,” his mother added.

His father said that he had woven their *da-kar- mün* himself. “Every man knows how to weave such baskets,” he said, and every *da-kar- mün* is exactly the same size, because the number of bamboo strips is the same every time. If a man want to make a *da-kra* to hold other things, he can use any number of bamboo strips, but for a *da-kar- mün* , he must count them exactly.

The Original Version: (Page. 120)

“ข้าวหมื่นหนึ่งมันมีเท่าไฉนแม่?” คุณสงสัย  
 “หมื่นหนึ่งมีน้ำหนัก 12 กิโลกรัม” แม่บอก  
 “ตะกร้าที่แม่ตักข้าวจากเล้าลงมาที่เรียกว่าตะกร้าหมื่น” พ่ออธิบาย  
 “คือตะกร้ามันใส่ข้าวได้ 1 หมื่นพอดี” แม่เสริม  
 พ่อพูดต่ออีกว่า ตะกร้าที่แม่ใช้ตักข้าวอยู่พ่อเป็นคนสานเอง ผู้ชายทุกคน  
 ในบ้านก็สานได้ และมีขนาดเท่ากันหมด เพราะการสานตะกร้าหมื่นนั้น เขากำหนด  
 จำนวนเส้นตอกไว้แน่นอน เมื่อสานเสร็จตะกร้าก็จะได้ขนาดพอดี แต่ถ้าจะทำ  
 ตะกร้าใส่ของอื่นๆ จะใช้ตอกกี่เส้นก็ได้

The Result of the Questionnaire:

Table 20: Showing the result of Sample No.19

Criteria	Group A	Group B
1. Ambiguous	0	2
2. Can readily form an image in your mind	5	5
3. Comprehensible	6	4

The translator does not use a footnote explanation for the above sample. The Original dialogue itself is very descriptive. The translator translates the original version as an aim to communicate. The translator uses the transliterate technique as “*da-kra- mün*,” and “*mün*” which is not confusing to the target group. Only a few persons of Group B feel ambiguous. The persons of Group A have more comprehension than Group B. But both of the two groups can readily form an image in their mind. To conclude, the translator kept the original version cultural aspect so that most of the target groups can understand and also form a picture in their mind.

#### 6.1.10 Sample Number 20

The Translated Version: (Page.85)

“Mama, will Tid-joon live with Pi-Kamgong now?”

“Yes, son.”

“Why didn’t they have a wedding, and invite people to eat lop and drink whiskey?”

“Because they are so poor. When two people marry this way, it is called *Chu sao*. \* Kamgong’s Papa says that he does not like Tid-joon, and that Tid-joon has no money. But that is not really true. The important thing is that Kamgong is the only child in the family who still lives at home and can help Uncle Yai and Auntie Kao. That’s why Kamgong needs a little help herself...”

“So Tid-joon went over there last night and sneaked into her bedroom and helped her?”

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\* The word *chu* means, literally, to assist or promote; a *sao* is a girl of marriageable age. A poor couple spends the night together; the next day, the families agree on the financial terms of the marriage. The couple is then considered to be married by the village, without an official wedding ceremony.

The Original Version: (Page.43 - 44)

“ที่นี่มีคนอยู่เรือนกับพี่ค่ากองเลขไหม?”  
 “ใช่แล้วลูก”  
 “เขาไม่แต่งงานมีคนไปกินเหล้ากันหรือ?”  
 “เขาไม่ทำแบบนั้นแล้ว แบบนี้เขาเรียกว่า**ผู้บ่าวคู่สาว**”  
 “คิดจูนพี่ค่ากอง?”  
 “อ้อ” แม่ว่าแล้วไปปลุกน้องยี่สุนกับน้องบุญหลายน้องสาวของคุณ  
 ให้ลุกขึ้นตามพ่อไปเรือนลุงใหญ่

The Result of the Questionnaire:

Table: Showing the result of Sample No.20

Criteria	Group A	Group B
1. Ambiguous	1	2
2. Can readily form an image in your mind	5	5
3. Comprehensible	6	5

The results show that both of two groups understand the marriage culture of the northeastern Thai people very well. The footnote explanation and the context of the addition make it more understandable to the target groups. The translator can transfer the above northeastern cultural message to the target groups. So most of the target groups who are not a part of the northeastern Thai culture can understand quite clearly.

## 6.2 Conclusion

The findings may be summarized in Table 22.

Table 22: Showing the results of the Questionnaire Part II ( An analysis on the translation of cultural context)

Target Group	Group A						Group B								
	Ambiguous		Can readily form an image in your mind		Comprehensible		Ambiguous		Can readily form an image in your mind		Comprehensible				
	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No			
Criteria															
Sample No.															
1	0	6	6	0	6	0	0	0	6	0	6	0	6	0	0
2	1	5	6	0	5	1	1	5	5	1	5	1	5	1	1
3	2	4	5	1	5	1	3	3	5	1	3	3	3	3	3
4	0	6	6	0	5	1	0	6	5	1	6	0	6	0	0
5	2	4	4	2	4	2	2	4	4	2	6	0	5	1	1
6	0	6	6	0	6	0	0	6	6	0	6	0	6	0	0
7	1	5	5	1	6	0	2	4	6	0	5	1	5	1	1
8	2	4	5	1	6	0	0	6	5	0	5	1	5	1	1
9	0	6	5	1	6	0	2	4	5	0	5	1	4	2	2
10	1	5	5	1	6	0	2	4	5	0	5	1	5	1	1
<b>Total</b>	<b>9</b>	<b>51</b>	<b>53</b>	<b>7</b>	<b>55</b>	<b>5</b>	<b>12</b>	<b>48</b>	<b>52</b>	<b>8</b>	<b>50</b>	<b>10</b>	<b>50</b>	<b>8</b>	<b>10</b>

**Remark:**

The questionnaire was consisted of 10 samples concerning the northeastern cultural context translation. The target group was consisted of 12 persons and divided into 2 group equally (6 persons each group)

The results of the analysis of cultural context translation which is based on the questionnaire database as shown in Table 22 was found as presented below.

6.2.1 To analyze the overall questionnaire results which includes ten cultural expression samples. The questionnaire was administered by twelve persons, which are divided into two groups equally. The results are as follows.

- Group A feels less ambiguous than Group B. (9 : 12)
- Group A can readily form an image better than Group B. But the differences are small. (53 : 52)
- Group A has more comprehension than Group B. (55 : 50)

6.2.2 The knowledge of Thai culture and language is very helpful to the people who have been living in Thailand for a long time. They are quite familiar with Thai culture and people. Therefore, they understand the cultural expression translation better than the persons who are not used to Thai culture and language.

6.2.3 The results show the persons of Group A have a better understanding than Group B. But the difference is not much. Especially, the second criteria, Group A and Group B can readily form an image more closely to each other, (53 : 52)

6.2.4 The translator can translate cultural expression clearly if compare with the whole questionnaire. Because the results show the slight differences between Group A and Group B. The cultural expression sometimes may not be clear enough, so both groups feel ambiguous as seen in sample number three.

6.2.5 The translator transfers cultural expression by keeping the original key words and explains in more detail by the technique of footnote explanations and additions. The adjustment of translation as mentioned above can make more understanding for the reader. To compare with the result in Chapter V, the translation of metaphors and similes, it is found that the target groups have more comprehension in cultural expression than in

metaphors and simile aspects. Moreover, they can readily form an image of the cultural context better than the metaphors and simile context.

6.2.6 There are some recommendations from target Group A. He said that the footnote explanations are helpful. If those of the translation were unclear in the final book one need not worry about the reader finding the material ambiguous or difficult to understand. One person of Group B also suggests that the cultural note with (\*) help clarify the traditions and customs with which the reader might not be familiar. However, there is one person of Group B commented that the questionnaire on cultural expressions translation is hard to follow because he has to refer to the side note.

6.2.7 The translations of texts are most successful when the translators understand the language and culture of both the languages and cultures.

6.2.8 One of the target Group A members who has been living in Thailand for twelve years and spending most of the time in the northeastern part of Thailand can understand all ten samples of cultural expression translation very clearly. Therefore, the knowledge of source language and culture improves the understanding.

## CHAPTER VII

### CONCLUSION AND RECOMMENDATION

#### 7.1 Conclusion

“A Child of the Northeast” is the English translation of “Luuk Isan” which was written by Kampon Boontawee, and won the S.E.A. Write winning award with a northeastern Thai or Isan cultural description. The famous novel has been translated into English by an American translator, Susan Fulop Kepner. It is very interesting to learn how the translator, who is a foreigner, translated the unique novel by transferring the northeastern Thai dialect into her own native tongue; English. This study is aimed at analyzing the techniques used in the English translation. Moreover, the study is also aimed at comparing the metaphor, simile and cultural expression found in the English translation with that of Thai version. The expectation of this study is a good example for those translators who have difficulty in translating metaphors, similes and cultural expressions. It can be a guideline for other translations.

The techniques used in the English version were analyzed by comparing the Thai version with the English translation to see whether or not the translator has used proper techniques such as addition, deletion, sentence reformation, transliteration, footnote explanation, paragraph adjustment etc.

The analysis of whether or not the translator translates the northeastern Thai metaphors, similes and cultural expression correctly and properly was based on the questionnaire results administered to target groups. The target groups consist of twelve persons and divided into two groups equally. Group A consists of six people who are expatriates and have been living in Thailand for two years up. These people are educated middle-class, English speakers who know Thai language and culture. Group B consists of

six educated middle-class, English speakers who do not know the Thai language or culture.

The questionnaire data are drawn from the words, phrases, sentences or context expressing metaphors, similes and cultural context from the English translation in twenty samples. The questionnaire divided into two parts: they are the translation of metaphors and similes in ten samples and the translation of cultural expression in ten samples.

The target group has to analyze the questionnaires by three criteria. First, to consider whether or not the selected samples are ambiguous. Second, to consider whether or not the selected samples can readily form an image in their minds. And third, to consider whether or not the selected samples are comprehensible.

The results of the study are discussed below. And the expected outcomes can be used as the guideline for the other translation, especially, how the cultural expressions work.

## **7.2 Discussion**

The analysis on the translation of “A Child of the Northeast” can be summarized as follow:

### **7.2.1 The Techniques Used in the English Translation**

The researcher found that the translator has used the two main translation methods: they are free translation and literal translation. She has preferred to use the free translation rather than the literal translation method. The translator has to adjust the translation because of the difference of language and cultural conditions. Therefore, the translator has used the below techniques in order to make the reader have a better understanding of the translation. Moreover, she wants to maintain the original cultural context as well. The techniques that the translator has used in “A Child of the Northeast” are as follow:

- Addition
- Transliteration
- Footnote Explanation

- Sentence Reformation / Alternation
- Paragraph Adjustment
- Changing indirect speech to direct speech
- Deletion / Skip
- Word Choice

The translator does not use only one technique within one content. She combines many techniques within one context in order to make the reader have an equivalent respond to the original text.

This study does not cover the quantity of each technique because it cannot judge the good or appropriate techniques by the frequency of each technique used. The translator chooses the techniques appropriate to the context or condition. Moreover, the selection of technique is also based on the translator purpose.

“A Child of the Northeast” is obviously known as a cultural description so the translator may face problems with cultural interference or with various cultural differences. The translator has to adjust the translation in many ways.

Susan Fulop Kepner, the translator, uses footnote explanation technique frequently throughout the entire story in order to make the readers understand the northeastern Thai cultural expression. The technique of footnote explanation is good for the reader to learn more information of the Isan culture. However, some readers may feel bored and tired of so many footnote explanations, as some of the target group mentioned in the suggestion and recommendation portion of the questionnaire. Generally, the purpose of novel translation is more to entertain readers than to give them information or knowledge. “A Child of the Northeast” is a novel but the author as well as the translator aim at transferring the northeastern Thai cultural description to the reader therefore, there are many footnote explanations existing in the English translation. The footnote explanation is very helpful to the translation readers though some readers may feel bored.

Kepner frequently uses the technique of addition as well. This technique helps to transfer cultural description and also maintain the original tone and style. The reader of

translation acquires the original cultural expression and tone from the content addition. However, the translator sometimes creates new content and adds it in the translation in order to give more background information of the northeastern Thai culture to the reader. Moreover, she wants to make the English sound smoother and more natural and colorful. However, those added contents may make the English version different from the original form and writing style.

The translator uses the transliteration technique when she wants to maintain the original cultural expression and she cannot find the words of equivalence in her language. Therefore, she uses the transliteration with added content explanation or footnote explanation.

The technique of word choice obviously helps in maintaining the original flavor and feel as well as in tone. This technique is appropriate in tone and style maintaining the purpose.

The translator sometimes deletes or skips the original content. Sometimes she summarizes the content in her own words. She deletes or skips what she assumes not important or cannot be transferred by an equivalent meaning in English. However, sometimes what she deletes or skip is the folklore wisdom, which the author wants to transfer the reader. Moreover, the folklore wisdom of the northeastern Thai is a highlight of “Luuk Isan” but the readers of the English translation cannot acquire these cultural aspects since the translator has skipped or deleted them.

The other techniques such as sentence reformation or alteration, paragraph adjustment and changing indirect speech to direct speech, all help in maintaining the original cultural aspects and style and tone as well as making the translation smoother and more natural to the target language.

The translator’s Introduction is helpful and advantageous to the reader because the translator provides the background information of the northeastern cultural aspects, such as the geography and history, religion, belief, the northeastern Thai dialect as well as the kinship system. The reader of translated version has a better understanding of the novel by the background information given by the translator. This technique is very useful in translating the cultural text.

In the study the translation technique used for “A Child of the Northeast” can be a guideline for those who are interested in translating, especially the text of cultural significance from Thai to English.

### **7.2.2 The Translation of Metaphor and Simile**

Based on the questionnaire results, the researcher found that the two different target groups understand the samples of metaphor and simile translation. However, the target group who have been living in Thailand for two years plus has a greater knowledge of Thai language and culture have slightly better understanding than those who have not been living in Thailand very long. Over half the people in each group states that they understand and can readily form an image in their mind. Therefore, the translation of metaphor and simile in “A Child of the Northeast” is appropriate.

The questionnaire results also found that both target group have better understanding on translation of metaphor and simile which adds more content explanation, or the sample selection which is quite common in any given culture; one example would be comparing a bad singing to a frog’s cries. The target group feels ambiguous for the unique comparison of the northeastern Thai culture, and the translator transfers its meaning without any explanation, such as comparing *büng*’ with the firecracker.

### **7.2.3 The Translation of Cultural Expression**

Based on the questionnaire results, the researcher found that the two different target groups understand the samples of cultural context translation. The results show that both groups have a better understanding of cultural translation than translation of metaphor and simile. In translating the cultural aspects, the translator provides footnote explanation, which is very useful for the English readers. This helps them to have better comprehension and they can readily form an image in their minds. Like the translation of metaphor and simile, the person who has been living in Thailand and knows Thai

language and culture has a better understanding than the others who are not familiar with Thai culture and language. However, over half of the people in each group show they understand the cultural expression. It is not a major difference between the understanding of the persons who know Thai language and culture, and the person who does not. Therefore, the translation of cultural expression in "A Child of the Northeast" is appropriate.

The questionnaire was constructed in order to check whether or not the translator can translate the original text metaphors, similes and cultural expression correctly and appropriately. The person who can judge the translation is better or not should be an English reader. Therefore, the target groups focus on the English native speakers, and are divided into two groups. First group has knowledge background of Thai language and Thai culture. Most people of the first group are expatriates who have been living in Thailand more than two years. The people of the other group are the native English speakers who do not know Thai language and culture. These two different groups can check whether the translation is clear or not. If the translation is comprehensible only by the people of first group, it means the translation is not clear enough because the people who have no background of Thai language and culture cannot understand.

The results of the questionnaire can show the direction of the translation quality. The interview of the target group can give more information to analyze the translation. But it is limited in time, money and target group. Therefore, the research was not able to carry about an interview in this study. However, the questionnaire used in this study aim at checking whether or not the translator can transfer the original metaphors, similes and cultural expression only, not for the statistic.

## **7.2 Recommendations**

7.2.1 The results of this study show how the translator who is from different language and culture can translate a novel maintaining the same significance of cultural description.

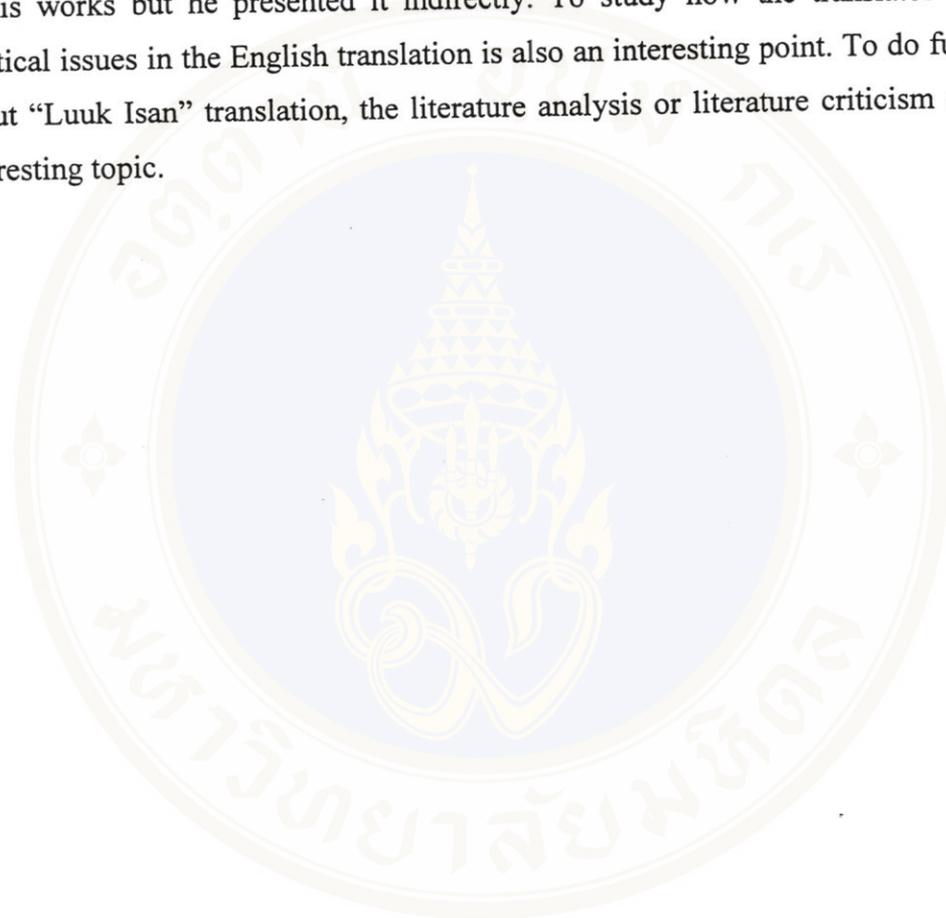
We learn the techniques of translation and how to translate metaphors, similes and cultural expressions. However, this study does not cover the analysis on how the translator keeps a balance of style and tone of the two versions, because of the limited target group and time. If there is any further study about this aspect, it will be a guideline for any other translation of literature especially one of local culture and dialectal expression.

7.2.2 “Luuk Isan” was also translated into other languages such as Japanese and French. It is therefore interesting to compare and contrast the translation techniques used in different languages especially Japanese, which is also an Asian language. This will be a guideline for any translator who is interested in translating novel about culture.

7.2.3 This study mostly focuses on the analysis of the translation of “A Child of the Northeast”, which includes the techniques used in the translation, the translation of metaphors, similes and cultural expressions. However, this study does not cover the literature analysis of “Luuk Isan” which was written in the period of political changing crisis in Thailand. Many people state that “Luuk Isan” did not mention anything about political issues (during 1975-1976) and this novel was not like other literature published at that time. Kampon projected the northeastern Thai (Isan) people seventy years ago who had to fight with an unfriendly environment without any tone of sadness or resignation. Nittaya Masawisuth (cited in Kampon Boontawee:1999) states that Kampon did not express the bad side of society, and did not stimulate people’s awareness, or even suggest the resolution that changed the society. In Kampon’s “Luuk Isan”, the Isan born people, never blamed anything or anyone. The value of Isan people is being able to survive with the drought and tough life and maintain their pride. Therefore, “Luuk Isan” is still popular today in the year 2000.

On the other hand, Kampon may claim to express the political issues in his work, perhaps by saying nothing he says something. In the original version some content indirectly concerns politics, especially the ethnic politics. The story shows the bad relationship between the Isan villager and the central Thai people (Bangkok). The

villagers felt “*Luang Pha Bang*” was their capital, not Bangkok. The villagers also showed their prejudice toward the Chinese people during that period. Moreover, the song that Jundi had sang in the last chapter referring to the 1932 Thai constitution which is also political appearing in the novel as well. Kumpoon did not mention political issues directly in his works but he presented it indirectly. To study how the translator transfers the political issues in the English translation is also an interesting point. To do further studies about “Luuk Isan” translation, the literature analysis or literature criticism should be an interesting topic.



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## APPENDICES

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Dear Sir and Madam,

My name is Vararat Boonchote. I am studying for the degree of Master of Arts, major in translation, programme in Language and Culture for Communication and Development, Mahidol University. I have been doing the study of the translation of "Luuk Isan" written by Kampon Boonthawee and translated into "A Child of the Northeast" by Susan Fulop Kepner. "Luuk Isan" is the 1979 S.E.A Write Award winning and the best novel of the year 1976. Moreover, this famous novel has been choosing by the Ministry of Education as required external reading for secondary students. "Luuk Isan" has been translated into many languages such as English, French and Japanese. It has been made into film as well, making this novel widely well known.

I constructed the attached questionnaire in order to analyze whether or not the translator can translate the original metaphors, similes and cultural contexts correctly and appropriately. The questionnaire consists of two parts, including twenty samples; the first ten samples to analyze metaphor and simile translation and the second ten samples to analyze cultural context. I would like you to judge whether or not the selected samples are ambiguous, whether or not the selected samples can readily form an image in your mind, and whether or not the selected samples are comprehensible.

The data of the questionnaires will be used for education only, not for any other purposes. I would like to express my sincere thanks to those of you who have given me your time for answering this questionnaire. And for what you have done will be useful for the translation guideline in the future.

Sincerely Yours,  
Vararat Boonchote  
The Student of Graduated Study  
Institute of Language and Culture for Rural Development  
Mahidol University

**Personal Information**

**1. Sex**

- male                       Female

**2. Age**

- 20-30                       31 - 40
- 41 - 50                       51 up

**3. Nationality**

.....

**4. Education**

- Bachelor of.....                       Master of.....
- Ph.D. of.....                       Other.....

**5. Occupation / Organization**

- Government Employee                       NGO
- Business                       Other.....

**6. How long have you been staying in Thailand? Where do you stay?**

.....

**7. The Thai language Ability**

- |                 |                                    |                               |                               |                                 |
|-----------------|------------------------------------|-------------------------------|-------------------------------|---------------------------------|
| ▪ Reading       | <input type="checkbox"/> Very Good | <input type="checkbox"/> Good | <input type="checkbox"/> Fair | <input type="checkbox"/> Little |
| ▪ Writing       | <input type="checkbox"/> Very Good | <input type="checkbox"/> Good | <input type="checkbox"/> Fair | <input type="checkbox"/> Little |
| ▪ Speaking      | <input type="checkbox"/> Very Good | <input type="checkbox"/> Good | <input type="checkbox"/> Fair | <input type="checkbox"/> Little |
| ▪ Comprehension | <input type="checkbox"/> Very Good | <input type="checkbox"/> Good | <input type="checkbox"/> Fair | <input type="checkbox"/> Little |

### Questionnaire

**Instruction:** Please read the following passages. Pay special attention to the black italic words, phrases or sentences. Then analyze whether or not the selected words, phrases or sentences are ambiguous. Can you readily form an image in your mind. Whether or not those words, phrases or Sentences are comprehensible. Mark (x) in the  that you think most appropriate.

**Part I:** What do you think about the translation of the following metaphors and similes. Are the following metaphors and similes appropriately translation. (This part consisted of 10 samples)

- 1)                                    “Where are the uncles going?”  
                                       “*To the place where the earth is black with rain and fishes strike the water like crocodiles’ tails,*” his mother said. He had heard such talk of black earth and crocodile tails before.  
                                       “Where is that place, Mama?”  
                                       “Oh, it means any place where people can plant rice every year, Koon. Where the fishes in the water are big, so that when they jump, it makes you think of crocodiles crashing their big tails on the water.”
- |   |                              |                             |
|---|------------------------------|-----------------------------|
| 1. Ambiguous                              | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 2. Can readily form an image in your mind | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 3. Comprehensible                         | <input type="checkbox"/> Yes | <input type="checkbox"/> No |

- 2)                                    “*The water buffalo got into the garden!*”  
                                       “Whose *water buffalo*?” Koon’s mother called out, opening the door and leaning out.  
                                       “Whose do you think, Koon’s mother? Uncle Mek’s!”  
                                       Uncle Mek was Tid-joon’s father.  
                                       “Where is it now?” Koon’s father asked.  
                                       “Still in Kamgong’s bedroom,” she said. “And her Papa is standing outside the door with his long knife.”  
                                       His parents leaned out the doorway, and there was a hasty discussion. Koon soon understood that the water buffalo was Tid-joon, son of Uncle Mek, and that he had been in Pi Kamgong’s bedroom the whole night.

- 1. Ambiguous  Yes  No
- 2. Can readily form an image in your mind  Yes  No
- 3. Comprehensible  Yes  No

3) Tid-joon grinned and said loudly, "Looks like they have only pretty young woman in this place, little brothers."  
 The girls giggled, and then the girl with the heavy eyebrows began to speak-or rather, to sing. She answered Tid-joon in song-poem.  
*"This is a young tree no vine hath yet wrapped,"* she sang.  
 Jundi whispered, "She means that since she got grown up, no man has courted her."  
 "Is that so? And what about her?" Tid-joon asked, pointing to the girl with the dangling earrings.  
 She, too, answered in song-poem.  
*"The new sugar cane sprout, She sang, bears no husk."*  
 "Same thing." Jundi said.  
 Tid-joon sighed loudly. "Ah, little sisters, I would plant rice in this place, but the truth is , I have not a satang to my name."

- 1. Ambiguous  Yes  No
- 2. Can readily form an image in your mind  Yes  No
- 3. Comprehensible  Yes  No

4) "Good, Buk-Koon?" Uncle Gah asked  
 "Good," he replied with his mouth full.  
 "How good?"  
 "Better than cicadas," he said. "Oily and good smelling, like pone made from cicadas, but better."  
 "Kamgong, watch out that Tid-Joon doesn't eat so much of this stuff." Uncle Gah said.  
 "Why not?" Kamgong asked, with a ball of rice halfway to her mouth.  
*"For a newly married man, būng are like those firecrackers they sell in Roi Et- boom! boom! - I'm only telling your own good, but you do as you like."*

Kamgong looked away, and the others laughed. People were always saying silly things like that to Pi Kamgong, Koon thought, but she didn't seem to mind very much.

- 1. Ambiguous  Yes  No
- 2. Can readily form an image in your mind  Yes  No
- 3. Comprehensible  Yes  No

5) The Gula turned to Kun and asked him what tattoo he was going to get, but Kun said that Tid-jampa should go first, and he would see what it was like.

Tid-jampa said, "What a miserable little heart you have, afraid of the pain of a tattoo. No wonder none of the girls in this village smile at you."

***"Hr-r! The girl in this village are dried-up, ugly little things, like lizards that slept in the sun too long."***

- 1. Ambiguous  Yes  No
- 2. Can readily form an image in your mind  Yes  No
- 3. Comprehensible  Yes  No

6) "What's wrong with my singing?" he asked, glancing at his wife, who grinned, shook her head and looked away.  
 Jundi's eyes twinkled mischievously as he backed through the door and down the hose ladder. "If you want to know the truth, Uncle," he shouted, ***"Your singing sounds like a frog stuck in a jar!"***  
 And before Koon's papa could open his mouth, Jundi was gone.

- 1. Ambiguous  Yes  No
- 2. Can readily form an image in your mind  Yes  No
- 3. Comprehensible  Yes  No

- 7) WHEN HIS FATHER TOOK KOON to the fields and the woods, it was always very early in the morning. Papa said that the weather was best then, not only for hunting, but for thinking, and for remembering things. When he himself was a little boy, he said, his own grandfather had told him that ***a man should rise with the crows and sleep like a dog.*** Koon said that he understood about rising with the crows-but what did it mean to sleep like a dog? "It means to sleep soundly, but to have ears that even in sleep are aware of any sound that is strange, however faint it might be.

- |   |                              |                             |
|---|------------------------------|-----------------------------|
| 1. Ambiguous                              | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 2. Can readily form an image in your mind | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 3. Comprehensible                         | <input type="checkbox"/> Yes | <input type="checkbox"/> No |

- 8) "Tid-hod, why are you so quiet down there with your lizard?" Tid-joon called from the roof. ***"What do you think this is, a Vietnamese funeral?"*** That was what people said, when someone was quiet for a long time, but Koon didn't know why.

- |   |                              |                             |
|---|------------------------------|-----------------------------|
| 1. Ambiguous                              | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 2. Can readily form an image in your mind | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 3. Comprehensible                         | <input type="checkbox"/> Yes | <input type="checkbox"/> No |

- 9) Jundi grinned and rolled his eyes sideways toward Koon. "She lies," he whispered. "Wandam is pretty, especially with ***those little round breasts like the tops on my mother's pla ra jars.***" "I thought ***they were like little coconuts.***" Koon whispered back, making a snorting sound as he tried to stifle his laughter. Koon mother looked at the boys, and they were silent.

- 1. Ambiguous  Yes  No
- 2. Can readily form an image in your mind  Yes  No
- 3. Comprehensible  Yes  No

10)

But he could see the records well enough, stacked on a table beside the Vietnamese shopkeeper's son, who sat beside the phonograph and grinned proudly, as the voice of a maw lam singing a familiar song ran out over the attentive crowd. Koon stared, fascinated, at the thing that rose up above the phonograph. ***From one angle, it looked like a cobra fanning out its hood; from another, it assumed the shape of a mad-dog flower.***

- 1. Ambiguous  Yes  No
- 2. Can readily form an image in your mind  Yes  No
- 3. Comprehensible  Yes  No

**Part II:**

**What do you think about the translation of the following cultural expressions. Are the following cultural expressions appropriately translated? (This part consists of 10 samples)**

- 1) The Children followed her up into the house and watched eagerly as she opened a *woven bamboo box of rice and a pot of Pla ra*, and cut the sun-cooked eggs into pieces.  
*They sat on the floor in a circle, taking chunks of rice from the box, forming it into balls with their fingers, and dipping the balls into the fish and pieces of cooked egg.*

- |   |                              |                             |
|---|------------------------------|-----------------------------|
| 1. Ambiguous                              | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 2. Can readily form an image in your mind | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 3. Comprehensible                         | <input type="checkbox"/> Yes | <input type="checkbox"/> No |

- 2) ...He had two little sisters, Yee-soon and Boonlai, who were so little that most of the time they didn't even wear a *pasin*.\* On special occasions, their father would *scoop them up and wrap each one in a proper little pasin*, and they would go off happily to whatever event was so grand as to require clothing even on small children.

---

\* The pasin is a length of cotton worn as a skirt, folded and tucked in at the waist.

- |   |                              |                             |
|---|------------------------------|-----------------------------|
| 1. Ambiguous                              | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 2. Can readily form an image in your mind | <input type="checkbox"/> Yes | <input type="checkbox"/> No |
| 3. Comprehensible                         | <input type="checkbox"/> Yes | <input type="checkbox"/> No |

- 3) In another moment, they heard the voice of a maw lam announce, *"This is a Rabbit label recording, from T.Ngek Chuan in Banglampoo, Bangkok. I will now sing a song of courtship..." "Oooh, lah ner...Sao kampaeng oei..."* he sang, all about the girl from Kampaeng Petch, and they could almost see her...

1. Ambiguous  Yes  No
2. Can readily form an image in your mind  Yes  No
3. Comprehensible  Yes  No

- 4) ...he makes them to go out and collect five handfuls of dry leaves. And if he doesn't think they got enough, **he makes them sit in the temple, like this—, and she put her palms together in front of her eyes, as if she were praying, or showing respect to and elder, “\_for an hour”**

1. Ambiguous  Yes  No
2. Can readily form an image in your mind  Yes  No
3. Comprehensible  Yes  No

- 5) “Today I have nice *pla som* from *Roi Et*, and some new needles. I have lime for betel, and tobacco. Fancy tobacco, from *Nong Khai*. And here are some pills for *new mothers*. **May be they won't have to lie by the fire, if they take these pills.**”\*
- “Pills! After she gives birth to a child, my wife eats rice and salt for five days, and she is ready to go work in the fields.” Uncle Kem said. “Hr-r! There are pills for everything now.”

---

\* Rural women, even today, lie on a special low platform beside a stove for many days after childbirth.

1. Ambiguous  Yes  No
2. Can readily form an image in your mind  Yes  No
3. Comprehensible  Yes  No

6)

“Well, look there, Koon. One of your favorite people is coming to visit.” Koon looked up to see a young woman coming down the path, carrying *water baskets on a pole over her shoulders*.

“*Pi Kamgong!*” he shouted, and began to run toward her.\* It was indeed Kamgong, his favorite cousin, the daughter of Papa’s eldest brother, Uncle Mek.

---

\* Pi means “elder sister (or brother)”; all Thai children and adults address relatives and close friends who are older as Pi, either by itself or with the person’s names.

1. Ambiguous

Yes

No

2. Can readily form an image in your mind

Yes

No

3. Comprehensible

Yes

No

7)

Koon was puzzled. “Why didn’t the Bangkok monks want Grandfather to stay at their temple? Were they stingy?”

His father shook his head. “They did not know about Isan People. They were afraid that he might not be a man at all, but *a pi bawb*\* who would eat their livers. When Grandfather found out what they were thinking, he became so angry that he shook from head to foot, and then the monks thought he really was a pi bawb and was putting an evil spell on them. They drove him from the temple.

---

\* A pi bawb is a malevolent spirit, believed to devour the entrails and particularly the liver of its victims. Pi bawb are commonly blamed for illnesses that produce delirium.

1. Ambiguous

Yes

No

2. Can readily form an image in your mind

Yes

No

3. Comprehensible

Yes

No

8)

Tid-joon looked down at his lap. "Nah." He turned to Koons father and said, "The maw ya is going to make a *sadaw-kraw*\* for Grandmother, even though she says she doesn't need it. He and his wife are going to prepare all the things themselves. My father says that if the maw ya wants to make a sadow-kraw, we should let him do it, because he knows best. And because he has always loved and respected our grandmother."

"What will the maw ya do?" Koon asked him.

***"Called the spirits in the sky, and ask them to come down and take the sickness out of her body. And other things-you will see."***

---

\* The term sadaw kraw covers a variety of ceremonies for driving out illness through spells and offerings to spirits

- |   |                          |     |                          |    |
|---|--------------------------|-----|--------------------------|----|
| 1. Ambiguous                              | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No |
| 2. Can readily form an image in your mind | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No |
| 3. Comprehensible                         | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No |

9)

"Mama, how much is one *mün* of rice?"

"Twelve kilograms."

"The basket your mother takes out to the rice silo is call a *da-kra- mün*," his father explained.

"When I fill the basket, that makes exactly one *mün* of rice," his mother added.

His father said that he had woven their *da-kar- mün* himself. "Every man knows how to weave such baskets," he said, and every *da-kar- mün* is exactly the same size, because the number of bamboo strips is the same every time. If a man want to make a *da-kra* to hold other things, he can use any number of bamboo strips, but for a *da-kar- mün* , he must count them exactly.

- |   |                          |     |                          |    |
|---|--------------------------|-----|--------------------------|----|
| 1. Ambiguous                              | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No |
| 2. Can readily form an image in your mind | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No |
| 3. Comprehensible                         | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No |

10)

“Mama, will Tid-joon live with Pi-Kamgong now?”

“Yes, son.”

“Why didn’t they have a wedding, and invite people to eat  
lop and drink whiskey?”

“Because they are so poor. When two people marry this  
way, it is called *Chu sao*. \* Kamgong’s Papa says that he does not  
like Tid-joon, and that Tid-joon has no money. But that is not really  
true. The important thing is that Kamgong is the only child in the  
family who still lives at home and can help Uncle Yai and Auntie  
Kao. That’s why Kamgong needs a little help herself..”

“So Tid-joon went over there last night and sneaked into her  
bedroom and helped her?”

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\* The word *chu* means, literally, to assist or promote; a *sao* is a girl of  
marriageable age. A poor couple spends the night together; the next day,  
the families agree on the financial terms of the marriage. The couple is  
then considered to be married by the village, without an official wedding  
ceremony.

1. Ambiguous

 Yes No

2. Can readily form an image in your mind

 Yes No

3. Comprehensible

 Yes No



**BIOGRAPHY**

<b>NAME</b>	Miss Vararat Boonchote
<b>DATE OF BIRTH</b>	13 August 1969
<b>PLACE OF BIRTH</b>	Kalasin Province, Thailand
<b>INSTITUTIONS ATTEND</b>	Thammasat University, 1988-1991: Bachelor of Arts (English Literature) Mahidol University, 1995-2000: Master of Arts (Translation)
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