ENGLISH-THAI TRANSLATION STRATEGIES OF
SIMILES AND METAPHORS IN THE MERCHANT OF VENICE

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**A Thesis Submitted in Partial
Fulfillment of the Requirements for the Degree of
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ABSTRACT

Title of Thesis	ENGLISH-THAI TRANSLATION STRATEGIES OF SIMILES AND METAPHORS IN THE MERCHANT OF VENICE
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This study aims to analyze the strategies used in the translation of English similes and metaphors in William Shakespeare's *The Merchant of Venice* into the Thai version called *Venice Vanich* by H.M. King Rama VI based on the frameworks of Pierini's (2007) translation strategies of simile and Newmark's (1981) translation strategies of metaphor. Moreover, Baker's (2011) notions of the problems of non-equivalence at word level and translation strategies for dealing with non-equivalence at word level are employed to analyze the translation of the vehicles/images of the similes and metaphors. According to the findings, in the translation of similes, literal translation is the most frequently used strategy. Meanwhile, none of the similes was treated by using replacement of the vehicle with gloss. However, apart from those proposed by Pierini, there is another applicable strategy found in this research: translation of simile by metaphor. As for the findings on the translation analysis of metaphors, translation of metaphor by simile is the most frequently used. In addition, most vehicles/images of the similes and metaphors were translated with non-equivalence into Thai. The major influential factor that poses the non-equivalence challenges is the use of culture-specific concepts in the source text. However, the translator used various strategies to tackle non-equivalence to convey the meaning into Thai successfully, such as translation by omission, translation by a more general word, translation by paraphrase using unrelated words, translation by cultural substitution, and translation by a more specific word.

Keywords: Translation Strategies, Similes, Metaphors, The Merchant of Venice

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ABBREVIATIONS

Adj   Adjective

N   Noun

NP   Noun Phrase

SL   Source Language

TL   Target Language
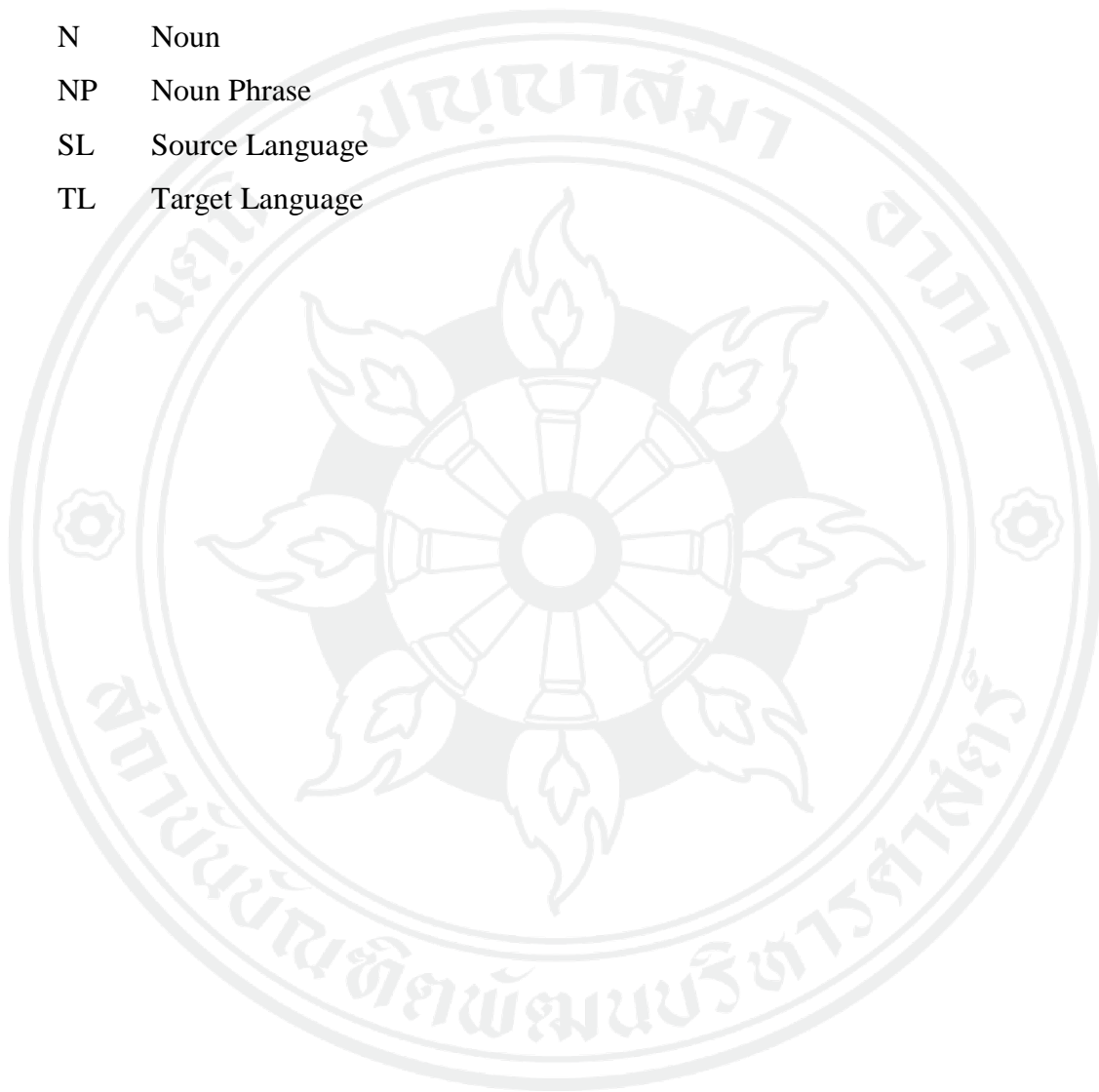
CHAPTER 1

INTRODUCTION

This chapter presents the introduction to the research. It discusses the background of the research, scope of the study, research questions, objectives of the study, significance of the study, definitions of key terms, and the organization of the research.

1.1 Background of the research

Nowadays, our world is becoming a global society where people living in different parts of the world can connect to each other more easily than before. Cultural exchanges tend to be widely spread and borderless. People are anxious to communicate with others who speak different languages and have different cultures. Thus, translation plays an important role in mediating between one language and culture and another.

There have been many texts of various genres translated from one language into other languages such as science, history, philosophy, and literature. Literature, including prose and poetry, is different from other text-types. Its purpose is to entertain readers. Among translation studies, literary translation may be considered the most complex and difficult subject because literary works usually contain an abundance of connotation meanings and figurative language. Literary translators have not only to be able to transfer acceptable meanings from the source language (SL) to the target language (TL), but also to deal with the complicated sense of figurative language. One of the many problems in translation work is when the message is stated with figurative language.

Figurative language is language that uses figures of speech. A figure of speech is a way of saying one thing while meaning another. It is a device used to convey meaning in a vivid and artistic way. Figures of speech are divided into many types according to different theorists. There are many types of figurative expression such as metaphor, simile, metonymy, synecdoche, hyperbole, euphemism, personification, and so on. They can be words or groups of words which do not have a denotative meaning (such as that found in a dictionary) but connotative meaning. Two important figures of speech used in almost every language and frequently found in common conversation and various text-types are simile and metaphor. These two figures of speech are widely used particularly by writers and poets in their literary works to demonstrate the creativity of the writers and the beauty of the language itself.

Metaphor and simile are figurative expressions using comparison to show likeness (Larson, 1998). In English, similes are recognizable by the words "like" or "as" to explicitly express resemblance between two different things while metaphors are used to implicitly compare two unlike things without the word "like" or "as". In translation, if the vehicles being compared are similar in the two languages, the simile or metaphor is easy to translate. However, metaphor and simile can create problems for translators due to cultural and linguistic differences between SL and TL texts. It can be problematic when the vehicles in a source language are different from those in the target language or relate to cultural specific words. This causes non-equivalence in translation between the two languages. An example is 'white as snow' (Larson, 1998). The concept of *snow* may be unknown or meaningless to people in other countries in the tropical zone. Some other image may be used in those countries such as 'white as pearl' or 'white as bone'. Further, Thai people use *banana stalk* to make a similar comparison: 'white as banana stalk'. Such cases are due to cultural differences between languages. Translators therefore need to convey understandable meaning in the TL, allowing receptors to perceive images congruent with the SL.

The researcher intends to study translation of both simile and metaphor from English into Thai in literature, specifically plays or dramatic texts. Plays, sometimes called stage plays or drama, are a kind of literature. The purpose of this kind of literature is to be performed on the stage. One of the most influential poets and playwrights in the world is William Shakespeare, who created many memorable pieces of literary work including plays, sonnets, poems, and verses. The language used by Shakespeare is superb, special and graceful, and many of his works have been translated into many languages around the globe (Waters, 2016), making his works classical. In Thailand, some of Shakespeare's plays were translated into Thai such as *Romeo and Juliet*, *As You Like It*, and *The Merchant of Venice*.

In this research, *The Merchant of Venice* and its Thai translation, namely *Venice Vanich* by H.M. King Rama VI, were chosen as the materials for the translation analysis of their selected figures of speech because of the linguistic values of both the source language and the target language texts, the trustworthiness of the writer and the translator, as well as the adequacy of data to be analyzed.

The Merchant of Venice is a play written in the 1590s by William Shakespeare who is acclaimed as the world's greatest English playwright and poet. Shakespeare's works are outstanding for excellent literary style and rich use of figurative language. *The Merchant of Venice* is characterized as a comedy and later a romantic play. The theme of the play is about love and revenge. The main characters include Antonio, Bassanio, Portia, and Chylock. With its interesting narrative style plus beautiful language and style, *The Merchant of Venice* is one of Shakespeare's works that has been read by people around the world, performed on stage in many countries, and translated into many languages, such as Russian, Chinese, and Spanish (Waters, 2016).

In 1916, *The Merchant of Venice* was translated into a Thai version entitled *Venice Vanich* (เวนิสวานิช) by H.M. King Rama VI who had a great passion for and talent in literature. More than 2,000 literary works were created by the King during his reign, attempting to give people knowledge and understanding about the situation of the world

at the time. This intelligent policy was one of his purposes in improving people's lives and making the country progressive as in other developed countries. Therefore, he was admired as "Phra Maha Teeraraj Chao" which means "the King who is a scholar and genius with creative power" (Silpakorn University Research and Development Institute, n.d.). H.M. King Rama VI was a great thinker and creator and was honored as a person of international importance by UNESCO in 1981.

Venice Vanich is one of the master pieces of the dramatic masterpieces of H.M. King Rama VI. It has been a popular literary work for Thai people and has been read and performed many times. It was also appointed as a text book for Thai secondary school students by the Ministry of Education. H.M. King Rama VI translated it while attempting to maintain the form and content of the original text as much as possible and adopted Thai poetry styles and versifications, making it engage with a Thai readership. One of the most famous lines is:

> "The quality of mercy is not strain'd,
>
> It droppeth as the gentle rain from heaven
>
> Upon the place beneath."
>
> (The Merchant of Venice, p. 30)

Such lines were translated into Thai as:

> อันว่าความกรุณาปรานี
> จะมีใครบังคับก็หาไม่,
> หลั่งมาเองเหมือนฝนอันชื่นใจ
> จากฟากฟ้าสุราลัยสู่แดนดิน:
> (เวนิสวานิช, p. 164)

The researcher has selected this play to study for many reasons. First of all, both the English source text and Thai translated text are valuable pieces of literature in terms of linguistic and aesthetic features, making them good sources for literature and translation studies. Secondly, the literary ability and intelligence of the writer of the

source text and the translator are acceptable and reliable. Lastly, the texts give adequate similes and metaphors for the research.

To the best of my knowledge, there has been no research that specifically studies the translation of similes and metaphors used in *The Merchant of Venice*. Therefore, it is interesting to study the translation strategies of simile and metaphor in *The Merchant of Venice*, which is one of the most valuable pieces of literature written by one of the greatest playwrights in the world, into Thai in *Venice Vanich* which is gracefully translated by H.M. King Rama VI who had high literary competence and intelligence. Understanding the strategies used by the translator will be beneficial in the translation domain, and this is a way of disseminating culture from one nation to another. Also, this study may serve as guidance for translators in translating simile and metaphor in literary works and other types of text.

1.2 Scope of the Study

This study mainly focuses on similes and metaphors expressed in the play *The Merchant of Venice* by William Shakespeare to analyze the strategies used by H.M. King Rama VI in translating those similes and metaphors into Thai in the book entitled *Venice Vanich*. The similes will be analyzed based on Pierini's (2007) classification of simile translation strategies, and the metaphors will be analyzed based on Newmark's (1981). In addition, the vehicles/images of the similes and metaphors will be analyzed based on translation non-equivalence and translation strategies for tackling non-equivalence at word level proposed by Baker (2011).

1.3 Research Questions

The research is conducted to examine the following questions:
1. What strategies are applied by the translator in translating similes and metaphors from English into Thai in *The Merchant of Venice*?

2. To what extent are the English similes and metaphors in *The Merchant of Venice* translated with equivalence into Thai, if not, what strategies are used to tackle the non-equivalence?

1.4   Objectives of the Study

Based on the research questions set above, the objectives of the study are:

1. to identify the strategies used in translating similes and metaphors from English into Thai by a detailed analysis of the translation of Shakespeare's *The Merchant of Venice*, and;

2. to examine the extent to which the English similes and metaphors in *The Merchant of Venice* are translated with equivalence into Thai, and if there is no equivalence, the strategies used for tackling the non-equivalence will be identified.

1.5   Significance of the Study

The researcher expects this study to be useful for those interested in drama and play translation, translation scholars and researchers in the field of translation studies. Translators can benefit from this research as it provides them guidance in dealing with simile and metaphor, especially simile and metaphor in plays. Therefore, trainee translators can choose better options while translating simile and metaphor. In addition, scholars and researchers can benefit from the results of this research as it reveals the strategies adopted by the translator in translating simile and metaphor and generates an effective model for further research on the translation of simile and metaphor in other literary texts as well as other text-types. Furthermore, one of the other goals of this research is to attract the attention of translators to the problems of translation non-equivalence of English similes and metaphors into Thai and how to deal with them due to linguistic and cultural differences between English and Thai.

1.6　Definitions of Key Terms

Gloss

Gloss refers to an explanation, interpretation, or paraphrase of a complex idea. In this research, a gloss can be used to replace the vehicle of a simile which seems to be complicated or hard to be understood by the receptors.

Image

Image is a component of simile or metaphor referring to a person, thing or concept to which the topic is compared.

Metaphor

Metaphor is a figure of speech in which an implicit comparison is made between two different things by saying that one is another. In this research, the researcher analyzes clauses and sentences applying to the metaphorical syntactic topic specification proposed by Goatly (2011).

Sense

Sense is the meaning, interpretation, paraphrase given to explain a person, thing, or concept which is complicated and hard to understand. In this research, a sense can be applied to convey an explicit meaning of a simile or metaphor.

Simile

Simile is a figure of speech in which an explicit caparison is made between two different things by saying that one is *like* or *as* another. In this research, the researcher analyzes clauses and sentences containing the simile comparison markers proposed by Pierini (2007).

Translation strategy

Translation strategies are the tools used by translators to solve translation problems encountered during the translation process. These strategies are the means used to encode the ideas and concepts of a source language in the target language. In this research, the strategies of translating simile are based on the simile translation strategies proposed by Pierini (2007), and the strategies of translating metaphors are based on translation approaches proposed by Newmark (1981).

Vehicle

Vehicle, like *Image*, is a part of simile or metaphor referring to a person, animal, thing, concept, or entity to which the topic of a simile or metaphor is compared.

1.7 Organization of the Paper

This research is composed of five chapters as follows.

Chapter 1 : Introduction

This chapter presents an introduction to the subject matter including background of the study, scope of the study, research questions, objectives of the study, significance of the study, definitions of key terms, as well as the organization of the paper.

Chapter 2 : Literature Review

It presents the theoretical framework principles related to the topic chosen. This chapter contains theories of translation, theories of simile and metaphor as figurative language, as well as some previous studies related to the topic.

Chapter 3 : Research Methodology

This chapter discusses the materials of the study, conceptual frameworks for collecting and analyzing data, and research procedures.

Chapter 4 : Data Analysis and Findings

It presents data analysis and findings of the research.

Chapter 5 : Discussion and Conclusion

This chapter contains discussions and conclusions as well as suggestions in accordance with future research.

CHAPTER 2

LITERATURE REVIEWS

This chapter reviews literature relevant to the study. It contains theories of translation, theories of simile and metaphor as figurative language, as well as some previous studies related to the research topic.

2.1 Translation Theories

2.1.1 Definitions of Translation

Translation is a linguistic activity involving transferring the meaning from one language into another. Many translation theorists have defined the term translation in different ways according to their perspectives. According to Catford (1965, p. 1), "translation is an operation performed on language: a process of substituing a text in one language for a text in another".

Newmark (1981, p. 7) defines translation as "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language".

Larson (1998, p. 3) also highlights that translation is a process of transferring the meaning of the source language (SL) into the target language (TL) by retaining and changing its forms. The translation process involves an attempt to find the closest equivalent in terms of meaning and styles of both the SL and TL.

According to House (2009), translation is a process of replacing a text in one language by a text in another. It is both a linguistic and cultural activity because it involves communication across cultures. At this point, it is obvious that another important aspect to be considered when working with language is culture since

language has been closely tied up with culture. So, when translating, translators have to deal with both linguistic and cultural differences between the SL and TL. House also states that translation mediates between languages, societies, and literature, that is, languages and cultures can be transferred through translation.

Newmark (1988, p. 7) claims that "translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translation, ever since countries and languages have been in contact with each other". Therefore, translation is not only the transferring of linguistic signs, but also a bridge between cultures.

From the definitions above, the researcher comes to the conclusion that translation is a process of transferring meaning from one language as a source language to another language as a receptor or target language. In translating, a translator not only has to maintain equivalence, correctness and cultural values of meaning in the source language, but also to deal with naturalness in the target language.

2.1.2   Types of Translation

The central problem in translation is about whether to translate literally or freely. Larson (1998) broadly classified translation methods into two types. The first method is form-based translation or literal translation. The second method is meaning-based translation or idiomatic translation. Literal translation refers to the translation that faithfully follows the form of the SL as much as possible. This method is suitable for translating legal, scientific and academic documents. Idiomatic translation, on the other hand, refers to translation that tries to convey meaning of the SL in a natural form of the TL. By this method, a translator may add or omit something in the TL text. Therefore, this type of translation is usually used in translating literary texts such as novels, poetry, and drama.

Also, Catford (1965, p. 25) suggested three popular types of translation: free translation, literal translation, and word-for-word translation.

1) Free translation

Free translation is the unbounded method. There is no fixed rule in translating by this method. It tends to happen with linguistic units higher than the sentence level. The translators focus on conveying the message into the target text, rather than on the source text, by their own words which are commonly used and understandable by the target readers. They may add or omit something when necessary.

2) Literal translation

Literal translation lies in the middle between free translation and word-for-word translation. It may start from word-for-word but add changes to conform to the target language's grammar. Translators may add some words to change structure at any rank, but the translation tends to remain lexically fixed, word-for-word.

3) Word-for-word translation

With this method, the translator translates every word in the source language into the target language with the same grammatical form and word arrangement. The target language readers will be able to see the structure of the source text, but it often leads to confusion and unnaturalness for the target language readers.

2.1.3 Equivalence in Translation

2.1.3.1 Equivalence vs. non-equivalence

The purpose of translation is to transfer meaning of the source language to the target language, and the meaning of the translation needs to be equivalent and as faithful as possible to the source text to make sure that the target readers will experience the same effect as the source text readers. Thus, the concept of equivalence is believed to be a central issue that must be considered by translators.

Generally, equivalence means equal in amount, importance, meaning, value, and others. Bell (1991, p. 70) provides a definition of the term equivalence as "the replacement of a stretch of source language (particularly idioms, clichés, proverbs, and the like) by its functional equivalent". In other words, equivalence is to produce the

same or as close as possible meaning in the target language as obtained from the source language (Newmark, 1988).

However, it has been agreed that translation using equivalence is not consistently the best method because of linguistic and cultural differences between source and target languages. According to Catford (1965, p. 21), "the central problem of translation practice is that of finding TL translation equivalents". Cultural elements known in one language community may be unfamiliar to others. Particularly, the culture-specific terms and concepts including idioms, proverbs, and figurative language can pose problems in rendering the message in other receptor languages. Non-equivalence, thus, becomes a more helpful strategy in translating cultural elements.

2.1.3.2   Types of equivalence

Many translation scholars have proposed different types of equivalence from their own perspectives. While some scholars categorized equivalence in translation by focusing on semantic aspects, some focused on other linguistic aspects. In this research the researcher provides three types of equivalence including function-based equivalence, meaning-based equivalence, and form-based equivalence.

1) Function-based equivalence

Nida (1964, as cited in House, 2009, p. 30) divided equivalence into two categories: formal equivalence and dynamic equivalence. Formal equivalence focuses on the message itself, in both form and content. Formal equivalence occurs when a translator reproduces as literally and meaningfully as possible the form and content of the original. On the contrary, dynamic equivalence is based on the principle of equivalent effect, and aims at complete naturalness of expression and relates the receptor to modes of behavior relevant within the context of the source language. In other words, the relationship between receptor and message should be the same as that which exists between the original receptor and the message.

2) Meaning-based equivalence

Translational equivalence in meaning plays an important role in translation. Koller (1977), as stated in House (2009, pp. 31-32), proposed five types of equivalence focusing on meaning. They include denotative equivalence, connotative equivalence, text-normative equivalence, pragmatic equivalence, and formal-aesthetic equivalence. Firstly, denotative equivalence refers to the case where the SL and the TL have the same denotation. Secondly, connotative equivalence refers to the case where connotation is conveyed. Thirdly, normative equivalence is a type of equivalence which is connected to the type of text. Then, pragmatic equivalence refers to the equivalence that is oriented to the receptors of the text. Finally, formal-aesthetic equivalence is where the translator successfully maintains the aesthetic and stylistic features of the SL.

3) Form-based equivalence

There are different terms of equivalence focused on forms. Firstly, Catford (1965, p. 27) distinguished between two different types of equivalence: formal correspondence and textual equivalence. Textual equivalence refers to any TL form (text, or portion of text) which is observed to be equivalent to the SL form. On the other hand, a formal correspondence refers to any TL category (units, class, structure, etc.) which represents the same position as does the corresponding category in the SL.

In addition, there are five levels of equivalence proposed by Baker (2011): equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence, and pragmatic equivalence. Firstly, equivalence at word level means the TL has a direct word equivalent in the SL. Secondly, equivalence above word level refers to cases where the TL lexical patterning is equivalent to the SL, emphasizing specifically collocation, idioms, and fixed expressions. Thirdly, grammatical equivalence refers to cases where the grammatical rules between the SL and TL are not different. Then, textual equivalence occurs when information and cohesion in the SL is correspondent in the TL. Lastly, pragmatic equivalence refers to

implications in the SL into the TL that can be conveyed comprehensibly into the TL so that readers do not suffer cultural misunderstanding.

2.1.3.3   Non-equivalence at word level

In translation, it has been agreed that it is quite impossible to find perfect equivalence between source and target texts due to linguistic and cultural differences. Baker (2011, p. 15) broadly divides factors affecting non-equivalence in translation into two types: linguistic factors and extra-linguistic factors. Linguistic factors concern the language itself; extra-linguistic ones refer to the context of communication. Linguistically, there are three levels of equivalence concerning translation: word level, above word level, and grammatical level. In this research, the equivalence at word level will be discussed.

Baker (2011, p. 15) states that "non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text". She also provides common problems of non-quivalence as follows.

1) Culture-specific concepts

In the SL text, word may express a concept which is unknown by or unfamilier to the receptors. The word may relate to an abstract or concrete concept, religious belief, social custom or a type of food. Such concepts are culturally specific. Newmark (1988, pp. 95-102) categorizes cultural words into 5 types as follows.

(1) Ecology -- This type includes all geographical features such as animals, plants, or climate which are unknown in some cultures.

(2) Material cultures/ artifacts -- Foods, clothes, houses and towns, are transport are examples of this type.

(3) Social culture -- In this type of cultural word, work and leisure are included. Examples are sports and national games like cricket, bull-fighting, and snooker.

(4) Organization, customs, activities -- This includes political and administrative agents, religious concepts, and artistic terms.

(5) Gestures and habit – An example of gestures and habits is greetings.

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

Some words in the SL may express a concept which is known in the receptors culture, but it is not allocated a TL word. Examples of English words expressing concepts which are easy to understand but have no equivalence in many languages are *savory*, *standard* (meaning ordinary, not extra), and *landslide*.

3) The source-language word is semantically complex.

"A single word which consists of single morpheme can sometimes express a more complex set of meaning than a whole sentence" (Baker, 2011, p. 19). Baker provides an example of the Brazilian word *arruação* which means 'cleaning the ground under coffee trees of rubbish and piling it in the middle of the row in order to aid in the recovery of beans dropped during harvesting'.

4) The source and target language make different distinctions in meaning.

The TL may make more or less distinction in meaning than the SL. For example, English words such as 'aunt' and 'uncle' are different in meaning from the Thai language. In the Thai language there are additional distinctions in the meaning of the words 'uncle': ลุง, (father's or mother's older brother), น้าชาย (mother's younger brother), อา (ผู้ชาย) (father's younger brother). Whereas, the word 'aunt' makes distinctive meaning by differentiating it into ป้า (father's or mother's older sister), น้าสาว (mother's younger sister), อา (ผู้หญิง) (father's younger sister). When translating such English words into Thai, a translator has to depend upon the context in order to translate them correctly.

5) The target language lacks a superordinate.

The TL may have specific words but no superordinate, or general word, to head the semantic field. For example, English does not have a general word for calling

a group of animal unlike the Thai word 'ฝูง (สัตว์)'; it has specific words used depending on different kinds of animals, e.g. a flock of bird/ sheep, a pride of lions/ deer, a pack of foxes, and so on.

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

The TL may have superordinate words but no specific words. For instance, there are many specific words under the English word 'house' including bungalow, cottage, croft, chalet, lodge, hut, mansion, manor, villa, and hall. They are used differently according to the context. Many languages, however, use the word 'house' for many of them.

7) Differences in physical or interpersonal perspective.

Physical perspective refers to the contextual relationship between of things or people of the context with other things or people. Examples are pairs of words such as *come/go*, *take/bring, arrive/depart*, and so on. In terpersonal perspective refers to the relationships between participants in the discourse. For example, there are many Thai words used for 'give' depending on who gives to whom, e.g. 'มอบ' (youngster giving something to elders), 'ถวาย' (odinary people giving something to a monarch or monks), 'พระราชทาน' (a monarch or monk giving somthimg to ordinary people).

8) Differences in expressive meaning.

A TL word may have the same propositional meaning as the SL, but it may have a different expressive meaning. "Differences in expressive meaning are usually more difficult to handle when the target-language equivalent is more emotionally loaded than the source-language items" (Baker, 2011, p. 21). This includes words related to sensitive issues such as politics, religion, sex, and so on. For example, the word 'homosexual' is nuetral in many countries, but it has a negative connotation in Muslim countries where homosexuality is strongly unacceptable. So, when translating

such words into Arabic where most of the receptors are muslim, the translator needs to sensitively handle this differences.

9) Differences in form

There is no equivalence in the TL for a particular form in the SL text. The prefixes and suffixes in the English language have no equivalence in many languages. For example, the suffixes '-ee, -er, -or' in the words *employee*, *teacher*, and *actor* have no direct equivalent form in Thai and could be translated as ลูกจ้าง, ครู, นักแสดง respectively. They are often replaced by paraphrase depending on the meaning they convey.

10) Differences in frequency and purpose of using specific forms

A particular form does have quivalence in the TL, but there may be a difference in the frequency with which it is used or purpose for which it is used. For example, the _ing continuous verb form is more frequently used in English than other languages which have an equivalent to the _ing form such as German. Therefore, translating the _ing form from English into German can result in unnaturalness.

11) The use of loan words in the source text

When the SL uses loanwords, it is difficult to find loan words in the TL. For example, the word *dilettante*, which is a loan word in English, Russian, and Japanese, but has no equivalence loan word in Arabic. If translating it into Arabic, its stylistic effect would be lost.

Baker (2011) also provides strategies used by professional translators for dealing with non-equivalence as follows.

1) Translation by a more general word (superordinate)

This is the commonest strategy used for dealing with non-equivalence. For example, in the Thai language the word 'truck' is classified according to the numbers of wheels it has, e.g., รถหกล้อ (six-wheeled truck), รถสิบล้อ (ten-wheeled truck), but English may generally call them 'trucks' or 'lorries'.

2) Translation by a more neutral/ less expressive word

This strategy is used to replace words which do not have an equivalent word in the TL by a more neutral or less expressive word. In particular, it is useful for an expressive word. For example, the word 'exotic' has no equivalence in many oriental languages. It is usually used by westerners, meaning unusual, interesting things coming from a distant country like China. When translating into an oriental language, it should be translated by a word that means 'strange' since the receptors have no concept of the adjective 'exotic'.

3) Translation by cultural substitution

This strategy is the replacement of a cultural-specific term of the TL with an understandable and familiar cultural-specific term of the SL. For example, substituting the Christian Era year (A.D.) with Buddhist Era year (B.E.) when translating the year from English into Thai.

4) Translation using a loan word or loan word plus explanation

This strategy is often used to deal with culturally specific items or modern concepts which seems widely known by target readers. The translator may apply cultural-specific items, or proper names, without accompanying explanation. For example, the word 'UNESCO' is translated into many languages by using transliteration, for example 'ยูเนสโก' in Thai. Also, the loan word can be followed by an explanation, giving more understanding of the word to receptors. For instance, the sentence 'The gondola is considered a sign of Venice' could be translated into Thai as 'เรือกอนโดลา ซึ่งเป็นเรือแจวท้องแบนลำยาว ถือเป็นสัญลักษณ์หนึ่งของเมืองเวนิส' (The gondola, a long flat-bottomed paddling boat, is considered a symbol of Venice.).

5) Translation by paraphrase using a related word

This strategy is often used when the concepts expressed by the SL word is lexicalized in the TL, but in a different form. It involves replacing one item with an explanation consisting of related words. For example, the verb 'terraced' in the phrase

'beautiful <u>terraced</u> gardens' is translated into French as 'magnifiques jardins <u>implementés en terrasse</u>' (created in a terrace).

      6) Translation by paraphrase using unrelated words

This strategy tends to be used when the word in the SL is not lexicalized at all in the TL. It is based on modifying the superordinate or unpacking the meaning of the source item, especially when the item is semantically complex. An example is the translation of the word 'alfresco' which is a loan word in English into German as 'im Freien' (in the open air).

      7) Translation by omission

A word that seems unnecessary in the text, or is not useful when translating by giving an explanation, can be simply omitted.

      8) Translation by illustration

This strategy is useful when a word which has no equivalence in the TL but its physical entity can be illustrated, particularly when there are limitations of space or when the text needs to remain short, concise, and direct, or to-the-point, making the word comprehensible or visualized. The translator can show an image of it.

Obviously, although equivalent effect is important in the TL text, sometimes it is impossible to achieve it because of cultural differences. This problem is doubled in the translation of figurative language, and so in this study, the translation of similes and metaphors from English into Thai as both forms and meanings need to be considered. Thus, in the translation of idiomatic expressions, particularly in the translation of similes and metaphors, the translator has to consider whether meaning is culturally conditioned and how each society will interpret a message in terms of its own culture, so that the source language meaning is transferred into the target language text and the target language readers will experience the same effect as the source language readers.

2.2   Literature and Translation

2.2.1   Literature: Definitions and Types

Literature has been defined in many ways. The term is broadly meant as anything that is written, e.g. newspaper articles, text books, magazines, historical books, novels, plays, poems, etc. However, it has been specifically defined in terms of its functions. According to Hornby (1995) in his *Oxford Advanced Learner's Dictionary of Current English*, it is defined as "writings that are valued as works of art, especially fiction, drama, and poetry" (p. 687). Risdianto (2011, p. 4) in his article *Introduction to Literature* claims that literature can be categorized into two groups: informative literature and imaginative literature. The main purpose of informative literature is to give knowledge, to present facts, and to explain something. The history, biography, and scientific texts are examples of this group. In contrast, the purpose of imaginative literature is mainly to entertain, to stimulate thoughts and feelings. Therefore, poems, short stories, novels and plays belong to this category.

Newmark (1988, p. 39) categorizes literature in terms of its expressive function as 'serious imaginative literature' which includes four principle types: lyrical poetry, short stories, novels, and plays. However, literature is generally divided into three types: prose, poetry, and drama (Risdianto, 2011, p. 5). Firstly, prose is a form of writing that is not in verse; short stories and novels are grouped in this category. Secondly, poetry is those written in verse form, e.g. ballads, epics, lyrical poetry. Lastly, drama is plays with acts and scenes consisting of dialogues and conversations between the characters.

2.2.2   Literary Translation

Literary translation takes an important role in transferring culture from one nation to others. It is considered a field of translation studies that is different from other categories since literary works consist of complicated linguistic features, high aesthetic

aspects, and rich figurative language. Also, literary texts always have implicit cultural element behind them. For these reasons, translating literary works is more challenging and difficult for translator than other types of text.

Literary translation can be broadly divided into three types according to Newmark (1988, p. 163), namely: translation of poetry, translation of short stories/novels, and translation of drama.

1) Translation of poetry

Poetry is a form of literary work for which words and lines are more important than in any types of text (Newmark, 1988). Words are arranged with strict versification, meter, and rhyme. When it comes to translation, poetry is not easy to translate because of differences in linguistic features on one hand and cultural features on the other. As House (2009) points out, there is a limitation of translatability when translating literature, especially poetry in which language is set apart from its normal communicative functions. Poetry translators, therefore, are concerned with two important tasks: rendering a reliable meaning of the source poetry and/or create a piece of translation work that is readable and enjoyable for the TL readers.

2) Translation of short stories/novels

Short stories and novels can be categorized as prose. They are kinds of literature that are recently more read and translated than other types. Of course, prose is easier to translate than poetry because content is more important than form. Hilaire Belloc (as cited in Bassnett, 2013, p. 125) provided six rules for translating prose: the translator should not translate word by word or sentence by sentence; the translator should translate idiom by idiom and idiom and that sounds natural for them; the translator has to render intention; the translator should be aware of words or structures that seems to correspond in both SL and TL but actually do not; the translator should transmute boldly; the translator should not embellish. However, Newmark (1988) stated that the translators of short stories and novels can expand his or her creativity into translation. They can provide some cultural glosses in the translation, making the

translation a little longer than the source text. It is obvious that translating prose is more flexible than other forms of literary work, but the major priority of the translator is still to respect the source text as much as possible.

3) Translation of Drama

Dramatic texts are intentionally composed to have them performed on the stage. They are read differently from other text-types. "It is read as something incomplete, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized" (Bassnett, 2013, pp. 128-129). Rather than the language itself, the significant elements of the play text are what Bassnett (2013, p. 139) calls 'paralinguistic system', including pitch, intonation, speed of delivery, accent, etc., and 'undertext' or 'gestural text' within the language that contributes to the dramatic texts. Therefore, translating a dramatic text cannot be performed in the same way as in prose. The translator has to consider these elements and the function of the text. Newmark agrees, stating that unlike the translation of fiction, a translator of drama has to respect the source text: "he cannot gloss, explain puns or ambiguities or cultural references, nor transcribe words for the sake of local color" (Newmark, 1988, p. 172).

2.3   Figurative Language

2.3.1   Definitions and Characteristics of Figurative Language

Figurative language, sometimes called metaphorical language (Knickerbocker & Reninger, 1978, p. 267), is one that uses figures of speech. It is a language form that is completely different from standard language and used to create special meaning and create particular impacts. According to Abrams (1981, p. 63) in his *A Glossary of Literary Terms*, "figurative language is a deviation from what speakers of a language apprehend as the ordinary, or standard, or significance or sequence of words, in order to achieve some special meaning or effect". He continues explaining that figurative language is divided into two classes: figures of thought and figures of speech. Figures of thought are words used in a way that affects a conspicuous meaning in their

standard meaning or literal meaning. Figures of speech, or rhetorical features, refer to the order of the words that make the meaning depart from the standard usage. However, these two terms somewhat overlap and are sometimes used interchangeably. At this point, we can assume that figures of speech are words or phrases in which meaning is different from their literal meaning. This is in accordance with the definition given by Ridout and Clarke (1970, p. 131), stating that "figures of speech are language from which the meaning departs from its literal language".

The Oxford Advanced Learner's Dictionary defines figure of speech as "a word or phrase used for vivid or dramatic effect" (Hornby, 1995, p. 433).

Longman Advanced American Dictionary (2000) defines figure of speech as "a word or expression that is used in a different way from the usual meaning of the word, in order to give you a picture in your mind" (p. 533).

In *Dictionary of World Literary Terms*, Shipley (1955, p. 159) gives the definition of figure of speech as "an intentional deviation from the normal spelling, formation, construction, application of a term, for the sake of clearness, emphasis, ornament, humor, or other effect." he also states that "Figures of speech possess various functions. They may be used to clarify, to illustrate, to energize, to animate inanimate objects, to stimulate associations, to raise laughter, to ornament. More importantly, they may have an aesthetic function".

From the definitions given above, it can be concluded that figurative language consists of two characteristics. Firstly, figurative language is language which is different from standard language. Secondly, figurative language intends to create imagination, to affect feeling in some ways, and to achieve some special meaning and effects rather than literal conveyance of meaning. Therefore, figures of speech are rhetorical devices not only frequently used in ordinary communication but also in literature. Figure of speech is commonly used by the writers and poets to make the language in literary works vivid and artistic.

2.3.2 Kinds of Figurative Expression

Ridout and Clarke (1970, p. 131) suggested that common figures of speech include allegory, climax, euphemism, hyperbole, innuendo, irony, litotes, metonymy, mixed metaphor, paradox, personification, pun, simile, and metaphor.

Since there are many kinds of figure of speech, I shall discuss some kinds of figures suggested by Knickerbocker and Reninger (1978, pp. 267-268) in *Preliminary to Literary Judgement* as follows.

1) Simile

According to Ridout and Clarke (1970, p. 237) in *A Reference Book of English*, "Simile is a figure of speech in which two things or actions are likened on the strength of some common quality though they are in all other respects unlike, in order to increase the imaginative perception of what is being asserted." For simile, the comparison is stated explicitly by the indication of the words *like* or *as*, e.g. Nathan is like a devil.

2) Metaphor

Like simile, metaphor is a figure of speech used to compare two different things based on some similarities, but it is implicitly stated without the word *like* or *as*. The comparison is stated in the form 'X is Y', as in the sentence 'My love is a rose' (Nørgaard, Montoro, & Busse, 2010, p. 107).

3) Personification

This is a figure of speech used in describing an object, an animal, or an abstract thing doing something as if they were a human being (Ridout & Clarke, 1970, p. 253) in order to create some image or effect, e.g. 'The wind is whispering'.

4) Synecdoche

Synecdoche refers to using a part to represent a whole or a whole to represent a part (Nørgaard et al., 2010, p. 109). An example of synecdoche which is always used in a Thai context is the use of the word 'rice' to represent the word 'meal'

or 'food' generally as in the sentence 'I eat rice'. Actually, we may not eat just 'rice'; we may eat other cooked food with rice in a 'meal'.

5) Metonymy

As defined by (Ridout & Clarke, 1970, p. 204), metonymy is "a figure of speech in which the thing really meant is represented by something closely associated with it". For example, the term 'the crown' is used to represent 'the monarch' (Knickerbocker & Reninger, 1978, p. 268).

6) Hyperbole

Hyperbole is a figure of speech using an exaggerated statement to emphasize a feeling or to create humor (Knickerbocker & Reninger, 1978, p. 268). An example is in the sentence 'I walked a million miles'.

7) Irony

This kind of figure is used when the ordinary meaning of a statement is opposite to what the speaker intends (Ridout & Clarke, 1970, p. 174).

8) Paradox

This kind of figure refers to a statement where the surface meaning is seemingly contradictory, but on closer examination it can make sense (Knickerbocker & Reninger, 1978, p. 268). An example is 'This is the beginning of the end'.

9) Allusion

Allusion is used by the writer as a reference for some other thing such as a person, place or event which is also known by the audience (Knickerbocker & Reninger, 1978, p. 268). An example is the sentence 'He was a Superman yesterday'.

In addition to the nine figures described above, Knickerbocker and Reninger mention another three kinds namely: dead metaphor, the entire poem as figure, and tone. At this stage, the researcher shall not describe the entire poem as figure and tone in details since they are considered to be extended figures of speech, but dead metaphor will be described in Section 2.5.4.

2.4 Simile

In this section, the details of simile will be reviewed including definitions and characteristics of simile, components of simile, recognition and interpretation of simile, and translation strategies for simile.

2.4.1 Definitions and Characteristics of Simile

The simile is one of the figurative devices frequently used in many languages. *Longman Advanced American Dictionary* defines a simile as "an expression that describes something by comparing it with something else, using the words 'as' or 'like', for example *as white as snow*" (p. 1352).

According to Abrams (1981, p. 63) in his *A Glossary of Literary Terms*, simile is a comparison between two distinctly different things indicated by the words "like" or "as".

Ridout and Clarke (1970, p. 327) define a simile as "a figure of speech in which two things or actions are likened on the strength of some common quality though they are in all other respects unlike, in order to increase the imaginative perception of what is being asserted".

Many translation theorists have defined the term "simile" according to their own views. Pierini (2007) defines simile as "the statement of a similarity relation between two entities, essentially different but thought to be alike in one or more respects, or a non-similarity relation" (p. 23).

Larson (1998), in his book *Meaning-based Translation*, states that simile is a figure of speech used in comparing two unlike things indicated by the words "like" or "as". Nevertheless, simile used for comparison as a figure of speech is different from a literal comparison. Larson provides examples: "John eats like his overweight brother" and "John eats like a pig." Although both examples given are structurally the same, they are figuratively different. That is, the former is a literal comparison; the latter is a simile.

Similes are commonly used in our daily conversations and generally applied by writers of various text-types including literature since they help create images so that the audience can understand the message more clearly. Similes are used as a literary device to describe someone or something such as nature, feelings, as well as abstract ideas.

2.4.2 Components of Simile

According to Larson (1998, p. 272), metaphors and similes are grammatical forms which represent two propositions of the semantic structure, topic and comment, and consist of four parts as follows.

1) Topic: things really being talked about

2) Image: things which are being compared

3) Point of similarity: shared similarity between the topic and the image

4) Nonfigurative equivalent: when the proposition containing the topic is an event proposition, the comment is the nonfigurative equivalent (p. 247).

For instance, the simile 'The moon is like blood' is composed of two propositions which are:

1. The moon is (red);

2. Blood is (red).

This simile consists of the topic: the moon; image: blood; and point of similarity: red, which is the implicit meaning of this simile (1998, p. 246).

In addition, Formilhague in *Simile in English: From Description to Translation* (as cited in. Pierini, 2007, p. 23) said that the structure of a simile consists of the three following elements.

1) Topic: the entity described by the simile

2) Vehicle: the entity to which the topic is compared, accompanied by a comparison marker

3) Point of similarity: the properties shared by the topic and the vehicle.

With this in mind, we can conclude that there are three essential elements of a simile which are topic, vehicle, and point of similarity. Additionally, comparison markers may be considered another important component of similes as they the signal enabling us to recognize the simile. Comparison markers will be described in the following section.

2.4.3   Recognition and Interpretation of Similes

In English, it is easy to recognize similes because there are many comparison markers that we can observe. Larson (1998, p. 127) states that "in English, a simile always has the word *like* or *as*". However, there are many words that can be used as comparison markers including verbs: seem, look, like, resemble; adjectives: similar to, the same as; nouns: a sort of, some kind of; and conjunctions: as if/though, as when. Besides, a simile can be in a compound adjective structure, for instance, N-type adjective and N+N (Pierini, 2007, pp. 27-28). The comparison markers provided by Pierini can be summarized in Table 2.1.

Table 2.1 Simile Comparison Markers

Types of comparison marker	Examples of simile markers
Verbs	*seem like, look like, act like, sound like, resemble, remind*
Adjectives	*similar to, the same as*
Nouns	*a sort of, some kind of*
Preposition (in comparative phrases)	*like, as*
Conjunction (in comparative clauses)	*as if/though, as when*
N-*like* adjectives	*native-like proficiency*
N-*shape* adjectives	*an L-shaped room*
N-*style*	*Star Trek-style command seat*
N-*type* adjectives	*terrorist-type offences*
N+N	*bow tie*

In the Thai language, there are many words that are used as comparison markers compatible with the words *like* or *as* in English. They include *กล, ดัง, ดั่ง, ดุจ, ดุจดัง, ประดุจ, ประหนึ่ง, เล่ห์, ประเล่ห์, เปรียบเสมือน, เพียง, ถนัด, ละม้าย, เหมือน, คล้าย, เฉก, เฉก เช่น ราว ราวกับ* etc. (!!! INVALID CITATION !!! (พิชญา สุวรรณโน, 2558; สุวัฒนา เลี่ยมประวัติ, 2558)). Examples are คำเหมือนถ่าน (as black as coal), สวยราวกับนางฟ้า (as beautiful as an angel), etc.

Other than by comparison markers, similes can be recognizable by syntactic structures. One typical structure of similes is *be* + *as* + Adj + *as* + NP as in the sentence 'This meat is as tough as old boot leather' (Pierini, 2007, p. 31). Another construction of simile is Verb + *like* + NP (p. 32) as in the sentence 'John eats like a pig'. The NPs function as the vehicle to intensify the Adj and the Verb respectively.

Although similes are quite easily recognizable by the comparison markers and syntactic structure, interpretation of similes may be a challenging task. Interpreting a simile is quite difficult and can be problematic when the point of similarity is not obvious or is ambiguous. As exemplified by Larson (1998), the simile in the sentence 'John eats like a pig' is ambiguous because the point of similarity is not clearly stated. It can be interpreted either that the pig eats *too much*, the pig eats *quickly* or that the pig eats *sloppily*. Therefore, we have to indicate the comment of the pig, so that we can recognize the point of similarity shared by John and the pig. Consider the sentence 'John is as fat as a pig'. This simile is easy to interpret since the point of similarity 'fat' is stated.

In this research, the researcher collects similes mainly by observing the comparison markers. The topic and the vehicle of the simile will then be examined if they are distinctively different.

2.4.3 Strategies of Translating Similes

Differences in linguistic forms and culture between the SL and the TL can pose problems in translation. Translators have to choose the most appropriate strategy for each problem. A few translation theorists have proposed strategies for translating similes.

Larson (1998, p. 279) suggests five ways to translate metaphors and similes as follows (similes would follow steps 3), 4), and 5)).

1) The metaphor may be kept if the receptor language permits.

2) A metaphor may be translated as a simile.

3) A metaphor of the receptor language which has the same meaning may be substituted.

4) The metaphor may be kept and the meaning explained (that is, the topic and/or of similarity may be added).

5) The meaning of the metaphor may be translated without keeping the metaphorical imagery.

Besides Larson, Pierini (2007, p. 31), studying simile translation from English into Italian, states six potential strategies to translate similes discussed as follows:

1) Literal translation (retention of the same vehicle)

The vehicle in the SL can be rendered by the same vehicle in the TL. An example given by Pierini is the translation of 'to eat like a pig' to 'mangiare come un maiale' (like a pig).

2) Replacement of the vehicle with a different vehicle

The vehicle in the SL may be substituted by a different vehicle in the TL. Pierini exemplifies the adoption of this strategy in the translation of 'to work like a dog' to 'lavorare come uno schiavo' (like a slave).

3) Reduction of simile, if idiomatic, to its sense

A simile can be translated flexibly by rendering the simile to a simple meaning. Pierini provides an example in 'to stick out like a sore thumb' translated to 'farrsi notare' (to attract attention).

4) Replacement of the same vehicle plus explicitation of similarity feature(s)

Sometimes, some changes are made in order to make the comparison clear so that the simile is more understandable by the readers. As the example given by Pierini, the sentences 'The PCI is constantly evolving to meet this challenge. It gets faster in one of two ways: its speed increases or its data path widens. This is like raising the speed limit on a freeway or adding additional lanes.' is translated to 'Per ottimizzare le prestazioni del PCI si può ricorrere a due espedienti: aumentare la velocità o ampliare la linea di trasmissione. È un po' come se, dovendo rendere il traffico più scorrevole su un tratto autostradale, si scegliesse di aumentare il limite di velocità o di aggiungere altre corsie.' In this case, the simile is retained, but the underlined phrases, including un po' (a little), come se (as if), and dovendo rendere il traffico più scorrevole (intending to make traffic smooth-flowing) are added. The added parts help the simile to be more explicit.

5) Replacement of the vehicle with a gloss

When the vehicle is unfamiliar to the target readers, translator may replace the vehicle with a gloss to help readers interpret and understand the simile. Pierini provides an example of translating 'She did not look like Carry Nation' to 'Non sembrava una suffragette del primo Novecento' (a suffragette of the early 20th century).

6) Omission

The last potential ways for translating a simile is omission. When the vehicle is not familiar or understood by readers, it can be omitted and substituted by rendering its pragmatic value. In the example given by Pierini, the sentence 'She did not look like Carry Nation' is translated to 'Non era come mi aspettavo' (as I expected).

For analyzing the translation strategies used in translating simile from English into Thai in *The Merchant of Venice*, the researcher applies those strategies proposed by Pierini (2007, p. 31) as the framework.

2.5   Metaphor

In this section, the details of metaphor will be reviewed including definitions and the nature of metaphor, components of metaphor, types of metaphor, recognition of metaphor, and translation strategies of metaphor.

2.5.1   Definitions and the Nature of Metaphor

Metaphor is another important figure of speech which is widely used in many languages. It is seen as a figure of speech used to compare two different unrelated things in order to make the language more colorful and dramatic. To understand what metaphor is, we should begin looking at its definitions. According to Hornby (1995) in his *Oxford Advanced Learner's Dictionary*, metaphor is defined as "the imaginative use of a word or phrase to describe somebody/something as another object in order to show that they have the same qualities and to make the description more forceful" (p. 734).

In addition, *Longman Advanced American Dictionary* (2000, p. 920) defines the word metaphor as "a way of describing something by comparing it with something else that has similar qualities, without using the words *like* or *as*."

In fact, metaphor is always explained together with simile since both of them are figures of speech used for comparing two unrelated things and this can pose some confusion. However, metaphor and simile can be easily distinguished by the comparison markers, such as *like* or *as*. In the *Reference Book of English*, Ridout and Clarke (1970, p. 131) make this clear by stating that while in a simile the comparison is explicitly stated with some words such as *like* or *as,* the comparison in metaphor is implied by an identification of the two things compared.

There are also other definitions of metaphor given by other theorists. Semino (2008, p. 1) defines metaphor as "the phenomenon whereby we talk and potentailly think about something in terms of something else".

Lakoff and Johnson (2003) state in their book *Metaphor We Live By* that:

> Metaphor is for most people a device of the poetic imagination and the rhetorical flourish –a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. (p. 3)

Goatly (2011, p. 9) further provides a definition of metaphor by stating that "metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process, or concept, or colligates, in an unconventional way".

Newmark (1988, p. 104) claims that metaphor is figurative expression, "the transferred sense of physical word, the personification of an abstraction, the application of a word or collocation to what it does not literally denote to describe one thing in terms of another." He also gives suggestions that the structure of a metaphor can be a single word or group of words, such as a phrase, a sentence, or an entire text. Moreover, he claims that there are two functions of metaphor: connotative and aesthetic. The former is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language, and the latter is to appeal to the senses, to interest, to clarify, to please, to delight, to surprise.

By definition, a metaphor is an expression of an understanding of one concept in terms of another concept, which concisely compares two things by saying that one is another. Unlike simile, it is considered an implied comparison not using the words *like* or *as*. Furthermore, it is understandable that the common elements of a metaphor are that of similarity and figurative meaning. It is used to describe something as if it were something else entirely different.

2.5.2   Components of Metaphor

Like similes, Larson (1998) said that metaphors have four components which are topic, image, point of similarity, and non-figurative equivalent as already described in section 2.4.3 (Components of Simile).

Newmark (1988, pp. 105-106) uses six terms for discussing metaphors which are image, object, sense, metaphor, metonym, and symbol. "Image" is the item to which the object is compared. "Object" refers to the item which is described by the metaphor. "Sense" refers to the point of similarity which the image and object share; the literal meaning of the metaphor. "Metaphor" is the figurative word used. "Metonym" refers to a single word image which replaces the object. "Symbol" is a "type of cultural metonym where a material object represents a concept".

From a linguistic perspective, a metaphor consists of three components which are **topic, vehicle,** and **ground**. Goatly (2011, p. 9) defines these three terms as follows: "vehicle" is the conventional referent of the unit; "topic" is the actual unconventional referent; and "ground" is the similarities and/or analogies involved. In addition, Ritchie (2013, pp. 10-11) simply defines the three terms as follows. "Topic" refers to the concept that is described or expressed by the metaphor; "vehicle" refers to metaphorical words or phrases, and; ground refers to the attributes that provide a basis for comparing vehicle to topic.

However, there have been many terms used for naming the component parts of metaphor. The term "topic" is sometimes called *tenor* or *target*; while, the term "vehicle" is sometimes called the *basis* (Ritchie, 2013).

As exemplified by Ritchie (2013, p. 5), the sentence 'Achilles is a lion' consists of three parts. Achilles's character is compared to the lion; Achilles is the topic, and the lion is the vehicle. The ground is some specific properties that Achilles and the lion share. The ground in this sentence may be *being brave*. Therefore, we can interpret this sentence as Achilles is brave like a lion. This shows that we can convert a metaphor to a simile by adding a comparison marker in order to precisely interpret the metaphor.

At this stage, we can conclude that there are three important parts that create a metaphor. The first part is topic, or image (Newmark, 1988). The second part is vehicle, or object. And, the ground, or point of similarity, is the last component.

2.5.3 Types of Metaphor

Many scholars have classified metaphors in their own ways. Among the various views, the distinctive kinds of metaphor proposed by Lakoff and Johnson (2003), Larson (1998), and Newmark (1988) are presented in this research.

Lakoff and Johnson (2003, p. 14) state two types of metaphorical expression which are *structural metaphor* and *orientational metaphor*. Structural metaphor refers to "cases where one concept is metaphorically structured in terms of another"; orientational metaphor refers to "one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another". An example of the structural metaphor is "Time is money." (Lakoff & Johnson, 2003, p. 7). The concept of *time* is metaphorically structured in terms of *money,* meaning that *time* is valuable. Most orientational metaphors use spatial orientation, such as in-out, up-down, front-back, etc., to talk about something metaphorically. For example, "Happy is up." (Lakoff & Johnson, 2003, p. 14).

Larson (1998, pp. 274-275) categorizes metaphor into two types: dead metaphor and live metaphor. A dead metaphor is one which has lost its metaphorical sense. For example, a comparison between the 'leg of a table' and the leg of a person or animal would be a dead metaphor because the reader or listener does not think of the comparison. On the other hand, a live metaphor is one which is constructed by the author or speaker to illustrate metaphorically, for example, the sentence 'Catherine is my angel'. To understand such a metaphor, readers or listeners must think about its meaning deeply rather than its primary meaning of 'angel' relating to the topic, Catherine. By doing so, readers or listeners will be able to capture the message of the sentence that Catherine is a kind or lovely person. In short, a dead metaphor can be recognized

directly in an idiomatic sense without thinking about the primary sense of the words; however, a live metaphor can be understood as paying special attention to the comparison being made.

Newmark (1988) classifies metaphors into six types: dead, cliché, stock, adapted, recent, and original as described below.

1) Dead Metaphor

Dead metaphors are those in which images can be understood clearly and "frequently relate to universal terms of space and time, the main part of the body, general ecological features and the main human activities" (p. 106). Examples of dead metaphor include 'at the bottom of the hill' and 'the face of the mountain'. Dead metaphors have become literal language because of frequent use and users do not recognize them as metaphors, so their images are lost. Idioms, metonyms, synecdoche, and words accepted as technical terms also become dead metaphors. To translate this kind of metaphor, the translator should establish an equivalent in the TL text.

2) Cliché metaphor

Cliché metaphors are ones that are "used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter" (Newmark, 1988, p. 107). Because of their connotative functions, cliché, metaphors fall between dead and stock, in which the metaphor has lost its aesthetic sense and expresses thoughts with a larger share of emotions. Examples include words such as *backwater*, *breakthrough* and *set trends* used in the following sentence: "The Country School will in effect become not a backwater but a breakthrough in educational development which will set trends for the future." (Newmark, 1988, p. 107).

3) Stock or standard metaphor

Defined by Newmark (1988, p. 108), stock metaphor is "an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically". In contrast to cliché and dead metaphors, the emotional appeal of stock metaphors keeps them

relevant. An example of standard metaphor is "wooden face" (p. 108). The common procedure of translating stock metaphors is to replace the image of the SL with another established image in the TL text.

4) Adapted metaphor

Adapted metaphors are actually stock metaphors but are adapted by the writer or speaker into a new context. Newmark (1988, p. 111) provides an example of an adapted metaphor: "the ball is a little in their court." Stock metaphors can be a proverb like "carrying coals to Newcastle". To translate this type of metaphor, translators have to be aware of cultural differences.

5) Recent metaphor

Newmark (1988, p. 111) defines recent metaphors as "a metaphorical neologism, often 'anonymously' coined, which has spread rapidly in the SL". Recent metaphors are often categorized as slang. Examples of the recent metaphor are *groovy* meaning 'good', *spastic* meaning 'stupid', and *doing a line* meaning 'having sex' (Newmark, 1988, pp. 111-112).

6) Original metaphor

This type of metaphor refers to the metaphors that are "created or quoted by the SL writer" (Newmark, 1988, p. 112). Newmark also states that original metaphors "contain the core of an important writer's message, his personality, his comment on life, and though they may have more or less cultural elements". Newmark also suggests that when the metaphor is obscure and of little importance in the text, it should be replaced with a descriptive metaphor or reduced to its sense. However, translators should transfer the intention of the author's original metaphor, so when encountering cultural differences that create ambiguity for the recipients, translators should adapt cultural elements by replacing the unknown image with one which is familiar to the TL receivers.

2.5.4   Recognition and Interpretation of Metaphor

To identify an English metaphor and decide whether it is actually a metaphor is a difficult task for people who use English as a foreign language. While a simile can be easily observed by the words *like* or *as*, there is no explicit marker for metaphor.

According to the definitions of metaphor as a figure of speech used to say that something is something else, it seems that a metaphor is composed of two nouns connected by the verb *be* or other linking verbs, forming a statement ‘A is B’ (Ritchie, 2013). To identify and interpret a metaphor needs to particularly rely on a semantic concept. However, applying semantic criteria alone is not an effective and reliable way to identify a metaphor. We need simultaneously to consider the syntactic structure of metaphor. Goatly (2011) provides guidance on the most common syntactic structures used to identify metaphor. He explained six types of syntactic structure for specifying topic and gave an example for each as shown in Table 2.2.

Table 2.2 Types of Syntactic Topic Specification

Syntactic Construction	Example
Copula	<u>The eye</u> was a **raindrop**
Apposition	<u>The eye</u>, a **raindrop**
Genitive	**The raindrop** of <u>an eye</u>
Noun pre-modifier	The **raindrop** <u>eye</u>
Compounds	The <u>eye</u>-**raindrop**
Blends	The <u>r**eye**endrop</u>

Source: Goatly (2011, p. 215)

Note: Goatly uses the underlined words or phrases for the topic, and the bolded for the vehicle.

I will further discuss these six types of syntactic structure for identifying the topic of metaphor as follows.

1) Copula

Copula constructions refer to the structure of *be*. Luraghi and Parodi (2008) provide a definition of the term 'copula' as "a device, often an existential verb, used to express verbal categories with nominal predicates, such as the verb *be* in English" (p. 92). They also give an example of the copula sentence: "The girls were beautiful". From the example, the adjective *beautiful* functions as the complement which Goatly (2011) terms as an ascriptive copula. However, there is another copula construction which is called *class-inclusion* (Goatly, 2011, p. 215). In the class-inclusion statement like "John is a manager", noun phrase *a manager* functions as the complement.

Applied to metaphor, most copula metaphors are in the category of class-inclusion. An example is the sentence "The eye was a raindrop". The topic is the subject 'the eye', and the vehicle is the complement 'a rain drop'.

Besides the use of the copula *to be*, there are many verbs used to describe states or changes of states such as *seem, become, make, turn, find, grow,* and *see* (Goatly, 2011, pp. 221-222). These verbs can form a copula metaphor, e.g., He became a devil, She found her house heaven.

2) Appositions

In Luraghi and Parodi's (2008) *Key Terms in Syntax and Syntactic Theory*, the term 'apposition' is defined as "a construction in which two constituents are juxtaposed, without being in a syntactically hierarchical relation with each other, and in which one of the two constituents specifies the other" (p. 60). In an appositive structure, the two constituents will be relatively equivalent to each other and the apposition can be omitted without damaging the main syntactic structure. Apposition is always punctuated with commas or semicolons like in the sentence: Shakespeare, <u>one of the greatest poets in the world</u>, composed *The Merchant of Venice* in the 1590s.

Like the copula metaphor, in appositive metaphor the vehicle precedes the topic in the example '<u>The eye</u>, a **raindrop**'. Goatly (2011) discusses five types of

apposition namely Appellation/Identification, Designation, Reformulation, Attribution, and Inclusion and provides examples of each case as follows.

(1) Appellation/identification

In appellation/identification apposition, the topic often precedes the vehicle when the topic is a pronoun, e.g. "Let him settle it, **my slave** for the work". However, the first noun phrase can be the vehicle, e.g. "when he thought of **his tool**, Roger Mason" (p. 225).

(2) Designation

The topic is specific and ascribed by the vehicle, e.g. "Director Matt Busby, **the Godfather** of the club" (p. 225).

(3) Reformulation

Reformulation is the case where the vehicle is used to fill the lexical gap, e.g. "You might actually get **three duds**, I mean, three people whom you didn't want" (p. 226).

(4) Attribution

In attributive appositive structure, the first noun phrase, the topic, will be more definite than the second, the vehicle, e.g. "...and the young man laughed back, **a good dog**" (p. 227).

(5) Inclusion

The topic will be the ground, helping to easily interpret the metaphor, e.g. "**a journey on the wrong track**, a huge misunderstanding" (p. 227).

Furthermore, Goatly (2011, pp. 227-228) provides other appositions that can be used to identify the metaphor.

- Verb apposition, e.g.: I am wise in some ways, **can see unusually far through a brick wall**.

- Adjectival apposition, e.g.: Their rounds have been **open-ended**, without a final date.

- Clauses and sentences, e.g.: **I'm on rails**. <u>I have to</u>., <u>She baffles me still</u>, **she is opaque**.

(3) Genitives

Genitive construction is another type of syntactic structure that can be used to specify the topic of a metaphor. In grammar, genitive construction is used to express the relations between two nouns, one as a head noun and another as a noun modifier. It can appear in both the *...'s* form, e.g. Mary's sister, and the *of-* construction, e.g. the sister of Mary.

The genitive is considered a form of syntactic structure identifying the topic of metaphor. Unlike copula and appositive constructions, the topic in the genitive construction precedes the vehicle as in the example '***The raindrop*** *of* <u>*an eye*</u>' as shown in Table 2.2.

(4) Noun pre-modifier

Pre-nominal structure is another construction that can form a metaphor. See the example provided by Goatly '*The **raindrop** <u>eye</u>*'. The head noun is *eye*, functioning as the topic, and is modified by *raindrop*, the vehicle.

(5) Compounds

Compounds have been defined as combining two nouns together: one functioning as a noun modifier, and another as a head noun, e.g. *rockleaf*, *weed-tails*, and *sword-pen*. To identify the topic and vehicle of a noun compound metaphor, the readers have to specify the head noun as the topic and the modifier as a vehicle. Goatly (2011, p. 237) states that there are two types of compounds: endocentric and exocentric compounds, meaning one is a hyponym of the second noun, e.g. *horseshoe **crab*** (endocentric) and *sea **cucumber*** (exocentric). The third kind of compound is where the meaning is a hyponym of the first noun, e.g. ***cotton***-*wool*. Also, there is Dvandva compound "which the meaning is the mixture of the two noun meanings, e.g. *blue-green, handlebar*."

(6) Blends

Blended or portmanteau words are words where sub-morphemic units of two words are merged together, e.g. *brunch*, *smog*. The word *smog* originated from two words: *smoke* and *fog*. When it comes to metaphor, blends can be used to identify the topic and the vehicle. As exemplified earlier by Goatly, the phrase 'the **r**<u>eye</u>**ndrop**' is a blended word coming from *eye* and *raindrop* functioning as the topic and vehicle respectively. However, this structure is less frequently found in metaphor.

To precisely interpret the metaphor, we need to find common concepts or characteristics that the topic and the vehicle share. As in the metaphor "Argument is war" exemplified by Lakoff and Johnson (2003), it is generally interpreted by the concept of 'conflict' (Ritchie, 2013, p. 5): *argument* and *war* are associated with conflict. However, to interpret a metaphor is not an easy task and can be more difficult for those who do not use English as a native language. Although we can identify the topic and vehicle through metaphorical syntactic constructions, the concept of the ground or point of similarity may be unclear or ambiguous. For instance, in 'Achilles is a lion', it can be either understood as 'Achilles is as fierce as a lion' or 'Achilles is brave like a lion'. To interpret a metaphor more precisely, the context must be taken in account.

In this research, the researcher has collected metaphors mainly by observing the syntactic structures of metaphor. The topic and the vehicle of the metaphors will then be examined to reveal if they are different but have some properties connected.

2.5.5 Strategies of Translating Metaphor

Larson (1998, p. 279) suggested five ways for translating metaphors as follows:

1) The metaphor may be kept if the receptor language permits (that is, if it sounds natural and is understood correctly by the readers.);

2) a metaphor may be translated as a simile (adding *like* or *as*);

3) a metaphor of the receptor language which has the same meaning may be substituted;

4) the metaphor may be kept and the meaning explained (that is, the topic and/or point of similarity may be added), or;

5) the meaning of the metaphor may be translated without keeping the metaphorical imagery.

Newmark (1981, pp. 88-91) identified seven strategies for translating metaphor as follows:

1) Reproducing the same image in the TL

As suggested by Newmark (1988, p. 108), this strategy is the most satisfying procedure for translating stock metaphor. He provides an example of a translation of an English metaphor 'wooden face' to French 'visage de bois' (face of wood).

2) Replacing the image in the SL with a standard TL image

The translator may replace the SL image with the TL image which does not clash with the TL culture. Newmark (1988, p. 109)Newmark comments that when producing a new image, but still acceptable in the TL, the meaning and tone of the metaphor will be changed. He exemplified with a metaphor 'des tas de nourriture' (a lot of food) translated into English as 'heaps of food'; 'tons of food'; or 'loads of food'.

3) Translating metaphor by simile

This strategy promotes more understanding of the metaphor. We can make the comparison more explicit by changing the metaphor to a simile. In other words, we can add a comparison marker to the metaphor. For instance, as exemplified by Ritchie (2013), 'the world is a stage' can be translated by simile 'the word is like a stage'.

4) Translating metaphor by simile plus sense

This strategy is a good approach to make the metaphor more clearly understood by readers. As mentioned by Newmark (1988, p. 110), this is a compromise procedure, which keeps some of the metaphor's emotive and cultural effect while some explanations are given to readers. For instance, a French metaphor 'il a une mémoire d'éléphant' (it has a memory of elephant) was translated as 'He never forgets - like an elephant'. It is said that this strategy focuses on a gloss rather than equivalent effect.

5) Converting metaphor to sense

This approach is applicable when the SL image is unfamiliar to the TL readers or when the TL image is too broad or not appropriate to the register. However, the emotive effect will be lost. According to Newmark (1988, p. 111), "when the image is classical and likely to be unfamiliar to a younger educated generation, the metaphor may be reduced to sense. He also provided examples such as 'victoire à la Pyrrhus' (Pyrrhic victory) translated as 'ruinous victory'.

6) Deletion

This strategy is effective when the metaphor is redundant or is considered unnecessary to the translation. The metaphor can be deleted.

7) Combining the same metaphor with sense

The translator may add a gloss or an explanation to assist the readers to understand the metaphor more clearly. For example: "The tongue is a fire" (Newmark, 1988). It can be translated as "the tongue is a fire: a fire ruins things, what we say also ruins things".

Additionally, (Larson, 1998) suggests that when translating a metaphor, the translator must identify three elements of the metaphor, namely; topic, image, and point of similarity in order to translate it. Moreover, the context of the text must be carefully considered to convey the meaning of the metaphor.

For analyzing the translation strategies used in translating metaphors from English into Thai in *The Merchant of Venice*, the researcher has applied those strategies proposed by Newmark (1981) as the framework.

2.6　Previous Studies

Given the fact that this study focuses on the translation strategies used in translating English similes and metaphors into Thai, it is noted that there are a few studies available in this field. In this section, the researcher will discuss previous related studies divided into two major groups: studies on translation of figures of speech, and studies on translation of similes and/or metaphors.

2.6.1　Studies on Translation of Figures of Speech

ศิริพรรณ สุวรรณาลัย (2546) studied translation techniques of figurative language used in *Venice Vanich* by King Rama VI from William Shakespeare's *The Merchant of Venice*. She found that in *The Merchant of Venice* there are nine devices of figurative language, including allusion, analogy, antithesis, hyperbole, metaphor, metonymy, personification, simile, and synecdoche and in *Venice Vanich* there are ten figurative devices used, including the nine found in *The Merchants of Venice*, plus onomatopoeia. For translation technique analysis, it was found that H.M. King Rama VI used the following techniques in translating figurative language: literal translation, free translation, literal and free translation of the device, and use of other figurative devices. Literal translation is the most frequently used by the translator.

อารัมภ์ เอี่ยมลออ (2552) studied translation techniques used in translating figurative language in the Thai translated versions of Thomas Harris's *Red Dragon* and

The Silence of the Lambs by Suwit Khaoplod. He categorized the figurative devices found in *Red Dragon* and *The Silence of the Lambs* into four types: simile, metaphor, personification, and metonym. Translation techniques used by the translator in translating figurative language included translating into figurative language and translating into non-figurative language. In addition, he subdivided the technique of translating figurative language into two sub-techniques: translating into the same categories of figurative language and translating into different categories of figurative language. The translator also used the technique of omission.

2.6.2 Studies on Translation of Similes and/or Metaphors

ปิณฑยา ศรีโปฎก (2557) studied translation strategies used in and examined factors influencing the translation of similes from Thai to English in *Phra Aphai Mani* parts 1-8. She found that there are eleven translation strategies used, namely: literal translation; literal translation with retention of the same vehicle plus explicitation of similarity features; replacement of the vehicle with a different vehicle; replacement of the vehicle with a generalization or a generic word; replacement of the vehicle with a gloss; replacement of the vehicle with transferring SL word to a TL text; reduction of the simile into its sense; replacement of the SL simile with another TL figure of speech; omission of the simile; amplification; and couplets, triplets, quadruplets. Literal translation is applied more than other strategies. Moreover, the type of vehicle is the factor most influencing the translation of simile.

Shamsaeefard, Fumani, and Nemati (2013) studied and examined four different Persian translations of the strategies for translation of simile in four different Persian translations of *Hamlet*. He compared the four translations of *Hamlet* translated by four different Persian translators and found that literal translation is the most frequently used strategy among the four translations. Moreover, the result of their study shows that the four translations of similes were not significantly different.

Yanbo (2011) studied translation of metaphors from Chinese to English in Qian Zhongshu's literary work *Fortress Besieged* by two translators: Jeanne Kelly and Nathan K. Mao. Yanbo investigated the metaphors by applying Newmark's translation procedure of metaphor and analyzed the factors influencing the use of translation strategies. He found that the most frequently used translation procedure of metaphor is reproducing the same image in the TL, and the main factors influencing the translators' decision on their use of translation strategies are the purposes of translation and the acceptability of readership.

Zohdi and Saeedi (2011) studied the translation of Persian metaphors and similes into English in Omar Khayyam's quatrains made by two translators, including Edward FitzGerald and Arberry. They found that there are nine strategies used in translating the metaphors which are: literal translation, different metaphor with the same meaning, literal translation of the metaphor plus meaning explained, meaning translated without keeping the metaphor, translation by a metaphor with different meaning, translation of the wrong meaning, omission of the metaphor, literal translation plus addition of another metaphor and partial literal translation. For similes, the translators applied six strategies, including literal translation, translation with a metaphor, translation with a different simile with different meaning, omission, translation of meaning without retaining the simile, literal translation plus addition of some words.

2.6.3   Studies on Translation of Shakespeare's Plays into Thai

ณัฐวรรณ อนุศาสนนันทน์ (2544) studied translation techniques of the play *Romeo and Juliet* translated by H.M. King Rama VI to analyze how it was translated as there was a limitation on the number of syllables and rhyme-scheme pattern. She found that the translator created a new poetic form in which each line has eleven syllables and the rhyme scheme pattern was the same as heroic rhyming couplets and the last syllable rhymed with the fifth syllable of the next line. She found that H.M. King Rama VI used word-for-word translation and free translation. At word-level translation, the translator

used the techniques of: 1) using transliteration, 2) replacing with Thai words, 3) creating words by interpreting the meaning of the source language words, 4) adding verbs, 5) adding words, and; 6) omitting words. At sentence-level translation, the translator used the techniques of: 1) adding words with explanation, 2) rearranging the order of concepts, 3) changing passive sentences to active ones, 4) reforming the structure of "it" sentences, 5) adding or deleting pronouns, and; 6) free translation. Moreover, the translator translated figurative language by using word-for-word translation and free translation.

From the previous studies given, it is seen that there are some studies aiming to analyze translation strategies in translating figurative language in general, while some focus on either similes or metaphor, but a few studies emphasized both simile and metaphor. Even though ณัฐวรรณ อนุศาสนนันทน์ (2544) studied the translation techniques in *Romeo and Juliet* which is one of Shakespeare's plays translated into Thai, she did not particularly focus on similes and/or metaphor translation. However, this study can pave the way for the present study to see the style of composing the Thai-translated versions of plays by H.M. King Rama VI. Furthermore, while there are many studies emphasizing the different language of similes and metaphors, such as Persian-English translation carried out by Shamsaeefard, Fumani, and Nemati (2013) and Zohdi and Saeedi (2011), and Chinese-English translation conducted by Yanbo (2011), there are just a few studies related to English to Thai translation of simile together with metaphor in literary works, especially Shakespeare's plays in which linguistic forms and styles were so special and brilliantly created. For these reasons, to study the translation strategies used in translating similes and metaphors from English into Thai is very interesting.

Noticeably, the study conducted by ศิริพรรณ สุวรรณาลัย (2546) is closely related to the current study since they both aim to study the translation of figurative language in *The Merchant of Venice* into Thai. However, there are some important points that

make this study different from the previous study. Firstly, this study particularly focuses on the translation strategies used in translating similes and metaphors which are the two figurative devices most frequently expressed in the play, while the previous study aimed to analyze the translation strategies of all figurative devices expressed in the play. Secondly, the current study applies more elaborate and comprehensive conceptual frameworks for analyzing and classifying the translation strategies used than those in the previous study. Lastly, the recent study additionally examines non-equivalence in translating English similes and metaphors expressed in the play into Thai and analyzes the strategies used for tackling non-equivalence which the previous study did not carry out. The current study will contribute a comprehensive understanding of the translation strategies used in translating English similes and metaphors both at the micro, or word, level and at the macro, or above-word, level.

In light of social and cultural influences, translation actually plays an important role in reflecting social and cultural conditions of the two languages and the transfer of cultural knowledge from one language to another. Linguistic and cultural differences between two cultures can present difficulty in translating. Poets always use either universal or culture-specific concepts as tools for creating images which reflect their ideas and perspectives on things, people, animals, or situations through figurative expressions in their literary works. Culture-specific concepts can pose a problem for people who live in different countries, use different languages, and have different cultures. Of course, there are considerable differences between English and Thai culture, that is, English and Thai poets may create images by evoking different notions according to their environment and worldviews. This can make it difficult to interpret and translate the English notions into Thai, especially in figurative expressions. However, translating English culture-specific concepts and notions into Thai can promote cultural exchanges between the two languages and build good comprehension between Thai and English users. Thai people can learn and understand English culture through the translation of literature, especially that of figurative expressions.

Moreover, studying translation can generate understanding of social features and conditions through ages. This study helps, to some extent, reveal some social influences that reflect literary translation features in the reign of King Rama VI and social features of Thailand in the last ten decades, including the translator's styles in creating literary and translation works, preferences of readership, as well as literary and cultural advancement of Thailand. Understanding social conditions and features in the past can be useful for the study of social science and humanities in general. It helps people know the history as well as the social and cultural development of Thailand.

After examining the previous related studies, there are two main points that bring about my interest. Firstly, it is interesting to note the translation strategies used in translating similes and metaphors from English into Thai. Since linguistic and cultural differences can be major factors influencing translation equivalence, it is also interesting to investigate how the similes and metaphors, which are almost always tied closely to culture, are translated to solve non-equivalence, especially at the word level.

1) Translation strategies used

After reviewing the previous studies, it was found that there are many translation strategies used by translators to solve the translation problems of similes and metaphors. Moreover, different studies applied different theories from different theorists as frameworks for their analyzing processes. In this research, the researcher chose Pierini's (2007) simile translation strategies for analyzing the similes and Newmark's (1981) metaphor translation strategies for analyzing the metaphors.

2) Non-equivalence and strategies used for tackling non-equivalence at word level

It can be assumed that the vehicles/images of similes and metaphors can affect translation non-equivalence since most of them are usually created from cultural items or concepts. There are no studies focusing on translation non-equivalence of similes and metaphors from English into Thai. Therefore, the issues of translation non-equivalence and strategies for solving non-equivalence at the word level will also be examined in this research.

The present study can help translators, translation students, and translation scholars achieve a better understanding of figures of speech, especially similes and metaphors, and the difficulties they can pose in translation. Moreover, the results of this study can generate guidelines for dealing with translation problems and can pave the way for new strategies to be formulated.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter will explain the research methodology used in this study. It describes how the data was obtained and attempts to identify the strategies used in translating similes and metaphors in Shakespeare's *The Merchant of Venice* into *Venice Vanich*. The materials of the study, conceptual frameworks, and data collection and analysis procedures will be discussed in this chapter.

3.1 Materials of the Study

Shakespeare' *The Merchants of Venice* and its Thai translation เวนิสวาณิช (Venice Vanich) comprise the materials of the present study. An electronic version of *The Merchant of Venice* which consists of five acts and twenty scenes was chosen as the original text, and the Thai translation เวนิสวาณิช (Venice Vanich) by H.M. King Rama VI, which was published by Wisdom Publications in 2011, was employed as the target text. The play and its Thai translation were selected as the materials of this research particularly because of the linguistic values of both the source language and the target language texts, the trustworthiness of the writer and the translator, as well as the adequacy of data to be analyzed.

The Merchant of Venice is one of the famous plays composed by William Shakespeare, one of the greatest English poets and playwrights of the world, who composed many pieces of literary work such as plays, sonnets, as well as narrative and lyrical poems. It is believed to have been written around 1595 to 1597. It was classified as a comedy and later as a romantic work. Due to the linguistic values as well as the

emphatic storytelling of the play, it has been translated into many languages, including Thai, and named *เวนิสวาณิช* (Venice Vanich).

เวนิสวาณิช (Venice Vanich) is the Thai translated version made in 1916. It is acclaimed as one of the most popular plays translated from English into Thai by H.M. King Rama VI who was admired for his creativity and linguistic genius. This masterpiece was translated with an attempt to keep it as close to the original version as possible. It was translated and arranged mainly in the form of Thai octameter poetry, and partially in prose and quatrains. It is considered the first poetic play of H.M. King Rama VI that has been widely read and performed.

3.2 Conceptual Frameworks

This section presents the conceptual frameworks used as criteria for collecting and analyzing data. It includes criteria for collecting similes and metaphors, classification of translation strategies, and conceptual frameworks for analyzing translation non-equivalence and the strategies used. Each framework will be described in detail separately and summarized as shown in Figure 3.1.

3.2.1 Criteria for Collecting Similes and Metaphors
3.2.1.1 Collecting simile

In extracting similes, the researcher applied the English simile comparison markers proposed by Pierini (2007) as the following:

1) Verbs, e.g. *seem like, look like, act like, sound like, resemble, remind*;

2) Adjectives, e.g. *similar to, the same as*;

3) Nouns, e.g. *a sort of, some kind of*;

4) Preposition (in comparative phrases), e.g. *like, as*;

5) Conjunction (in comparative clauses), e.g. *as if/though, as when*;

6) N-*like* adjectives; e.g. *native-like proficiency*;

7) N-*shape* adjectives; e.g. *an L-shape room*;

8) N-*style*, e.g. *Star Trek-style command seat*;

9) N-*type* adjectives, e.g. *terrorist-type offences*;

10) N+N, e.g. *bow tie.*

3.2.1.2   Collecting metaphor

To collect metaphors, the syntactic construction for identifying the topic of metaphors proposed by Goatly (2011) is used as the criteria for identifying metaphors in the English source text. Six syntactic constructions for identifying the metaphors are as follows:

1) Copula, e.g. The eye was a **raindrop**;

2) Apposition, e.g. The eye, a **raindrop**;

3) Genitive, e.g. the **raindrop** of an eye;

4) Noun pre-modifier, e.g. the **raindrop** eye;

5) Compounds, e.g. the eye-**raindrop**;

6) Blends, e.g. the r**eye**ndrop.

3.2.2   Classification of Translation Strategies

3.2.2.1   Translation strategies of similes

To analyze translation strategies of simile, the researcher applies six translation strategies of simile proposed by Pierini (2007) as a framework. These strategies are as follows:

1) Literal translation (retention of the same vehicle)

2) Replacement of the vehicle with a different vehicle

3) Reduction of the simile, if idiomatic, to its sense

4) Retention of the same vehicle plus explicitation of similarity feature(s)

5) Replacement of vehicle with a gloss

6) Omission of the simile

In addition to the six strategies of translating similes given above, the research found another potential strategy after studying the translation of English similes in *The Merchant of Venice* into Thai which is translating simile by metaphor.

3.2.2.2   Translation strategies of metaphor

In this research, analyzing the strategies used by the translator in translating metaphors is based on Newmark's (1981) seven translation strategies of metaphor. These seven strategies are as follows:

1) Reproducing the same image in the TL

2) Replacing the image in the SL with a standard TL image

3) Translation of metaphor by simile

4) Translation of metaphor by simile plus sense

5) Conversion of metaphor to sense

6) Deletion

7) Translation of metaphor by the same metaphor combined with sense.

3.2.3   Conceptual Frameworks for Analyzing Translation Non-equivalence and the Strategies Used

To answer if the English similes and metaphors in *The Merchant of Venice* are translated with non-equivalence into Thai, the researcher will examine them at the word level focusing only on their vehicles/images. The problems of non-equivalence presented by Baker (2011) will be used as criteria. The problems of non-equivalence that can occur with the vehicles/images are:

1) Culture-specific concepts;

2) The source-language concept is not lexicalized in the target language;

3) The source-language word is semantically complex;

4) The source and target language make different distinctions in meaning;

5) The target language lacks a superordinate;

6) The target language lacks a specific terms (hyponym);

7) Differences in physical or interpersonal perspective;

8) Differences in expressive meaning;

9) Differences in form;

10) Differences in frequency and purpose of using specific forms;

11) The use of loan words in the source text.

When the vehicle/image of a simile and metaphor is found to be non-quivalent, they will be analyzed the strategies used based on those proposed by Baker (2011). She provides strategies used by professional translators for dealing with non-equivalence as follows:

1) Translation by a more general word (superordinate)

2) Translation by a more neutral/ less expressive word

3) Translation by cultural substitution

4) Translation using a loan word or loan word plus explanation

5) Translation by paraphrase using a related word

6) Translation by paraphrase using unrelated words

7) Translation by omission

8) Translation by illustration.

The conceptual frameworks used for collecting and analyzing data are summarized in Figure 3.1

Criteria for Collecting Similes and Metaphors	• Pierini's (2007)English simile markers • Goatly's (2011) model of syntactic construction for identifying the topic of metaphor
Classification of Translation Strategies	• Pierini's (2007) six translation strategies of simile • Newmark's (1981) seven translation strategies of metaphor.
Conceptual Frameworks for Analyzing the Translation Non-equivalence and the Strategies Used	• The problems of non-equivalence presented by Baker (2011) • Baker's (2011) strategies for dealing with non-equivalence

Figure 3.1 Conceptual Frameworks

3.3   Research Procedures

In this section, the researcher divides procedures into two steps, namely; data collection procedure and data analyzing procedure.

3.3.1   Data Collection Procedure

To carry out the data collection procedure, the researcher used the documentary investigation. The English similes and metaphors were collected from *The Merchant of Venice* written by William Shakespeare, and the Thai counterparts were taken from the Thai version namely *เวนิสวาณิช* (Venice Vanich) translated by H.M. King Rama VI. In this play, various kinds of figure of speech can be found in many parts of the play. Shakespeare is one of the greatest literary geniuses of the world whose works contain an abundance of rhetorical devices, making the works artistic and vivid. Similes and metaphors are commonly applied in his literary works. In this study, similes and metaphors are particularly selected.

The data are taken from the source text entitled *The Merchant of Venice*. The steps for collecting data are as follows.

1) The play *The Merchant of Venice* was chosen as the main data source. The researcher browsed the Web and selected an electronic version of *The Merchant of Venice*.

2) To collect the relevant data, the whole original text of *The Merchant of Venice*, consisting of five acts and twenty scenes, was read thoroughly to extract similes and metaphors embedded.

3) In selecting similes and metaphors, the researcher applied the English simile markers proposed by Pierini (2007) and the syntactic construction for identifying the topic of metaphors proposed by Goatly (2011) as criteria for identifying the similes and metaphors respectively.

3.3.2   Data Analysis Procedure

After the data were collected, the researcher analyzed the data as in the following steps.

1) List the similes and metaphors found in the original text and their translation to compare each pair in terms of topic/object, vehicle/image, point of similarity/ground.

2) Through comparing the English and Thai texts, the type of strategy used for each simile and metaphor were determined based on Pierini's (2007) and Newmark's (1988) models of simile and metaphor translation strategies, respectively. In case of having other strategies used by the translator which were not mentioned by Pierini and Newmark, those strategies are also identified.

3) To answer the second research question, the vehicles/images of the similes and metaphors were examined to see if they are equivalent in Thai. If there is no equivalent, the types of strategies used for solving non-equivalence proposed by Baker (2011) were utilized. If there are other strategies used by the translator which were not mentioned by Baker, those strategies are also be identified.
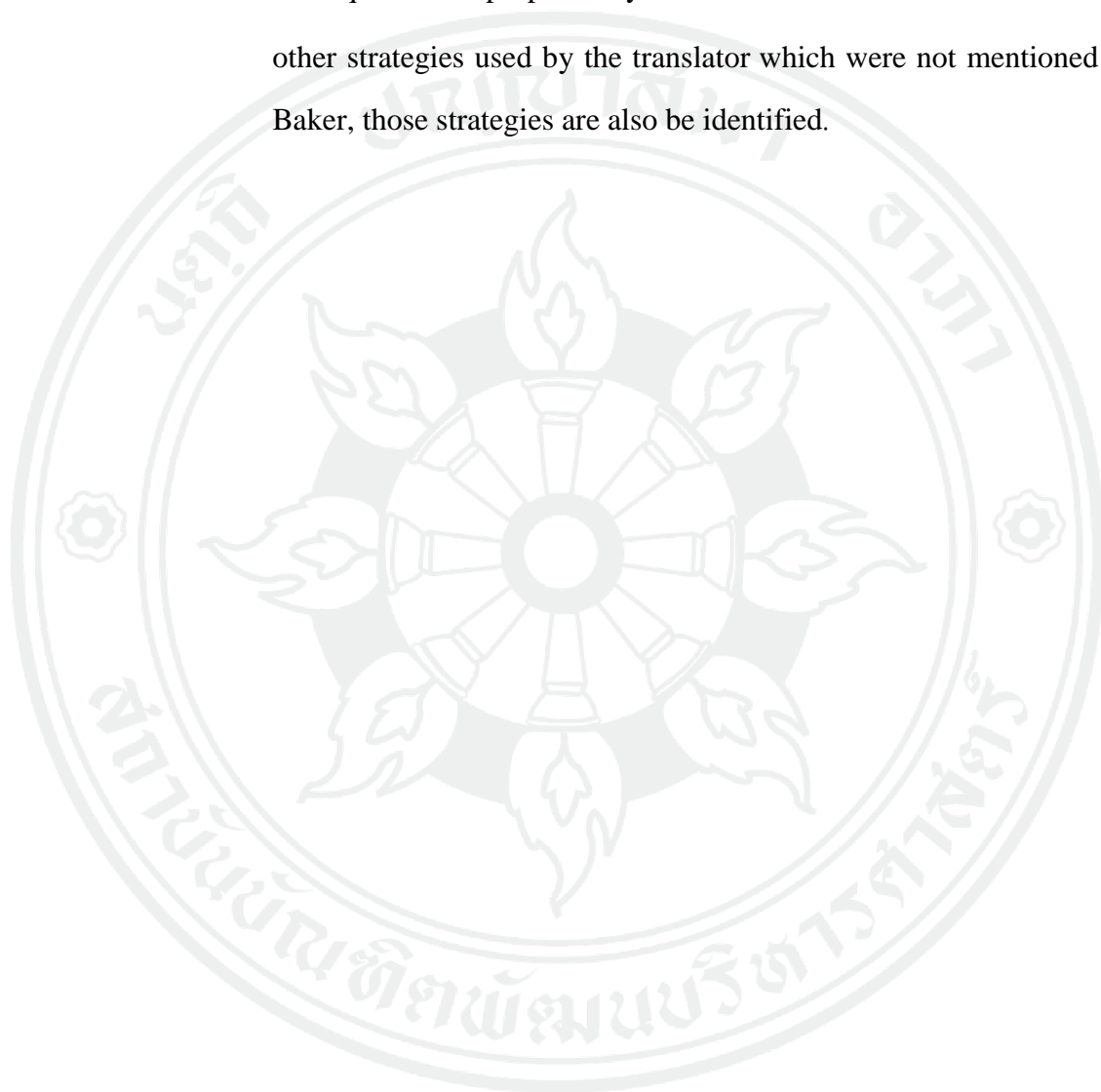
CHAPTER 4

DATA ANALYSIS AND FINDINGS

This chapter presents the analysis of data which focuses on the similes and metaphors used in the translation of Shakespeare's *The Merchant of Venice* into the Thai version named *Venice Vanich*. The findings are presented, illustrated, tabulated and discussed.

After extracting the similes and metaphors expressed in *The Merchant of Venice* based on the criteria of collecting data provided in section 3.2.1, it was found that there are 56 similes and 81 metaphors in the work. The researcher analyzed the translation strategies of translating similes and metaphors from English into Thai. Then, non-equivalence and strategies for tackling non-equivalence at word level were examined.

4.1 The Analysis of Translation Strategy

In this section, the researcher divides the analysis of translation strategies into two parts which are translation strategies of simile and translation strategies of metaphors.

4.1.1 Translation Strategies of Similes

The strategies used in translating English similes into Thai in *The Merchant of Venice* are based on Pierini's (2007) list of six strategies for translating similes plus a strategy found in this research: translating simile by metaphor. The researcher codifies each strategy as shown in the following list.

        1) Literal translation (retention of the same vehicle) (S1)

        2) Replacement of the vehicle with a different vehicle (S2)

3) Reduction of the simile, if idiomatic, to its sense (S3)

4) Retention of the same vehicle plus explicitation of similarity feature(s) (S4)

5) Replacement of the vehicle with a gloss (S5)

6) Omission of the simile (S6)

7) Translating simile by metaphor (S7)

From the analysis, it was found that the translator used six strategies set as the framework, excepting replacement of the vehicle with a gloss (S5). Apart from those proposed by Pierini, translation of simile by metaphor was found in this research. The researcher will discuss each strategy with some examples as follows.

1) Literal translation (retention of the same vehicle) (S1)

This means that simile is retained. The topic, vehicle, and point of similarity of the SL are kept. The comparison maker is also stated in the TL. The vehicle of the SL is rendered by the same object in the TL. So, researcher first identified the components of the similes and then examined if the SL and TL contain the same vehicle. If so, the simile is translated literally. Example 1 and Example 2 illustrate this strategy.

Example 1:

SL: You have among you many a purchased slave,
Which, <u>like your asses and your dogs and mules</u>,
You use in abject and in slavish parts,
(The Merchant of Venice, p. 29)

TL: ท่านทั้งหลายเหล่านี้มีข้าทาส
ซื้อแล้วกลางตลาด, เสือกเกศี
ใช้<u>เหมือนหมาลาล่อ</u>บ่ได้มี
ความเมตตาปรานีอย่างใดๆ,
(เวนิสวานิช, p. 157)

In Example 1, Shylock compares many Venetians' use of servant to the unkind use of asses, dogs, and mules. This simile is translated literally because the

vehicles are retained in the TL. The comparison marker 'like' is translated as 'เหมือน' in the TL, and the vehicles 'your asses and your dogs and mules' is translated as 'หมาลาล่อ' (dogs, asses, mules) which retains the same image as those in the SL.

Example 2:

SL: The quality of mercy is not strain'd

It droppeth as the gentle rain from heaven

Upon the place beneath:

(The Merchant of Venice, p. 30)

TL: อันว่าความกรุณาปราณี

จะมีใครบังคับก็หาไม่,

หลั่งมาเองเหมือนฝนอันชื่นใจ

จากฟากฟ้าสุราลัยสู่แดนดิน:

(เวนิสวานิช, p. 164)

This is the dialogue spoken by Portia who transforms herself into a man dressed like a doctor of laws to plead the case between Shylock and Antonio in the court of Venice. She asks Shylock for his generosity not to take Antonio's one pound of flesh but to take money as a return instead. She compares 'mercy' to 'rain' which can be beneficial for people in many ways. Example 2 demonstrates the translation of simile by using literal translation. The vehicle 'rain' in the SL is translated as 'ฝน' (rain) which is same as in the SL followed by the comparison marker 'เหมือน' (as).

2) Replacement of the vehicle with a different vehicle (S2)

Pierini (2007) suggests that this strategy is applicable when the vehicle in the SL is different from the vehicle in the TL but retains some similarities. This includes translation of similes in which the vehicle is related to cultural words. The SL cultural terms can be substituted by TL cultural terms. To analyze the translation strategy of similes in this research, the components of the similes are identified. The vehicles in the SL and TL are then examined to see if they are different or culturally substituted. If so,

the translation of the similes is categorized as using the strategy of replacement of the vehicle with a different vehicle (S2). Example 3 and Example 4 are illustrations.

Example 3:

SL: ...and her sunny locks

Hang on her temples like <u>a</u> golden <u>fleece</u>;

(The Merchant of Venice, p. 7)

TL: ผมหล่อนเหลืองเรืองอุไรเหมือน<u>ไหม</u>ทอง

และฟูฟ่องที่หน้าผากทั้งสองข้าง

(เวนิสวานิช, p. 24)

Bassanio talks to Antonio and describes the beauty of Portia, stating that she has got beautiful locks of hair like golden fleece. In this simile, the vehicle in the SL is replaced by a different vehicle in the TL: '<u>a</u> golden <u>fleece</u>' is translated as <u>ไหม</u>ทอง (golden <u>silk</u>). While the word 'fleece' means "the wool coat of a sheep or goat" (Hornby, 1995, p. 446), 'silk' refers to a kind of fabric made by silkworms.

Example 4:

SL: Here is a letter, lady;

The paper <u>as the body of my friend</u>,

And every word in it a gaping wound,

Issuing life-blood.

(The Merchant of Venice, p. 24)

TL: นี่สาราเพื่อนยาเขียนบอกข่าว,

กระดาษ<u>ราวเนื้อหนังของสหาย</u>,

คำทุกคำแน่แท้ราวแผลร้าย

ในร่างกายเพื่อน, โอ้โลหิตนอง.

(เวนิสวานิช, p. 130)

This example is the dialogue Bassanio speaks to Portia when he gets a letter from Antonio communicating that all of his argosies and goods are damaged and lost caused by a disaster in the ocean. It is Antonio's bad fortune that he cannot return Shylock the three thousand ducats within three months as promised, and Shylock will

take his one pound of flesh as stated the bond. Bassanio compares the paper of the latter to Antonio's body and the words as wounds to describe Antonio's grief that impacts on him as much as the words written in the paper.

Actually, there are two similes in this dialogue: 'the paper as the body of my friend' and 'every word in it a gaping wound'. The former is translated by replacing a different vehicle in the TL; the latter is translated literally. However, the former is only highlighted at this stage. The components of the simile in the SL are retained in the TL. The topics 'the paper' is translated as 'กระดาษ' (paper), but the vehicle 'the body of my friend' is translated as 'เนื้อหนังของสหาย' (flesh of friend) which is different from the vehicle in the SL.

3) Reduction of the simile, if idiomatic, to its sense (S3)

Translators may render a simile by changing it into a common statement. In other words, the translator changes the form to convey the meaning. This strategy can be observed with the comparison marker: the comparison marker in the SL is removed in the TL. Example 5 and Example 6 are chosen to illustrate this strategy.

Example 5:

SL: if I serve not him, I will run <u>as far as God has any ground.</u>
          (The Merchant of Venice, p. 13)

TL: ถ้าฉันไม่ได้เป็นคนใช้ของคนผู้นี้, ฉันก็จะวิ่งไป<u>เสียจนสุดโลกเทียวละ.</u>
          (เวนิสวานิช, pp. 59-60)

Example 5 illustrates the reduction of the simile to its sense. The simile in the clause 'I will run <u>as far as God has any ground</u>' is translated as 'ฉันก็จะวิ่งไป<u>เสียจนสุด</u><u>โลกเทียวละ</u>' (I will run to the end of the world). The comparison marker as well as the point of similarity 'as far as' in the SL are removed. Therefore, the translator translated this simile by reducing the simile to its sense.

Example 6:

SL: Why, <u>this is like the mending of highways</u>

<u>In summer, where the ways are fair enough</u>:

What, are we cuckolds ere we have deserved it?

(The Merchant of Venice, p. 37)

TL: เอ๊ะ! พิกลหนักหนา ณ ครานี้:

เมียเรามีชู้แล้วหรือฉันใด?

(เวนิสวานิช, p. 209)

In this example, Gratiano speaks to Nerissa when she said she would go and lie with the clerk into whom she transformed herself. Gratiano says that '<u>this is like the mending of highways in summer, where the ways are fair enough</u>'. The translator converted this simile to its simple sense as '<u>พิกลหนักหนา ณ ครานี้</u>' (it is so strange this time). It is obvious that the components of the SL simile are not reserved in the TL. Therefore, this simile is translated by reduction of the simile, if idiomatic, to its sense (S3).

4) Retention of the same vehicle plus explicitation of similarity feature(s) (S4)

By this strategy, the vehicle is rendered in the TL using the same vehicle as in the SL, but the point of similarity is added to allow readers to more clearly comprehend the similarity that the topic and the vehicle share. Therefore, in analyzing the translation strategies used, the SL similes are reviewed to see if the point of similarity is explicitly stated. If there is no point of similarity in the SL simile but is stated in the TL, the simile is considered to have been translated by retention of the same vehicle plus explicitation of similarity features (S4). Example 7 is an illustration.

Example 7:

SL: Your mind is tossing on the ocean,

There, where your argosies with portly sail,

Like signiors and rich burghers on the flood,

Or, as it were, the pageants of the sea,

Do overpeer the petty traffickers,

That curtsy to them, do them reverence,

As they fly by them with their woven wings.

(The Merchant of Venice, p. 5)

TL: จิตของเกลอเผลอไผลไปลดเลี้ยว

ท่องเที่ยวอยู่ที่กลางทะเลใหญ่;

ในน่านน้ำเภตราสง่าใบ

ของเกลอไซร้แล่นคว้างกลางสาคร.

เหมือนผู้ดีหรือเศรษฐีมีสง่า

โอ่อ่าฝ่าสินธุ์สโมสร

เป็นกระบวนนาวีศรีสุนทร

อันงามงอนในมหาชลาลัย;

เมื่อยามผ่านเรืออื่นตั้งหมื่นแสน

ก็งามแม้นหงส์ทองฟ่องน้ำใส

เรืออื่นๆ ลำน้อยๆ ที่คล้อยไป

พลางใช้ใบพลางเคารพอภิวันท์.

(เวนิสวานิช, pp. 11-12)

In this dialogue, Salarino talks to Antonio who looks depressed and has a restless mind like his argosies on the ocean. Salarino compares Antonio's argosies to signiors and rich burghers, showing that Antonio's argosies are magnificent and fair. In the SL simile, there are two components: the topic 'argosies' and the vehicle 'signiors and rich burghers' associated with comparison markers 'like'. The simile 'Like signiors and rich burghers' is translated as 'เหมือนผู้ดีหรือเศรษฐีมีสง่า' (like an upper-class people or a dignified rich man). However, a point of similarity is added in the translation. The

added point of similarity in this case includes มีสง่า (be dignified) to clearly show the feature shared by the topic and the vehicles.

5) Replacement of vehicle with a gloss (S5)

Pierini (2007) suggests that this strategy is suitable for translating a simile in which the vehicle is a proper name representing a cultural allusion. However, when the vehicle is a common noun, it can be replaced with a gloss, making the vehicle more understandable for readers. For this research, after identifying the components of the simile, the vehicles are examined to see if they are replaced with glosses. If so, the similes are categorized as using this strategy for translation. However, there is no simile treated using this strategy in this research.

6) Omission of the simile (S6)

A simile can be omitted when it is considered by translators unessential for rendering meaning in the TL, or when translators cannot find any meaning in the TL. In this research, the researcher analyzes the components of similes to find that if they are omitted partially or completely. If so, the translation applies the omission strategy. Example 8 and Example 9 illustrate similes translated by omission.

Example 8:

SL: If I live to be as old as Sibylla, I will die <u>as chaste as Diana</u>, unless I be obtained by the manner of my father's will.

(The Merchant of Venice, p. 8)

TL: ถึงแม้ว่าฉันจะต้องอยู่จนแก่แรดแปดสิบปี และคง<u>เป็นพรหมจารี</u>อยู่จนชีวิต หาไม่, ก็ไม่ยอมแต่งกับใครนอกจากตามที่คุณพ่อสั่ง.

(เวนิสวานิช, p. 31)

Example 8 shows that the simile 'I will die <u>as chaste as Diana</u>' is partially omitted. The comparison marker 'as' and the vehicle 'Diana', a proper name regarding the Roman myth and referring to the "ancient Italian moon-goddess, patroness of

virginity and hunting" (Coulson, Carr, Hutchinson, & Eagle, 1993, p. 460), are omitted.

Yet, the point of similarity 'chaste' is retained in the TL as 'พรหมจารี' (chaste).

Example 9:

SL: Your fortune stood upon the casket there,

And so did mine too, <u>as the matter falls</u>;

(The Merchant of Venice, pp. 23-24)

TL: เคราะห์ของคุณกับของผมนั้นกลมเกลียว.

อยู่ที่หีบใบเดียวกันแม่นมั่น;

(เวนิสวานิช, p. 126)

Example 9 shows that the translator omits translating the simile '<u>as the</u>

<u>matter falls</u>' entirely since the comparison marker together with the vehicle is not stated

in the translation.

7) Translating simile by metaphor (S7)

Through this research, the researcher found this potential strategy used in

translating similes from English into Thai. A simile can be translated by reversing it to

a metaphor. The comparison marker in the SL simile is converted into a copula

construction. In this research, the researcher observed the word 'เป็น' or 'คือ', which are

compatible with the *be* construction in English, used to link the topic and the vehicle of

a simile. From the analysis, it was found that there are some similes translated by this

strategy. Example 10 is an illustration.

Example 10:

SL: Why, that's the lady; all the world desires her;

From the four corners of the earth they come,

To kiss this shrine, this mortal-breathing saint

The Hyrcanian deserts and the vasty wilds

Of wide Arabia are <u>as thoroughfares</u> now

For princes to come view fair Portia:

(The Merchant of Venice, p. 17)

TL: นั่นหรือคือนางร่างโสภา;
ผู้ชนย่อมปรารถนาทุกแห่งหน;
ทั้งสี่ทิศทุกอาณาในสากล,
มาชมโฉมนฤมลผู้เลิศฟ้า
ทะเลทรายเถื่อนแดนแคว้นอาหรับ
<u>กลับกลายเป็นถนนหลวง</u>ปวงเทศา
นุเทศส่งทวยเจ้าตรงเข้ามา
ชมปอร์เชียขวัญตาน่าปลื้มใจ
(เวนิสวานิช, p. 87)

This dialogue is of Morocco, a prince coming as a suitor to see Portia and choose a casket at her house. Morocco compares 'the Hyrcanian deserts and wilds of Arabia' as 'thoroughfares' to express that deserts and wilds are like roads over which many men from distant countries head in order to see Portia. The simile in the sentence 'The Hyrcanian deserts and the vasty wilds of wide Arabia are <u>as thoroughfares</u>' is translated as 'ทะเลทรายเถื่อนแดนแคว้นอาหรับ <u>กลับกลายเป็นถนนหลวง</u>' (wild deserts of Arabia <u>became thoroughfares</u>). The comparison marker 'as' in the SL is replaced by the verb 'กลายเป็น' (become) which is considered a copula sentence. Therefore, the translator translated this simile by metaphor.

The frequency of translation strategies of similes in *The Merchant of Venice* is tabulated below.

Table 4.1 Frequency of Translation Strategies of Similes

Translation Strategies	Number of simile	Percentage (%)
S1	26	46.43
S2	10	17.86
S3	9	16.07
S4	5	8.93
S5	0	0
S6	4	7.14
S7	2	3.57
Total	56	100

The following figure is formulated to explain the data in the Table 4.1.
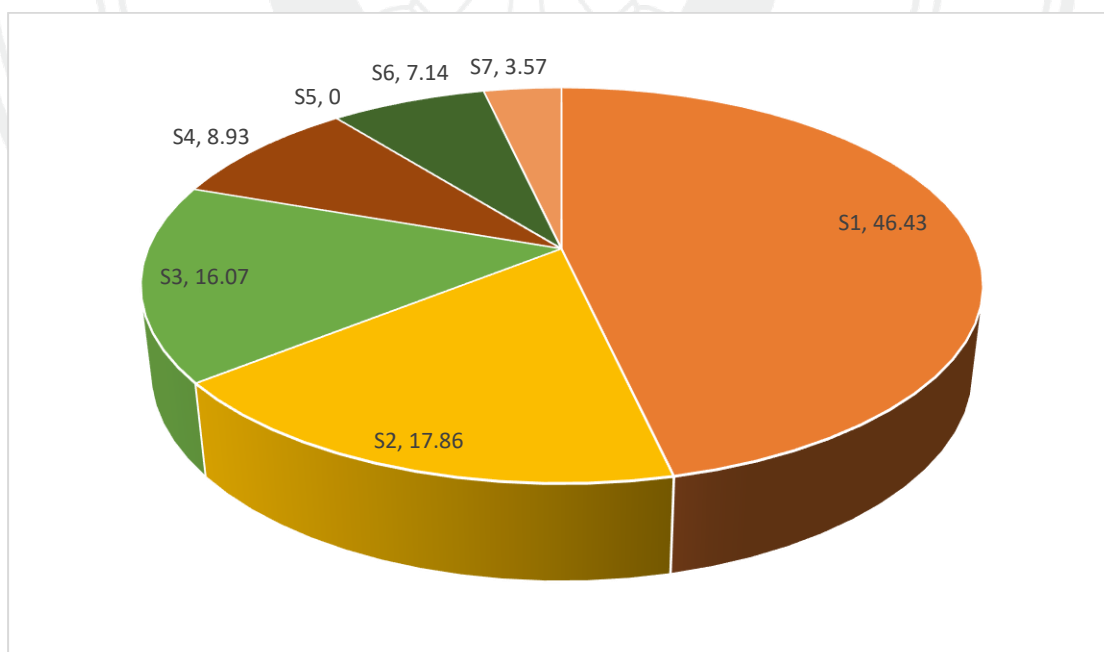
Figure 4.1 Frequency of Translation Strategies of Similes

As indicated in Table 4.1 and Figure 4.1, literal translation (retention of the same vehicle) (S1) is the strategy used most by the translator. The table shows that 26 out of 56 similes with a percentage of 46.43% were treated using this strategy. Ranking the second-most used strategy, replacement of the vehicle with a different vehicle in the TL (S2) was applied in 10 similes with a percentage of 17.86%. In addition, reduction of the simile, if idiomatic, to its sense (S3) is the strategy used in 9 similes with a percentage of 16.07%. In addition, retention of the same vehicle plus explicitation of similarity feature(s) (S4) and omission of simile (S6) are used occasionally with a percentage of 8.93% and 7.14% respectively. Furthermore, there is another strategy found in this research: translating simile by metaphor (S7). The translator changed the simile into a copula construction without use of a comparison marker. There are 2 out of 56 similes with a percentage of 3.57% treated using this strategy. However, none of the similes were treated by retention of simile with a gloss (S5).

4.1.2 Translation Strategies of Metaphors

The strategies used in translating English metaphors into Thai as found in *Venice Vanich* are based on Newmark's (1981) list of seven strategies for translation of metaphors. The researcher uses codes for each strategy as shown in the following list.

1) Reproducing the same image in the TL (M1)

2) Replacing the image in the SL with a standard TL image (M2)

3) Translation of metaphor by simile (M3)

4) Translation of metaphor by simile plus sense (M4)

5) Conversion of metaphor to sense (M5)

6) Deletion (M6)

7) Translation of metaphor by the same metaphor combined with sense (M7)

From the analysis, it was found that the translator used all seven strategies set as the framework. The researcher will discuss each strategy with some examples as follows.

1) Reproducing the same image in the TL (M1)

This means that metaphor is retained. The topic/object, vehicle/image, and point of similarity of the SL are kept. The vehicle/ image of the SL is same as in the TL. So, researcher first identified the components of the metaphors and then examined whether that the SL and TL contain the same vehicle/image. If so, the metaphor is translated by reproducing the same image in the TL. Example 1 and Example 2 demonstrate metaphors which are translated by reproducing the same image in the TL (M1).

Example 1:

SL: if thou be Launcelot, <u>thou art mine own flesh and blood</u>.

(The Merchant of Venice, p.13)

TL: และถ้านายเป็นลานซล็อตละก็ ข้าเจ้าสบถได้ทีเดียวว่าเป็น<u>เลือดเนื้อของข้า</u>
<u>เอง</u>! (เวนิสวานิช, p. 59)

In this metaphor, the image is retained in the TL. The image '<u>mine own flesh</u> <u>and blood</u>' is translated as <u>เลือดเนื้อของข้าเอง</u> (my own flesh and blood) which retains the same image as that in the SL.

Example 2:

SL: But stop <u>my house's ears, I mean my casements</u>:

Let not the sound of shallow foppery enter

My sober house.

(The Merchant of Venice, pp.15-16)

TL: จงอุด<u>หูเรือนของพ่อ</u>หนอนวลนาง,
<u>คือหน้าต่าง</u>ปิดไว้ให้มิดชิด;
อย่าให้เสียงเฮฮาเหมือนบ้าหลัง
เข้าสู่ยังเรือนของข้าบ้าจะติด. (เวนิสวานิช, p. 74)

In this dialogue, Shylock tells his daughter, Jessica, not to look outside the house to see Christians dancing and playing music but to firmly shut the door and windows to allow no noise to come inside his house. He compares the casements as the ears of his house. The metaphor 'But stop <u>my house's ears, I mean my casements</u>' is a clause appositive construction. The topic 'my casement' is translated as 'หน้าต่าง' (window), and the image 'house's ears' is translated as 'หูเรือน' (ears of the house). Therefore, this metaphor is translated by reproducing the same image in the TL.

2) Replacing the image in the SL with a standard TL image (M2)

To categorize the metaphor treated by this strategy, the images in the SL and TL were examined to see if they were different or culturally substituted. If so, the translation of the metaphors is categorized as using the strategy of replacing the image in the SL with a standard TL image. Example 3 and Example 4 demonstrate this strategy.

Example 3:

SL: Goodly Lord, what <u>a wit-snapper are you</u>!

(The Merchant of Venice, p. 27)

TL: เจ้าประคุณเอ๋ย, <u>ช่างเป็นเจ้าถ้อยเสียจริงๆ</u>

(เวนิสวานิช, p. 147)

This dialogue is of Launcelot, Jessica's husband, talking to Lorenzo, their servant. Lorenzo is always a talkative and eloquent person, so Launcelot calls him 'a wit-snapper' which simply means 'a wise person'. The translator transfers the meaning of the image 'a wit-snapper' as 'เจ้าถ้อย' (master of words) which is considered a different image in the TL.

Example 4:

SL: I will do any thing, Nerissa, ere I'll be married to <u>a sponge</u>.

(The Merchant of Venice, p. 8)

TL: จริงนะ แม่เนริสสา ฉันคงหาอุบาย โยกย้ายหลีกเลี่ยงให้จงได้ เพราะฉันนี้ไม่พอใจเป็นภรรยา แห่ง<u>ผ้าขี้ริ้วชุบสุรา</u>เช่นท่านผู้นั้น. (เวนิสวานิช, p. 31)

In this dialogue, Portia is talking to Nerissa, her servant, about the young German suitor who is always drunk. Portia dislikes him and does not want to marry him. She compares the young German man to 'a sponge' which means "a type of sea creature with a light elastic body structure full of holes that can absorb water easily; a part of a sponge or a piece of a similar artificial soft light substance with many holes in it that can absorb liquid and is used for washing or cleaning" (Hornby, 1995, p. 1148). The translator translated the image 'a sponge' as 'ผ้าขี้ริ้วชุบสุรา' (the rag doused with liquor) which is different from the image in the SL and culturally substituted since the word 'ผ้าขี้ริ้ว' (a rag) is more familiar to Thai people rather than 'sponge' though they are materials used for the same purpose.

4) Translation of metaphor by simile (M3)

Translators apply this strategy by changing metaphor to simile. This strategy can be observed by the use of comparison markers: a comparison marker is added to the metaphor in the TL. Example 5 and Example 6 illustrate the translation of metaphor by reversing it to a simile.

Example 5:

SL: Marry, God forbid! the boy was the very staff of my age, my very prop.

(The Merchant of Venice, p. 12)

TL: โอ๊ย! อนิจจา! เด็กคนนั้นมันเป็นเหมือนไม้เท้าของข้าเจ้า, เป็นเครื่องค้ำจุน เทียวขอรับ,

(เวนิสวานิช, p. 57)

In this dialogue, Gobbo talks about his son, Launcelot, and compares him to 'the staff' which means "a long stick used as a support when walking or climbing" (Hornby, 1995, p. 1157). The metaphor 'the boy was the very staff of my age' is translated as 'เด็กคนนั้นมันเป็น**เหมือน**ไม้เท้าของข้าเจ้า' (the boy is **like** my staff). The comparison

marker 'เหมือน' is added in the TL. Therefore, the metaphor is translated by converting to a simile.

Example 6:

SL: ...for <u>thy desires</u>

<u>Are wolvish,</u> bloody, starved and ravenous.

(The Merchant of Venice, p. 29)

TL: <u>ใจของมึงจึ่งคล้ายใจหมาป่า</u>

หยาบช้าทารุณวุ่นตะกละ

อยากกินเลือดเนื้อคน,

ชอบกลละ.

(เวนิสวานิช, p. 160)

Bassanio reviles Shylock that he has a brutal heart like the heart of a wolf. The metaphor 'thy desires are wolvish' is a copula structure with an adjective complement. It is translated as 'ใจของมึงจึ่ง**คล้าย**ใจหมาป่า' (your heart is **like** a wolf's). This metaphor is translated by reversing it to a simile by adding a comparison marker 'คล้าย'.

4) Translation of metaphor by simile plus sense (M4)

By this strategy, translators change the metaphor to a simile by adding a comparison marker and combining it with some explanation or an extended meaning to the metaphor, making it more understandable to readers or generating an additional effect in readers. In this research, the researcher analyzes metaphors to find out if there is a comparison marker plus some explanation appearing in the TL. Example 7 and Example 8 demonstrate the translation of metaphor by simile plus sense (M4).

Example 7:

SL: Our house is <u>hell</u>,

(The Merchant of Venice, p. 14)

TL: บ้านนี้หนอ<u>คล้ายนรก</u>, <u>เบื่อเต็มที่</u>,

(เวนิสวานิช, p. 66)

Jessica feels bored with staying in her house with her father, Shylock, and wants to run away from home with her lover, Lorenzo. She compares her house to 'hell', showing that she is not pleased to live in it. The metaphor 'Our house is <u>hell</u>' is translated as 'บ้านนี้หนอ**คล้าย**นรก, <u>**เบื่อเต็มที่**</u>' (this house is **like** hell, **extremely bored**). The translator reversed this metaphor to simile by adding a comparison marker 'คล้าย' preceding the vehicle/image 'นรก' (hell). Moreover, He added an explanation to show its sense 'เบื่อเต็มที่' (extremely bored) which does not appear in the SL text.

Example 8:

SL: Mislike me not for my complexion,

        The shadow'd livery of the burnish'd sun,

        To whom I am a neighbor and near bred.

        (The Merchant of Venice, p. 11)

TL: สาวน้อยอย่าชังซึ่งผิวพรรณ
        แห่งตัวฉัน, <u>คล้ายเงาพระสุริย์ศรี</u>,
        เพราะฉันอยู่ใกล้แสงแรงรวี
        <u>จึ่งได้มีผิวพรรณอันคล้ำไป</u>
        (เวนิสวานิช, p. 48)

In this dialogue, the prince of Morocco says to Portia not to dislike his dark skin. He compares his skin to '<u>the shadow'd livery of the burnish'd sun</u>' which is translated as 'คล้ายเงาพระสุริย์ศรี' (like the shadow of the sun). The comparison marker 'คล้าย' is added to turn the metaphor into a simile. In addition, an explanation is added in the TL which is 'จึ่งได้มีผิวพรรณอันคล้ำไป' (so I have got dark skin) to convey the meaning of the metaphor more clearly.

5) Conversion of metaphor to sense (M5)

Translators can change a metaphor to its common meaning. This strategy can be observed by the components of the metaphor: the image in the SL is reduced and turned into a common meaning, deleting the metaphorical sense. In this research, the researcher observed the components of metaphor to see if they were reduced to paraphrased meaning. If so, the metaphor is classified as using the strategy of conversion of metaphor to sense (M5). Example 9 and Example 10 illustrate the translation of a metaphor by converting it to sense.

Example 9:

SL: His master and he, saving your worship's reverence, are scarce cater-cousins

(The Merchant of Venice, p. 13)

TL: นายของเขากับตัวเขาน่ะขอรับ, ขอรับประทานโทษเถอะ, เขาไม่ใคร่จะถูกกัน

(เวนิสวาณิช, p. 61)

Gobbo is asking Bassanio to accept his son Launcelot to work as his servant. Gobbo tells Bassanino that Launcelot and Shylock, who is Launcelot's ex-master, are in conflict; he compares both of them as 'scarce cater-cousins'. The metaphor 'His master and he are scarce cater-cousins' is translated as 'นายของเขากับตัวเขา เขาไม่ใคร่จะถูกกัน' (His master and he are quite not compatible with each other). The image 'scarce cater-cousins' which means 'rare distant relatives' is converted to 'เขาไม่ใคร่จะถูกกัน' (they are quite not compatible with each other) which conveys the meaning without keeping the metaphorical sense as in the SL.

Example 10:

SL: Snail-slow in profit, and he sleeps by day

More than the wild-cat: drones hive not with me;

(The Merchant of Venice, p. 16)

TL: <u>ทำการงานเฉื่อยแฉะ</u>, และทั้งวัน

มันนอนคุดมุดหัวแสนหยาบหยาม:

ใช้ไม่ได้,

(เวนิสวานิช, p. 75)

Shylock compares Launcelot, his servant, to a snail because he works slowly and unenergetically. The attribute of a snail which moves slowly is compared with Launcelot. The metaphor 'snail-slow in profit' is translated by converting to sense as '<u>ทำการงานเฉื่อยแฉะ</u>' (work slowly).

6) Deletion (M6)

A metaphor can be omitted when it is considered by translators unessential for rendering meaning in the TL, or when translators cannot find any meaning in the TL. In this research, the researcher analyzed the components of metaphors to find if they were entirely or partially omitted in the TL. If so, the translation applied the deletion strategy. Example 11 and Example 12 show how metaphors were deleted in the TL.

Example 11:

SL: I know he will be glad of our success;

<u>We are the Jasons</u>, we have won the fleece.

(The Merchant of Venice, p. 24)

TL: เชื่อว่าคงพอใจ

ที่ตัวเราทั้งสองสมปองแล้ว,

เหมือนได้แก้วชวลิตพิสมัย.

(เวนิสวานิช, p. 128)

In this dialogue, Gratiano mentions that Antonio would be glad when hearing the news that Bassanio and he will marry their wives. He compares himself and Antonio as 'Jasons' referring to Jason in the Greek myth who sailed with Argonauts on the quest for The Golden Fleece (Coulson et al., 1993). However, the metaphor 'We are the Jasons' is entirely omitted in the TL since readers can comprehend the meaning

through the given context and it seems redundant or unnecessary to convey the meaning.

Example 12:

SL: What <u>says that fool of Hagar's offspring</u>, ha?

(The Merchant of Venice, p. 16)

TL: นั่นมันพล่ามอะไรนะอ้ายบ้า?
(เวนิสวานิช, p. 75)

In this instance, the metaphor is partially omitted. Shylock compares Launcelot, his servant who is always eloquent, to the descendant of Hagar. The concept of 'Hagar's offspring' is culture-specific and it is difficult to render the meaning in this case. The translator, therefore, omitted it.

7) Translation of metaphor by the same metaphor combined with sense (M7)

Applying this strategy, the metaphor is rendered by the same metaphor and some glosses or explanations are added to make the metaphor more explicit or more clearly understood by readers. The researcher identified the components of the metaphor in the SL and analyzed if they were translated with the same metaphor in the TL and if some explanation was added in the TL. If so, the metaphor is classified as using the strategy of translation of metaphor by the same metaphor combined with sense (M7). Example 13 demonstrates translation by this strategy.

Example 13:

SL: Thou call'dst me dog before thou hadst a cause;

But, since <u>I am a dog</u>, beware my fangs:

(The Merchant of Venice, p. 25)

TL: มึงเคยเรียกกูว่าหมาแต่ก่อนกี้:
<u>กูเป็นหมา</u>, <u>เออบัดนี้กูจะกัด</u>,
จงระวังเขี้ยวกู;
(เวนิสวานิช, p. 135)

This dialogue is Shylock's. He compares himself to 'the dog' as he was scolded by Antonio. In translating this metaphor, the SL metaphor is rendered by the same metaphor in the TL: 'I am a dog' is translated to 'กูเป็นหมา' (I am a dog). Also, an explanation is added: เออบัดนี้กูจะกัด (now I will bite).

The frequency of translation strategies of metaphors in *The Merchant of Venice* is tabulated below.

Table 4.2 Frequency of Translation Strategies of Metaphors

Translation Strategies	Number of Metaphor	Percentage
M1	20	24.69
M2	4	4.94
M3	26	32.10
M4	6	7.41
M5	16	19.75
M6	5	6.17
M7	4	4.94
Total	**81**	**100**

The following figure is formulated to explain the Table 4.2.
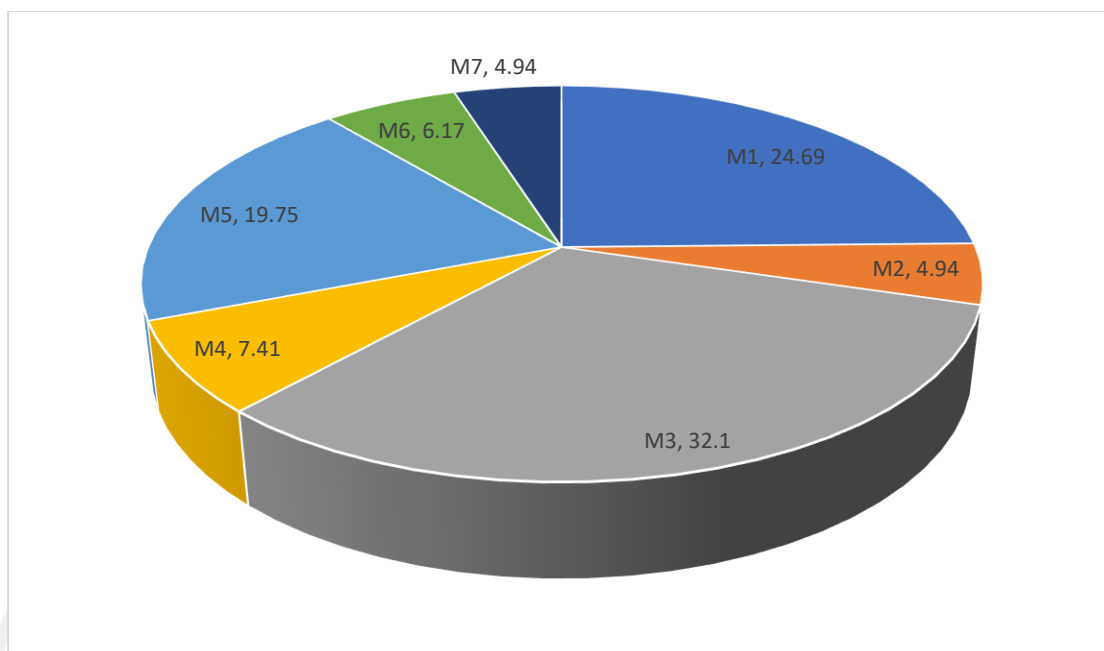
Figure 4.2 Frequency of Translation Strategies of Metaphors

The data shows that the strategy used most by the translator is translation of metaphor by simile (M3). 20 out of 81 metaphors were translated by this strategy with a percentage of 32.10%. The lesser most frequently used strategy is reproducing the same image in the TL (M1) with a percentage of 24.69%. Not much less than M1, 16 out of 81 metaphors were treated using conversion of metaphor to sense (M5) with a percentage of 19.75%. Moreover, 6 metaphors were translated by simile plus sense (S4) with a percentage of 7.41%. Another 5 metaphors were translated by deletion (M6) with a percentage of 6.17%. However, there are two least used strategies: replacing the image in the SL with a standard TL image (M2) and translation of metaphor by the same metaphor combined with sense (M7), with a percentage of 4.94% each.

Considering the strategies used in translating similes and metaphors from English into Thai in *The Merchant of Venice*, non-equivalence in translation happens when the vehicles/images are rendered by different vehicles/images in the TL, or even when they are paraphrased to senses. The researcher shall examine if the vehicles/images of the similes and metaphors were translated with equivalence into

Thai. If there is no equivalence, the strategy used for tackling non-equivalence will then be analyzed.

4.2 The Analysis of Non-equivalence and the Strategies Used

In this section, the analysis will be divided into two stages. The first stage is to examine whether the vehicles/images of the similes and metaphor are equivalent to Thai. If there is no equivalence, the second one is to identify the strategies used for tackling non-equivalence.

4.2.1 Analysis of Non-equivalence

In the first stage, the similes and metaphors collected from *The Merchant of Venice* were examined to see if they were translated with non-equivalence into Thai. In this research, the researcher examines the non-equivalence at word level in particular on the vehicles or images of the similes and metaphors. The problems of non-equivalence presented by Baker (2011) are used as criteria to identify the factors of non-equivalence. The problems of non-equivalence that can occur with the vehicles/images are:

1) Culture-specific concepts;

2) The source-language concept is not lexicalized in the target language;

3) The source-language word is semantically complex;

4) The source and target language make different distinctions in meaning;

5) The target language lacks a superordinate;

6) The target language lacks a specific terms (hyponym);

7) Differences in physical or interpersonal perspective;

8) Differences in expressive meaning;

9) Differences in form;

10) Differences in frequency and purpose of using specific forms;

11) The use of loan words in the source text.

In this section, the researcher provides examples of analysis of non-equivalent at word level by emphasising the vehicles/images of the similes and metaphors. The following examples show the similes and metaphors in which the vehicles/images are translated with equivalence and those translated with non-equivalence into Thai.

Example 1 and Example 2 are a simile and a metaphor in which the vehicle/image is translated with equivalence into Thai.

Example 1:

SL: The man that hath no music in himself,

Nor is not moved with concord of sweet sounds,

Is fit for treasons, stratagems and spoils;

<u>The motions of his spirit are dull as **night**</u>

(The Merchant of Venice, p. 35)

TL: ชนใดไม่มีดนตรีการ

ในสันดาน, เป็นคนชอบกลนัก,

อีกใครฟังดนตรีไม่เห็นเพราะ,

เขานั้นเหมาะคิดขบถอัปลักษณ์

หรืออุบายมุ่งร้ายฉมังนัก;

<u>มโนหนักมืดมัวเหมือน**ราตรี**</u>,

(เวนิสวานิช, p. 196)

In this instance, Lorenzo compares people who dislike music to having minds as dull as night. The darkness of the night is used to compare the minds of such people. The simile 'The motions of his spirit are dull as **night**' is translated as 'มโนหนักมืดมัว เหมือน**ราตรี**' (mind is dull as night). The vehicle in the SL '<u>night</u>' is translated as '<u>**ราตรี**</u>' (night) which is considered to be equivalent in Thai.

Example 2:

SL: I say, my daughter is <u>my **flesh** and **blood**</u>.

(The Merchant of Venice, p. 20)

TL: ลูกสาวของข้าฉันใดไม่เป็น**เลือดเนื้อ**ของข้า.

(เวนิสวานิช, p. 103)

Shylock compares his daughter, Jessica, to his 'flesh and blood'. In this metaphor, the image is translated as '<u>**เลือดเนื้อ**</u>' (blood and flesh) which gives the same image in Thai since Thai people also regard their children as their 'flesh and blood'. Therefore, this metaphor is translated with equivalence into Thai.

In contrast, Example 3 and Example 4 are instances of a simile and a metaphor in which the vehicle/image is translated with non-equivalence into Thai.

Example 3:

SL: Lie not a night from home; <u>watch me like **Argus**</u>:

If you do not, if I be left alone,

Now, by my honour, which is yet my own,

I'll have that doctor for my bed fellow.

(The Merchant of Venice, p. 37)

TL: เธออย่าไกลบ้านหนอต่อแต่นี้;

<u>**ระวัง**เมียจงดีเถิดคุณนาย</u>:

มิฉะนั้นถ้าดิฉันอยู่ลำพัง,

อันความดีที่ยังไม่สลาย

จะได้เสียเพราะยอบและมอบกาย

ให้อาจารย์ยอดชาย,

เชิญแนบนอน.

(เวนิสวานิช, p. 207)

Portia commands Bassanio, her husband, to be watchful over her; otherwise, she would escape with the doctor of law into whom she transformed herself. The vehicle 'Argus' in this simile is a proper name which seems unfamiliar to Thai people. In the Greek myth, Argus refers to a "fabulous person with a hundred eyes slain by Hermes;

after his death Hera transferred his eyes to the tail of the peacock" (Coulson et al., 1993,

p. 74). It is translated as '**ระวัง**' (be watchful) which is not equivalent to the SL image.

Nevertheless, translating by this way can convey the meaning successfully because it

can retain the meaning of the SL vehicle.

Example 4:

SL: An evil soul producing holy witness

Is like a villain with a smiling cheek,

A goodly **apple** rotten at the heart:

O, what a goodly outside falsehood hath!

(The Merchant of Venice, p. 10)

TL: อันคนหยาบบาปชั่วกลั้วสันดาน

อ้างนักบุญเป็นพยานโอ้มึงมี่,

เหมือนผู้ร้ายหมายมองของดีๆ

ยิ้มไว้ทีเพื่อลวงปวงนักธรรม.

ผลที่นอกสุกใสในเป็นโพรง

คือคนโกงพูดเพราะเหมาะคำขำ;

อันว่าพจน์ปดลวงปวงระยำ

แฝงในรูปงามล้ำล่อลวงตา!

(เวนิสวานิช, p. 42)

In this metaphor, a villain or wicked person who may be good in appearance

but who is bad at heart functions as the topic. It is compared with an apple which is

good by its outer feature, but which may be rotten inside. The image 'apple' is a culture-

specific concept regarding a plant or fruit known well by westerners but not generally

planted in Thailand, making it unfamiliar in Thai culture. The translator translated the

image broadly as '**ผล**' (fruit). Thus, the images in this metaphor are translated with non-

equivalence into Thai.

The number of similes and metaphors in *The Merchant of Venice* in which

the vehicles/images were translated with non-equivalence into Thai is tabulated below.

Table 4.3 Equivalence and Non-equivalence of Similes and Metaphors

	Number of Similes	Percentage (%)	Number of Metaphors	Percentage (%)
Equivalence	24	42.86	27	33.33
Non-equivalence	32	57.14	54	66.67
Total	**56**	**100**	**81**	**100**

Based on the problems of non-equivalence at word level presented by Baker (2011), the researcher analyzed the vehicles/images of the similes and metaphors in *The Merchant of Venice* and identified the factors for 86 samples including 32 similes and 54 metaphors which were translated with non-equivalence into Thai. The frequency of occurrence of non-equivalent factors is tabulated in Table 4.4.

From the analysis, the data in Table 4.3 shows that 32 out of 56 similes and 54 of 81 metaphors found in *The Merchant of Venice* had vehicles/images translated with non-equivalence into Thai with a percentage of 57.14% and 66.67% respectively. The data in Table 4.4 indicates that most vehicles/images of the SL similes and metaphors are related to culture-specific concepts with a percentage of 46.51%. Meanwhile, 22 vehicles/images were created from words that are semantically complex, with a percentage of 25.58%. In some cases, the SL vehicles/images were created from words that make different distinctions in meaning from Thai with a percentage of 10.47%. Another 6 vehicles/images have different expressive meanings from Thai with a percentage of 6.98%. Some vehicles/images were created from words that have specific meaning which generated difficulty in finding a word that has an equivalent meaning in Thai with a few samples using words for which a more general word in Thai was hard to find. Also, there is only one case where the SL used a loan word. All these factors pose challenges of non-equivalence in translating vehicles/ images of English similes and metaphors into Thai.

Table 4.4 Frequency of Non-equivalence Factors

Problems of non-equivalence	Number of Occurrences	Percentage (%)
Culture-specific concept	40	46.51
The SL is not lexicalized in the TL	0	0
The SL word is semantically complex	22	25.58
The SL and TL make different distinctions in meaning	9	10.47
The TL lacks a superordinate	1	1.16
The TL lacks a specific term	4	4.65
Differences in physical and interpersonal perspective	3	3.49
Difference in expressive meaning	6	6.98
Difference in form	0	0
Differences in frequency and purpose of using specific forms	0	0
The use of loan words in the SL text	1	1.16
Total	**86**	**100**

However, an interesting issue is how H.M. the King translated those similes and metaphors. The 32 similes and 54 metaphors in which vehicles/images are translated with non-equivalence into Thai are then analyzed in the second stage to find strategies used for tackling non-equivalence at word level.

4.2.2   Translation Strategies Used in Tackling Non-equivalence

The strategies used in dealing with non-equivalence in the translation of English similes and metaphors as found in *The Merchant of Venice* into Thai are based on Baker's (2011) list of eight strategies for dealing with non-equivalence at word level, plus another potential strategy found in this research which is translation by a more specific word. The researcher uses codes for each strategy as shown in the following list.

1) Translation by a more general word (superordinate) (NE1)

2) Translation by a more neutral/ less expressive word (NE2)

3) Translation by cultural substitution (NE3)

4) Translation using a loan word or loan word plus explanation (NE4)

5) Translation by paraphrase using a related word (NE5)

6) Translation by paraphrase using unrelated words (NE6)

7) Translation by omission (NE7)

8) Translation by illustration (NE8)

9) Translation by a more specific word (NE9)

From the analysis, it is found that the translator used eight strategies set as the framework, excepting translation by illustration (NE8). The researcher will discuss each strategy in detail by providing examples of both similes and metaphors for each strategy as follows.

1)   Translation by a more general word (superordinate) (NE1)

This is the commonest strategy used for dealing with non-equivalence at word level. In this research, the researcher observes the vehicle/image of the similes and metaphors in the SL and compares them with the vehicles/images in the TL to see if they are translated with a more general word. Example 1 and Example 2 show simile and metaphor in which the vehicle/image is translated by a superordinate.

Example 1:

SL: Your mind is tossing on the ocean;

There, where your argosies with portly sail,

Like **signiors** and rich burghers on the flood,

Or, as it were, the pageants of the sea,

Do overpeer the petty traffickers,

That curtsy to them, do them reverence,

As they fly by them with their woven wings.

(The Merchant of Venice, p. 5)

TL: จิตของเกลอเผลอไผลไปปลดเลี้ยว

ท่องเที่ยวอยู่ที่กลางทะเลใหญ่;

ในน่านน้ำเภตราสง่าใบ

ของเกลอไซร้แล่นคว้างกลางสาคร.

เหมือน**ผู้ดี**หรือเศรษฐีมีสง่า

โอ่อ่าฝ่าสินธุ์สโมสร

เป็นกระบวนนาวีศรีสุนทร

อันงามงอนในมหาชลาลัย;

เมื่อยามผ่านเรืออื่นตั้งหมื่นแสน

ก็งามแม้นหงส์ทองฟ่องน้ำใส

เรืออื่นๆ ลำน้อยๆ ที่คล้อยไป

พลางใช้ใบพลางเคารพอภิวันท์.

(เวนิสวานิช, pp. 11-12)

In this simile, the image 'signior' is a word relating to a culture-specific concept which is unfamiliar to Thai people. It is used as an Italian courtesy title. In the SL, the word is used as a loanword and translated into the TL as '**ผู้ดี**' (upper-class person) which conveys a more general meaning than in the SL. So, the vehicle 'signiors' is translated with a more general word.

Example 2:

> SL: *NERISSA* First, there is the Neapolitan prince.
>
> *PORTIA* Ay, that's a **colt** indeed, for he doth nothing but
>
> talk of his horse
>
> (The Merchant of Venice, p. 7)

> TL: **เนริส** หนึ่ง, เจ้าชายเมืองนะโปลี
>
> **ปอร์** ท่านผู้นี้ควรจะเป็น**ม้า** เพราะพูดจาได้แต่เรื่องม้าของตัว;
>
> (เวนิสวานิช, p. 28)

In this metaphor, Portia compares the Neapolitan prince to a colt. The image 'colt' means "a young male horse up to the age of four or five" (Hornby, 1995, p. 222), but it is translated into Thai as 'ม้า' (horse). This case shows that there is a more specific word for 'horse' in English, concerning the sex and age of a kind of animal, but there is not a specific word for 'a young male horse' in Thai. Hence, the translator translated this image by a more general word.

2) **Translation by a more neutral/ less expressive word (NE2)**

A translator can translate an expressive word using a more neutral or a less expressive word in the TL. In this research, the researcher analyzes the meaning of the vehicles/images of the similes and metaphors to see if they are translated by a more neutral or a less expressive word. Example 3 and Example 4 show translation using this strategy.

Example 3:

> SL: You, that did void your rheum upon my beard
>
> And foot me as you spurn a stranger **cur**
>
> Over your threshold:
>
> (The Merchant of Venice, p. 10)

> TL: ท่านผู้เคยถ่มน้ำลายรดหนวดข้า,
>
> เอาตีนเตะเช่น**หมา**กลางถนน
>
> (เวนิสวานิช, p. 43)

This dialogue is of Shylock talking to Antonio and Bassanio. He says he was footed and spurned as 'a stranger cur'. The word 'cur' is defined by Coulson et al. (1993) in *The New Oxford Encyclopedic Dictionary* as "a worthless, low-bred, or snappish dog" (p. 411) which has a very strong expressive meaning. It is rendered in the TL as "หมา" (dog) in which the meaning is less expressive than the SL.

Example 4:

SL: But <u>love is **blind**</u> and lovers cannot see

The pretty follies that themselves commit;

(The Merchant of Venice, p. 16)

TL: แต่<u>ความรัก**ตามัว**</u>, ตัวมิค่อย

รู้สึกผิด, จิตคอยแต่ชมกัน;

(เวนิสวานิช, p. 80)

The metaphor 'love is **blind**' is translated as '<u>ความรัก**ตามัว**</u>'. The word 'blind' functions as the image translated as 'ตามัว' (blurred eyes) which conveys a less expressive meaning than the SL image.

3) Translation by cultural substitution (NE3)

When a culture-specific concept is expressed in one language, it can be translated by substituting a concept of the TL which is more familiar and understandable to the TL readers. Most culture-specific concepts are used to create images in the figurative language, and they always pose problems in rendering the meaning into different languages and cultures with direct equivalence. In this research, the researcher observes the vehicles/images of the similes and metaphors found in *The Merchant of Venice* and analyzes them to see if they are translated into Thai by substituting Thai culture-specific concepts. Example 5 and Example 6 illustrate a simile and metaphor in which the vehicle/image is translated by cultural substitution (NE3).

Example 5:

SL: He may win;

And what is music then? Then music is

Even as **the flourish** when true subjects bow

To a new-crowned monarch:

(The Merchant of Venice, p. 22)

TL: ถ้าเลือกถูก,

เพลงจะหมายอย่างไรกัน?

เหมือน**พิณพาทย์**ประโคมเสียงโหมมี่

ยามพสกนิกรภักดีเกษมสันต์

บังคมบาทวรราชฤทธิ์อนันต์

เถลิงถวัลย์ราไชศวรรยา:

(เวนิสวานิช, pp. 113-114)

     This dialogue is from Portia. She asks for music to be played while Bassanio chooses one of the three caskets: the gold, the silver, or the bass lead. If he loses, the music would have a sorrowful sound, but if he chooses the right one, the sound of music would be great and as lively as a flourish. The vehicle 'flourish', which means "fanfare of brass instruments, especially to announce a distinguished person's approach; florid passage, profuse ornamentation; short extemporized sequence of notes as prelude" (Coulson et al., 1993, pp. 643-644), is considered a form of material culture that can pose a problem of non-equivalence when translating into Thai. It is translated as 'พิณพาทย์' which refers to "a Thai orchestra, consisting of five or more pieces, a small two-faced drum, held on the lap and struck with both hands; an oboe; a kyeewain (gongs strung on a circular rack); basso xylophone; and drums of varying sizes" (McFarland, 1944, p. 586). Obviously, the vehicle in this simile is translated by cultural substitution.

Example 6:

      SL: <u>Thus hath the candle singed **the moth**</u>.

          O, these deliberate fools! when they do choose,

          They have the wisdom by their wit to lose.

          (The Merchant of Venice, p. 19)

      TL: <u>ดูราว**แมลงเม่า**บินเข้าไฟ</u>.

          ผู้ที่ไร้สติทั่วทั้งผอง,

          เมื่อยามมาเลือกสรรมักพลันต้อง

          เลือกเอาของผิด, จำเพาะเป็นเคราะห์ดี.

          (เวนิสวานิช, p. 100)

Portia deigns those suitors who chose the wrong caskets to be fools. She compares them with a 'moth' that flies into light even though it knows the light put it in danger. The vehicle 'moth' is considered a culture-specific concept and a part of ecological culture as categorized by Newmark (1988). It is translated as 'แมลงเม่า' (tussock moth) which appears more familiar to Thai culture than a 'moth'. Therefore, the image of this metaphor is translated by cultural substitution.

4) Translation using a loan word or loan word plus explanation (NE4)

To deal with non-equivalence in the translation of a culture-specific concept and a proper name which is unfamiliar to the TL receptors, the translator may translate the term by using a loan word or a loan word plus explanation. Example 7 demonstrates the vehicle of a simile that is translated by a loan word.

Example 7:

      SL: The crow doth sing as sweetly <u>as the lark,</u>

          (The Merchant of Venice, p. 35)

      TL: กาก็ร้องเสนาะเพราะแม่นมั่น

          เท่า<u>นกล้าก</u>,

          (เวนิสวานิช, p. 197)

The use of a culture-specific concept in the source text 'the lark' is unfamiliar in Thai culture, so it is not equivalence in Thai. The translator translated it by use of a loan word 'นกล้าก' (the lark bird).

Sometimes, using a loan word alone cannot give a clear understanding of a concept. The translator can provide more explanation in the text, which I term *in-text explanation*, for the readers. Example 8 shows the image of a metaphor translated using a loan word with an in-text explanation.

Example 8:

SL: How many cowards, whose hearts are all as false

As stairs of sand, <u>wear yet upon their chins</u>

<u>The beards of **Hercules**</u> and frowning Mars;

Who, inward search'd, have livers white as milk;

And these assume but valour's excrement

To render them redoubted!

(The Merchant of Venice, p. 22)

TL: ส่วนคนขลาดมากมีที่ใจพรั่น

เทิ้มๆ สั่น ราวบันไดก่อในทราย;

แต่ไว้หนวดอวดเคราเพราพิลาส,

ทำองอาจเหลือเกินเดินฉุยฉาย,

<u>ราวกับ**เฮอร์คูลีส**ขลังกำลังกาย</u>

หรือเทพบุตรรุทร์ร้ายเจ้าสงคราม

คนเช่นนี้ตับขาวราวนมโค,

แต่มักโอ้อวดกล้าว่าไม่ขาม,

มีแต่กากความกล้าพยายาม

ให้คนขามขึ้นชื่อและลือชา!

(เวนิสวานิช, pp. 116-117)

In this dialogue, Bassanio expresses his perspective that a valuable thing cannot be perceived only by its exterior appearances. It is like a coward; he may look strong, but he may have a weak heart. Bassanio compares such a person to 'Hercules' in

the classical mythology who is noted for his strength. The image is translated as 'เฮอร์คู
ลีส' (Hercules) using a loan word. However, it is additionally followed by the phrase 'ขลัง
กำลังกาย' (marvelous physical strength) to give more detail about the image.

In addition, the translator can explain a loan word by using a *footnote*.
Example 9 illustrates the image of a metaphor that is translated using loan word plus
explanation by a footnote.

Example 9:

SL: Truly then I fear you are damned both by father and
        mother: <u>thus when I shun **Scylla**, your father, I fall into
        Charybdis, your mother</u>: well, you are gone both ways.
        (The Merchant of Venice, p. 27)

TL: ถ้าเป็นเช่นนั้น ผมก็เห็นว่าคุณนายเห็นจะต้องตกนรกเสียเพราะ
        บาปของพ่อและแม่ทั้งสองคนละ: <u>เมื่อผมหนีพ้น**ซิลลา**พ่อ, ก็เลย
        เข้า**คาริบดิส**แม่:*</u> เหตุฉะนี้ตัวคุณนายก็เป็นอันล่มทั้งสองข้างละ.
        (เวนิสวานิช, p. 146)

This dialogue is of Launcelot conversing with Jessica, saying that the
sins of her father and mother will be actually passed on to her because she is a Jew by
birth, so she cannot avoid it. The sin of her father is compared to 'Scylla' and her
mother's to 'Charybdis'. The images are proper names unfamiliar to Thai readers. The
translator translated the concepts by using the loan words 'ซิลล่า' and 'คาริบดิส'
respectively. However, they are complicated and hard to understand. The translator
provided explanations for the two concepts in a footnote as "ซิลล่า (Scylla) เป็นผาร้ายอยู่
ริมชายทะเลฝั่งอิตาลีคาริบดิส (Charybdis) เป็นที่น้ำวนใกล้เกาะซิซีลี เรือเดินผ่านหว่างนี้ถือกันว่าฝ่า
อันตรายอย่างสำคัญ ภาษิตว่า "ระหว่างซิลล่ากับคาริบดิส" จึงใช้คล้ายๆ ภาษิตไทยเราว่า "หนีเสือปะ
จระเข้" นั่นเอง" (Scylla is a terrible cliff on the coast of Italy. Charybdis is a vortex near

Sicily Island. Ships that pass between this area are in the significant danger. The proverb "between Scylla and Charybdis" is like a Thai proverb saying "escaping from a tiger, meeting a crocodile").

5) Translation by paraphrase using a related word (NE5)

A word that has no equivalence in the other languages can be translated by paraphrasing it using a related word. In this research, the vehicles/images of similes and metaphors found in *The Merchant of Venice* are analyzed to see if they are translated by paraphrasing with a related word. Example 10 and Example 11 show a simile and metaphor in which the vehicle/image is translated using this strategy.

Example 10:

SL: Do I <u>look like</u> a cudgel or a hovel-post, <u>a staff or **a prop**</u>?
(The Merchant of Venice, p. 12)

TL: นี่ข้าเจ้ารูปร่างเหมือนพลองหรือตอม่อ, จะได้ไปเป็นไม้เท้าหรือ<u>**ไปค้ำจุน**</u>อะไร?
(เวนิสวานิช, p. 57)

This dialogue is of Lancelot talking to Gobbo, his father, who does not know that he is talking to his son. Gobbo compares his son to 'a cudgel or a hovel-post, <u>a staff or a prop</u>'. Lancelot curiously asks his father whether he really looks like that. The vehicle that is translated with non-equivalence is 'a prop'. It is transferred into the TL by paraphrase as 'ไปค้ำจุน' (to prop up), using a related word.

Example 11:

SL: Therefore, thou gaudy gold,
<u>Hard food for Midas</u>, I will none of thee;
(The Merchant of Venice, p. 22)

TL: เหตุฉะนี้หีบผ่องผิวทองคำ,
<u>อาหารคนโลภงำ</u>, ไม่ต้องการ;
(เวนิสวานิช, p. 117)

Bassanio mentions the golden casket and compares it to the food of Midas. The image 'Hard food for Midas' is translated as 'อาหารคนโลภงำ' (food of greedy people). The image 'Midas' refers to the greedy king in the Greek mythology who received the gift from Dionysus of having everything that he touches turn to gold (Coulson et al., 1993). It is a culture-specific concept and categorized as a social culture aspect unfamiliar to Thai people. It is translated by paraphrasing with the use of a related word 'greedy'.

6) Translation by paraphrase using unrelated words (NE6)

As opposed to the previous strategy, a translator can translate a word that has no direct equivalence in the TL by paraphrasing it using unrelated words. In this research, the researcher observes vehicles/images of the similes and metaphors found in *The Merchant of Venice* and analyzes them to see if they are translated by this strategy. Example 12 and Example 13 illustrate the cases.

Example 12:

SL: If I live to be <u>as old as **Sibylla**</u>, I will die as chaste as Diana, unless I be obtained by the manner of my father's will.

(The Merchant of Venice, p. 8)

TL: ถึงแม้ว่าฉันจะต้องอยู่จน**แก่แรดแปดสิบปี** และคงเป็นพรหมจารี อยู่จนชีวิตหาไม่, ก็ไม่ยอมแต่งกับใครนอกจากตามที่คุณพ่อสั่ง. (เวนิสวานิช, p. 31)

This dialogue is of Portia talking to Nerissa, her servant, about suitors who came to her house, but neither of those men pleases her at all. She would prefer to be an unmarried woman until she dies of old age. The vehicle 'Sibylla' is a proper name that has no direct equivalence in Thai. In the Greek legend, Sibylla, or sometimes called Sibyl, is the name of a woman who gained the gift of prophecy and long life (Encyclopaedia Britannica, n.d.). It is translated as 'แก่แรดแปดสิบปี' (eighty-year-old) by paraphrase using unrelated words.

Example 13:

SL: Myself and what is mine to you and yours

Is now converted: but now I was **the lord**

Of this fair mansion, master of my servants,

Queen o'er myself:

(The Merchant of Venice, p. 23)

TL: อันตูข้าอีกทั้งบริพาร,

ทั้งสมบัติพัสถานบรรดามี,

ขอมอบให้เต็มใจไม่เกียจกัน:

แต่ก่อนนี้ข้า**เป็นใหญ่**อยู่เต็มที่,

ครองบ้านช่อง, บ่าวข้าบรรดามี

อีกทั้ง**เป็นอิสรีย์ไม่มีนาย**;

(เวนิสวานิช, p. 123)

Portia converses with Bassanio, giving him her possessions. She says she was the owner of her house and lived by herself; she compares herself to a 'lord' and 'queen'. The two images are translated by paraphrase the using unrelated words 'เป็นใหญ่' (be eminent) and 'เป็นอิสรีย์ไม่มีนาย' (be independent) respectively.

7) Translation by omission (NE7)

If it is impossible to transfer a direct equivalent meaning for a word in the SL into the TL, or it is considered unnecessary to convey the meaning due to redundancy, a translator can translate it by omission. In this research, the researcher observes vehicles/images of the similes and metaphors found in *The Merchant of Venice* that have no equivalence in Thai and are not transferred in the TL. Example 14 and Example 15 demonstrate simile and metaphor which use translation by omission (NE7).

Example 14:

SL: Your fortune stood upon the casket there,

And so did mine too, as **the matter** falls;

(The Merchant of Venice, pp. 23-24)

TL: เคราะห์ของคุณกับของผมนั้นกลมเกลียว.
อยู่ที่หีบใบเดียวกันแม่นมั่น;
(เวนิสวานิช, p. 126)

In this simile, Gratiano tells Bassanio that he has fallen in love with Nerissa. As Bassanio chose the right casket, he also chose the right one. The simile 'as the matter falls' is omitted in the TL; the vehicle 'the matter' is also omitted.

Example 15:

SL: O dear discretion, how his words are suited!

The fool hath planted in his memory

An army of good words;

(The Merchant of Venice, p. 27)

TL: อ้ายคนนี้พอใช้, กระไรช่าง
พูดต่างๆ แพลงพลิกกระดิกได้!
มันอุตส่าห์กำหนดจดจำไว้
จนขึ้นใจช่างจำ<u>คำดีๆ</u>;
(เวนิสวานิช, p. 148)

The metaphor 'an army of good words' means a lot of good words. It is translated as 'คำดีๆ' (good words). The image 'an army' is omitted, reducing the metaphorical sense in the TL.

8) Translation by illustration (NE8)

If a translator cannot find any direct equivalent meaning for a word in the SL, he/she can illustrate it by showing a picture in the TL. In this research, the vehicles/images of similes and metaphors in *The Merchant of Venice* are examined to see if they are equivalent to Thai and translated by illustration. However, it was found that there was no use of translation by illustration in this research.

9) Translation by a more specific word (NE9)

This is an additional strategy apart from the eight strategies for tackling non-equivalence at word level proposed by Baker (2011). A translator can translate a word for which a direct equivalent meaning cannot be found by using a more specific word (hyponym). In this research, the vehicles/images of similes and metaphors are observed to see if they are translated using a more specific word. Example 16 and Example 17 demonstrate translation by this strategy.

Example 16:

SL: How many cowards, whose hearts are all as false

As stairs of sand, wear yet upon their chins

The beards of Hercules and frowning Mars;

Who, inward search'd, have <u>livers white as **milk**</u>;

And these assume but valour's excrement

To render them redoubted!

(The Merchant of Venice, p. 22)

TL: ส่วนคนขลาดมากมีที่ใจพรั่น

เทิ้มๆ สั่น ราวบันไดก่อในทราย;

แต่ไว้หนวดอวดเคราเพราพิลาส,

ทำองอาจเหลือเกินเดินฉุยฉาย,

ราวกับเฮอร์คูลีสขลังกำลังกาย

หรือเทพบุตรรุทร์ร้ายเจ้าสงคราม

คนเช่นนี้<u>ตับขาวราว**นมโค**</u>,

แต่มักโอ้อวดกล้าว่าไม่ขาม,

มีแต่กากความกล้าพยายาม

ให้คนขามขึ้นชื่อและลือชา!

(เวนิสวานิช, pp. 116-117)

The vehicle 'milk' can mean "the white liquid produced by female mammals as food for their young" (Hornby, 1995, p. 738). From the given definition, it

does not specify by which kind of mammals 'milk' is produced. It is translated in the TL as 'นมโค' (the milk of cows) which is more specific than in the SL.

Example 17:

SL: Yet I have not seen

So likely an ambassador of love:

A day in **April** never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.

(The Merchant of Venice, p. 20)

TL: บรรดาผู้สื่อสารสมานรัก
เห็นมานักแล้วไม่เหมือนเป็นแม่นมั่น:
ผู้ล่วงหน้าครานี้เขาดีครัน,
ราว**วสันต์**นำฤดูคิมหะมา.

(เวนิสวานิช, p. 100)

In this metaphor, a Venetian man who comes to Portia's house as the fore-comer of Bassanio before choosing a casket is compared to 'a day in April', and Bassanio is compared to 'summer'. The concept 'summer' is the most exciting and looked-forward-to season for people in many European and cold-zone countries where the weather in a year is typically cold. Before summer, spring generally comes in a short period around April. Therefore, the translator translated 'April' with a more specific word 'วสันต์' (spring) which conveys a more specific meaning in the TL. In fact, this instance can be fallen into translation by a more general word or translation by a specific word. However, the researcher categorized it as translation by a more specific word by the reason that the concept 'April' is too broad and comprehensive, making it difficult to understand. Matching with the concept 'summer', translating it as 'วสันต์' (spring) helps narrow the concept to be more understandable. Therefore, it was considered using translation by a more specific word.

The frequency of strategies used in tackling non-equivalence at word level for the translation of the vehicle/images of similes and metaphors in *The Merchant of Venice* is tabulated below.

Table 4.5 Frequency of Strategies Used in Tackling Non-equivalence

Strategies	Number of Occurrence	Percentage (%)
Translation by a more general (superordinate) word (NE1)	17	19.77
Translation by a neutral/less expressive word (NE2)	5	5.81
Translation by cultural substitution (NE3)	12	13.95
Translation using a loan word or loan word plus explanation (NE4)	3	3.49
Translation by paraphrase using a related word (NE5)	7	8.14
Translation by paraphrase using unrelated words (NE6)	15	17.44
Translation by omission (NE7)	18	20.93
Translation by illustration (NE8)	0	0
Translation by a more specific word (NE9)	9	10.47
Total	**86**	**100**

The following figure is formulated to explain the data in Table 4.5.
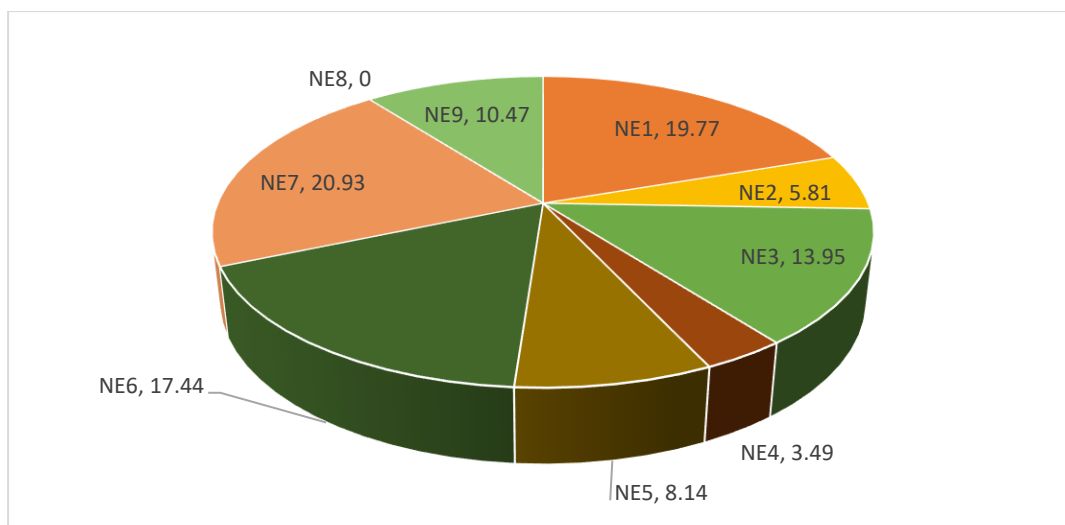
Figure 4.3 Frequency of Translation Strategies Used for Tackling Non-equivalence

The chart shows that the strategies used for dealing with non-equivalence at word level are widely distributed. Analysis shows that the most used strategies for dealing with non-equivalence in translating vehicles/images of the similes and metaphors in *The Merchant of Venice* is translation by omission (NE7) with a percentage of 20.93%. Slightly less than NE7, translation by a more general word (superordinate) (NE1) and translation by paraphrase using unrelated words (NE6) are strategies frequently used by the translator with a percentage of 19.77% and 17.44% respectively. Another interesting strategy used is cultural substitution (NE3) with a percentage of 13.95%. Followed by the strategies stated above, translation by a more specific word (NE9), translation by paraphrase using a related word (NE5), translation by a more neutral/ less expressive word (NE2), and translation using a loan word or loan word plus explanation (NE4) are also applied with a percentage of 10.47%, 8.14%, 5.81%, and 3.49% respectively. However, the strategy that is not found in this research is translation by illustration (NE8).

To sum up, 56 similes and 81 metaphors found in *The Merchant of Venice* were analyzed by adapting six strategies for simile translation presented by Pierini (2007) and seven strategies for metaphor translation proposed by Newmark (1981) respectively. Moreover, the vehicles/images of the similes and metaphors were examined to see if they were translated with non-equivalence into Thai and the strategies for tackling non-equivalence were identified based on Baker's (2011) notion of non-equivalence at word level. Some other applicable strategies found in this research were also added to fulfill what Pierini, Newmark, and Baker have suggested. At least one or two examples were given to illustrate the use of each strategy. Also, the frequencies were presented by tables and charts to describe some corresponding situations that may concern. In order to give a thorough description of simile and metaphor translation in *The Merchant of Venice*, the researcher provides discussion in the next chapter according to the findings presented in this chapter.

CHAPTER 5

DISCUSSION AND CONCLUSION

According to the findings mentioned in the previous chapter, the researcher will present discussion and conclusions of the study, as well as limitations of the study, and recommendations or suggestions for future research in this chapter.

5.1   Discussion

The purpose of this research was to investigate the strategies used in translating English similes and metaphors into Thai in *The Merchant of Venice* as translated by H.M. King Rama VI. The similes were analyzed based on the translation strategies of simile proposed by Pierini (2007), and the metaphors were based on the translation strategies of metaphors suggested by Newmark (1981). It also aimed to find out whether the vehicles/images were translated with non-equivalence and what strategies were used to tackle non-equivalence based on the notion of non-equivalence at word level presented by Baker (2011). The findings show that among the six strategies proposed by Pierini to translate similes, the strategy used most by the translator is literal translation (retention of the same vehicle) (S1). This is in accordance with the previous studies conducted by ศิริพรรณ สุวรรณาลัย (2546), อารัมภ์ เอี่ยมลออ (2552), ปิณฑยา ศรีโปฎก (2557), and Shamsaeefard et al. (2013) though they analyze different source texts and different pairs of languages. It is also in line with ณัฐวรรณ อนุศาสนนันทน์ (2544) where she pointed out that most figurative devices in *Romeo and Juliet* were translated into Thai using literal translation. This indicates that the translator tried to retain the form and meaning of the similes as much as possible. A possible factor influencing literal translation is

that most of the vehicles in the SL are common and universal, not too culturally specific; Thai readers can understand them easily.

Further, the translator also translated similes using other strategies which are more flexible and free than literal translation (S1). Ten similes were translated by replacement with a different vehicle in the TL (S2), indicating that some vehicles in the SL similes are too culturally specific and unknown by the TL readers. The translator tried to find other vehicles better known and familiar to Thais, affecting non-equivalence. This also shows that the English and Thai languages have some distinctive differences in terms of environments and worldviews. Thus, this generates difficulties in interpretation of similes. In addition, reduction of the simile, if idiomatic, to its sense (S3) is the strategy used in 9 similes. This shows that the translator tried to make the similes more understandable to readers and generated naturalness in the target text. Besides, retention of the same vehicle plus explicitation of similarity feature(s) (S4) and omission of simile (S6) were used occasionally.

Another strategy found in this research was translating simile by metaphor (S7). The translator changed the simile into a copula construction without the use of a comparison marker. A few similes were treated using this strategy. This indicates that simile and metaphor can be used interchangeably, but comparative figurative sense still remains. This finding is in line with Zohdi and Saeedi (2011) as they found that some similes in Omar Khayyam's quatrains were translated from Persian to English by using a metaphor. Also, this finding is further than what Shamsaeefard et al. (2013) found in their study conducted to examine the strategies used in four Persian translations of similes in *Hamlet*. Apart from those strategies proposed by Pierini, they found some strategies applied by the translators such as changing the simile to a declarative sentence, conveying the sense of the simile, changing the simile to an adjective, and changing the simile to a noun phrase, which they categorized them *Other*. This shows that some other strategies may be applied to translate similes. The strategy of translation

of simile by metaphor found in this research can help fulfill Pierini's model to be more comprehensive and efficient for translation of similes from English into Thai.

However, neither of the similes was treated by retention of simile with a gloss (S5). The translator may have considered that a gloss would interrupt the text and found it inapplicable for the play, so he avoided using this strategy. This is in line with Newmark's (1988) notion regarding translation of drama. He noted that a drama translator has to respect the source text: "he cannot gloss, explain puns or ambiguities, or cultural references, nor transcribe words for the sake of local color" (Newmark, 1988, p. 172).

For metaphors, the findings show that among the seven strategies for translating metaphor proposed by Newmark (1981), the strategy used most by the translator is translation of metaphor by simile (M3). This indicates that the translator tried to make the comparison between two different things more clearly understood. This also proves that simile and metaphor can be used interchangeably. In addition, translating metaphors using similes from English into Thai shows a great resourcefulness of the translator and a plenty of comparison markers in the Thai language that facilitate the translator to have many options to deal with the translation of metaphors. Furthermore, this finding can fulfill a part of the findings of a research conducted by ศิริพรรณ สุวรรณาลัย (2546) who studied the translation techniques of figurative language in *The Merchant of Venice*, which she pointed out that some figurative devices can be translated by using other figurative devices. This is also in accordance with อารัมภ์ เอี่ยมลออ (2552) as he grouped the figurative devices in Thomas Harris's *Red dragon* and *The Silence of the Lambs* into four types: simile, metaphor, personification, and metonym and found that some devices can be translated into Thai by using other categories of figurative devices.

Then, the second-most frequently used strategy is reproducing the same image in the TL (M1). This illustrates that the translator tried to render the image with respect to the SL. This also reveals that the English and Thai languages share some universal

concepts in common. However, not much less than M1, 16 out of 81 metaphors were treated using conversion of metaphor to sense (M5), showing that the SL applies many culture-specific concepts unknown by Thai readers and that the translator made it more understandable. This indicates that acceptability of readership was emphasized by the translator. This is in line with a part of the findings in the research carried out by Yanbo (2011). In his study, Yanbo studied the translations of metaphors from Chinese into English in Qian Zhongshu's *Fortress Besieged* by Jeanne Kelly and Nathan K. Mao. He noted that the main factors influencing the translator's decision on their use of translation strategies are the purpose of translation and acceptability of readership.

Moreover, 6 metaphors were translated by simile plus sense (S4) to ensure that the metaphor would be completely understood by the readers. Another 5 metaphors, however, were translated by deletion (M6), indicating that the translator may have considered them unnecessary since the context can completely render the meaning or make it redundant to the TL text.

However, there are two little-used strategies: replacing the image in the SL with a standard TL image (M2) and translation of metaphor by the same metaphor combined with sense (M7). Only 4 metaphors were treated using M2, indicating that some images of the SL could not quite convey the meaning successfully into Thai, and the translator tried to find images that seem more familiar to Thai readers. Another 4 metaphors were translated by M7. This shows that adding some explanation to the TL text may interrupt the story, and due to the text being a play, it should not be tediously written. This is also because the translator intended to translate the play in the form of a Thai octa meter poem. Thus, there is a limitation to the number of syllables in each line which should contain eight or nine syllables.

Regarding non-equivalence in the translation of the vehicles/ images, the findings reveal that there are 32 out of 56 similes and 54 of 81 metaphors found in *The Merchant of Venice* for which the vehicles/images were translated with non-equivalence into Thai. The data indicates that most vehicles/ images of the SL similes and metaphors are

related to culture-specific concepts which seem unfamiliar to or unknown by Thai readers, making it difficult to find direct equivalent meanings in Thai. Some vehicle/ images were created from ecological things, social cultures, mythical persons, and religious concepts, etc. This is in accordance with the study carried out by ปิณฑยา ศรี โปฎก (2557) who studied translation strategies used in translating similes in *Phra Aphai Mani* from Thai into English. She pointed that the factors that influence the translation of simile most is the type of vehicles which are always related to Thai culture-specific concepts such as ecology, artifacts, social cultures, and so on. Considering the fact that English and Thai writers create images from their cultures and environment, this creates non-equivalence in translating.

This can also be implied in terms of the social conditions of Thailand in the last century. In Thai society during the reign of H.M. King Rama VI, literature was mainly used as a tool for education. Some English literature was translated for Thai people to read and learn. This was considered a way of taking new knowledge from western countries for Thai people, promoting civilization and development in the country (Silpakorn University Research and Development Institute, n.d.). Since most common Thai people in those years were lowly-educated, translation works were created particularly by royal family members and upper-class people who studied aboard, especially in England, and had a high proficiency in and knowledge of English. H.M. King Rama VI had lived and studied in England since he was young; he possibly knew well the concepts of westerners. He tried to substitute English concepts and culture with concepts which are more clearly understandable to Thai readers.

In some cases, the SL vehicles/ images were created from words that are semantically complex, have different meanings from Thai, and have different expressive meaning from Thai. While some vehicles/images were created from words that have specific meaning which generate difficulty in finding a word that has an equivalent meaning in Thai, a few samples used the words for which it is hard to find a more general word in Thai. Also, there is a case where the SL used a loan word. All

these factors pose challenges of non-equivalence in translating vehicles/ images of English similes and metaphors into Thai.

To deal with non-equivalence, the translator applied various strategies to convey meaning successfully. The analysis shows that the most-used strategy for dealing with non-equivalence in translating vehicles/images of similes and metaphors in *The Merchant of Venice* is translation by omission (NE7). Actually, it seems impossible that the translator decided to omit all words in the target text. However, though some vehicles/ images are really omitted, some words functioning as the vehicles/ images were created by interpreting the meaning of the original words and using other unrelated words to make the meaning more explicit, making the SL words disappear in the TL text. The created or interpreted statements can give extension words, facilitating the translator to be able to play with words, and sounds of words, to construct rhythm and rhyme to produce versification within and between the lines which is a unique style of Thai verse. This point is in accordance with the previous study conducted by ณัฐวรรณ อนุศาสนนันทน์ (2544) who studied the translation of the play *Romeo and Juliet* into Thai by H.M. King Rama VI. She found that some strategies of translation of the play, such as omission, adding words, and creating words by interpreting the meaning of the original words, were used to facilitate the translator in creating words and making versification in each line consisting of eleven syllables, as was his intention to compose the play in Thai. She pointed out that some other poetic techniques, such as alliteration, synonym, and epithet, were also employed by H.M. King Rama VI. This implies that the translator translated the plays well by constructing a variety of words to convey the meaning, promoting linguistic and aesthetic values in the TL text. This can also imply that H.M. King Rama VI preferred translating the plays into Thai by focusing on rhyming scheme patterns which also reflect the preferences of the Thai readership over the last ten decades.

Slightly less than NE7, translation by a more general word (superordinate) (NE1) and translation by paraphrase using unrelated words (NE6) are strategies frequently used

by the translator. This shows that the translator can convey the meaning of vehicles/ images of the similes and metaphors successfully. Moreover, translating with a more general word reflects the high knowledge and linguistic ability of the translator. Also, the translator's rich knowledge of English culture is identified by the strategy of paraphrasing words that are difficult to understand in Thai, assisting the readers in understanding the concepts more clearly. This is a way of transferring language along with culture to another language as a purpose of translation. Thus, the translator can render meaning successfully, and he did indeed transfer English culture into Thai perfectly.

Another interesting strategy used is cultural substitution (NE3). This indicates that cultural-specific concepts are tied closely to the vehicles/ images of the similes and metaphors which mainly affect non-equivalence in translation. The translator wisely substituted the concepts and images which would have been more difficult for Thai readers, rendering them more accessible.

Following the strategies above, translation by a more specific word (NE9), translation by paraphrase using a related word (NE5), translation by a more neutral/ less expressive word (NE2), and translation using a loan word or loan word plus explanation (NE4) are also applied. However, the strategy that is not found in this research is translation by illustration (NE8).

Last but not least, the findings of this study can explicitly show a very high level of literary intelligence and linguistic competence of H.M. King Rama VI in many dimensions. Firstly, H.M. King Rama VI chose to translate *The Merchant of Venice* into the Thai version by applying the form of Thai octa-meter poems, in which each line must be composed of eight, but not exceeded nine, syllables of words in the major part of the play. On top of the strict structure of the poem, the translator had to deal with complicated rhyme scheme patterns, which include internal and external rhymes. Even though some parts of the play were translated by prose, H.M. King Rama VI remained internal rhyme, making the prose sound like a poetry. He also applied many techniques,

such as alliteration, assonance, repeated words, and synonym, in the translation of the play, giving it more nuances in terms of literary styles and word choices. The following example illustrates a rich use of linguistic and poetic devices by H.M. King Rama VI.

> Enow to press a royal merchant down
>
> And pluck commiseration of his state
>
> From brassy bosoms and rough hearts of flint,
>
> From stubborn Turks and Tartars, never train'd
>
> To offices of tender courtesy.
>
> (The Merchant of Venice, p. 28)

These lines were translated as:

> พณิชนี้เคราะห์กรรมแสนลำบาก,
>
> ทุกข์ยากเสียสิ้นสินค้าขาย,
>
> ทุกข์ทวีท่วมทับรับโรคร้าย
>
> จนร่างกายซูบผอมเพราะตรอมใจ.
>
> ดั่งนี้แม้ใจแข็งแกร่งเป็นหิน
>
> หรือใจสิ้นเมตตาเหมือนเหล็กไหล,
>
> หรือเป็นแขกหรือเป็นตาด, ชาติใดๆ
>
> ที่มิได้ศึกษาการุณย์ธรรม์,
>
> ก็น่าที่จะสงสารท่านพ่อค้า
>
> ผู้เคราะห์ร้ายหนักหนาน่าพลอยศัลย์.
>
> (เวนิสวานิช, p. 153)

From the lines given above, H.M. King Rama VI applied various types of linguistic and poetic devices. The lines were created in the form of Thai octa-meter poems. Each poem must be consisted of four lines. The last syllable of the first line is rhymed with the second, regularly the third, syllable of the second line, the last syllable of the second line has the same vowel sound as the last syllable of the third, and the sound of the last syllable of the third line has to be linked to the third syllable of the fourth. The translator used synonym (in translating the word 'merchant' as 'พณิช' and 'พ่อค้า'), alliteration (in the line 'ทุกข์ทวีท่วมทับรับโรคร้าย'), assonance (as in the line 'จน

ร่างกาย<u>ซูบผอม</u>เพราะ<u>ตรอมใจ</u>'), and repeated word (as the word 'หรือ') in different lines. These features and techniques are considered the prominent and unique translation and literary creation style preferred by H.M. King Rama VI, which also reflect the preference of Thai readership in the last ten decades and the advancement of literature and drama of Thailand in those years.

Regarding his role as a translator, H.M. King Rama VI was considered one of the most influential translators in Thailand. Many of his translation works, including the translation of *The Merchant of Venice*, are the evidence for this claim. This research shows that H.M. King Rama VI did well in maintaining the content of the SL text in the TL text. Further, the translator applied various strategies in dealing with the difficulties and the complicated sense of figurative devices, especially similes and metaphors, in the play. His creativity can be seen when he applied the strategies of translation of simile by metaphor and translation of metaphor by simile. This reflects the literary intelligence and creativity of H.M. King Rama VI. With his linguistic resourcefulness in both Thai and English languages, he successfully rendered the clear and understandable meanings of some western culture-specific concepts which seem to be unfamiliar with or hard to understand by Thai readers. It could be said that H.M. King Rama VI perfectly performed his role as a translator in transferring the SL cultures to the TL cultures. For these reasons, there is no doubt that H.M. King Rama VI was one of the most intelligent and the greatest Thai translators and playwrights who has a very high linguistic and literary competence worthy of his honorific alias as "Phra Maha Teeraraj Chao" which means "the King who is a scholar and genius with creative power" (Silpakorn University Research and Development Institute, n.d.).

The present study can help translators, translation students, and translation scholars achieve a better understanding of figures of speech, especially similes and metaphors, and the difficulties they can pose in translating. Moreover, the results of this study can generate guidelines for dealing with translation problems and can pave the way for new strategies to be formulated.

5.2 Conclusion

In conclusion, there are 56 similes and 81 metaphors found in the play *The Merchant of Venice.* This shows that Shakespeare used a huge number of figurative expressions in the play to make it creative and valuable in terms of linguistic and aesthetic dimensions.

In answering the first research question, the analysis shows that H.M. King Rama VI applied six strategies for translating similes: five strategies as proposed by Pierini (2007) including literal translation (retention of the same vehicle) (S1); replacement of the vehicle with a different vehicle (S2); reduction of the simile, if idiomatic, to its sense (S3); retention of the same vehicle plus explicitation of similarity feature(s) (S4), and; omission of the simile (S6), plus one potential strategy found in this research which is translation of simile by metaphor (S7). The most frequently used strategy is S1 where 26 out of 56 similes in the SL used universal concepts as the vehicles that can be easily understood, interpreted, and transferred into Thai. However, none of the similes in this research was translated by replacement of vehicle with gloss (S5). In addition, the translator used all seven strategies as proposed by Newmark (1981) in translating metaphors, including reproducing the same image in the TL (M1); replacing the image in the SL with a standard TL image (M2); translation of metaphor by simile (M3); translation of metaphor by simile plus sense (M4); conversion of metaphor to sense (M5); deletion (M6), and; translation of metaphor by the same metaphor combined with sense (M7). M3 is the most frequently used by the translator where 26 of 81 metaphors were translated by simile to make the comparisons in the figurative expressions more explicitly recognizable and understood by TL readers.

Moreover, the analysis reveals that the vehicles/ images of the similes and metaphors can pose a problem of non-equivalence when translated into Thai since most vehicles/ images are related to some culture-specific concepts which generate difficulties in finding directly equivalent meanings in the Thai language. The

vehicles/images of 32 similes (57.14%) and 54 metaphors (66.67%) were translated with non-equivalence into Thai. Hence, the translator applied 8 strategies for tackling the non-equivalence caused, including translation by a more general word (superordinate) (NE1); translation by a more neutral/less expressive word (NE2); translation by cultural substitution (NE3); translation using a loan word or loan word plus explanation (NE4); translation by paraphrase using a related word (NE5); translation by paraphrase using unrelated words (NE6); translation by omission (NE7), and; translation by a more specific word (NE9). Such strategies were used with almost equal frequency. However, the most used strategy is M7 with 18 out of 86 non-equivalent vehicles/images. Based on this finding, it indicates that most of the vehicles and images of the SL text rendered to the TL do not exist in the TL culture, reflecting a distinctive difference between English and Thai cultures to some extent. It also shows that translation with equivalence is not emphasized as the first priority in translating English similes and metaphors in *The Merchant of Venice* into Thai, but the translation that emphasizes the functions and effects of the TL, which is a method of transferring English culture into Thai society.

5.3   Limitation

There is a number of limitations in conducting this research, which largely relate to the restrictions of time. First of all, since there are many figurative devices in the play *The Merchant of Venice*, the researcher only focused on the translation strategies of similes and metaphors in the play. Further, the data was analyzed particularly based on the translation strategies set as frameworks. The findings were emerged only by the analysis and observation of the researcher. It could not be possible for the researcher to conduct an interview the late King Rama VI.

5.4 Recommendations

The following recommendations are given for future research in the field of translation, especially the translation of similes and metaphors.

1) Study and compare translation strategies of similes and metaphors and other figures of speech and in other Shakespeare's plays that were translated into Thai;

2) Study non-equivalence in translating other components of similes and metaphors, such as topics and points of similarity, in *The Merchant of Venice* into Thai;

3) Study non-equivalence and strategies used in the translation of *The Merchant of Venice* into Thai at more comprehensive levels such as above word level, grammatical level, textual level, and pragmatic level;

4) Study the translation of *The Merchant of Venice* in other target languages and compare to see if similes and metaphors were translated by the same, or different, approaches as in the Thai version;

5) Study other translation works by H.M. King Rama VI to compare the strategies used in different literary works and see the unique features of literary translation works of H.M. King Rama VI;

6) Study social and cultural impacts that may influence the translations by H.M. King Rama VI and reflect the social conditions and features in the reign of King Rama VI to emerge the historical information of Thailand in the last ten decades, which can be more useful for other fields of the social studies.

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APPENDICES

APPENDIX A

Similes in *The Merchant of Venice* and the Translation Strategies Used

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
1	Your mind is tossing on the ocean; There, where your argosies with portly sail, <u>Like **signiors** and rich burghers on the flood,</u> Or, as it were, the pageants of the sea, Do overpeer the petty traffickers, That curtsy to them, do them reverence, As they fly by them with their woven wings. (p. 5)	จิตของเกลอเผลอไผลไปลดเลี้ยว ท่องเที่ยวอยู่ที่กลางทะเลใหญ่; ในน่านน้ำเภตราสง่าใบ ของเกลอไซร้แล่นคว้างกลางสาคร. <u>เหมือน**ผู้ดี**หรือเศรษฐีมีสง่า</u> <u>โอ่อ่าฝ่าสินธุ์สโมสร</u> เป็นกระบวนนาวีศรีสุนทร อันงามงอนในมหาชลาลัย; เมื่อยามผ่านเรืออื่นตั้งหมื่นแสน ก็งามแม้นหงส์ทองฟ่องน้ำใส เรืออื่นๆ ลำน้อยๆ ที่คล้อยไป พลางใช้ใบพลางเคารพอภิวันท์. (pp., 11-12)	Like	Retention of the same vehicle plus explicitation of similarity feature(s) (S4)	The use of loanword in the SL text	Translation by a more general word (NE1)

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
2	Your mind is tossing on the ocean; There, where your argosies with portly sail, Like signiors and rich burghers on the flood, Or, <u>as it were, the **pageants** of the sea,</u> Do overpeer the petty traffickers, That curtsy to them, do them reverence, As they fly by them with their woven wings. (p. 5)	จิตของเกลอเผลอไผลไปลดเลี้ยว ท่องเที่ยวอยู่ที่กลางทะเลใหญ่; ในน่านน้ำเภตราสง่าใบ ของเกลอไซร้แล่นคว้างกลางสาคร. เหมือนผู้ดีหรือเศรษฐีมีสง่า โอ่อ่าฝ่าสินธุ์สโมสร <u>เป็น**กระบวนนาวี**ศรีสุนทร อันงามงอนในมหาชลาลัย</u>; เมื่อยามผ่านเรืออื่นตั้งหมื่นแสน ก็งามแม้นหงส์ทองฟ่องน้ำใส เรืออื่นๆ ลำน้อยๆ ที่คล้อยไป พลางใช้ใบพลางเคารพอภิวันท์.(pp.,11-12)	As	Reduction of the simile, if idiomatic, to its sense (S3)	The SL word is semantically complex	Translation by paraphrase using a related word (NE5)
3	Some that will evermore peep through their eyes And <u>laugh like **parrots**</u> at a bag-piper (p. 5)	บางคนมีแต่สนุกทุกคืนวัน <u>หัวเราะงันเหมือน**นกแก้ว**</u>แจ้วๆ ไป; (p. 15)	Like	Literal translation (retention of the same vehicle) (S1)	-	-

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
4	Why should a man, whose blood is warm within, <u>Sit like his grandsire cut in **alabaster**</u>? (p. 6)	ไฉนเล่าคนเราที่เลือดฝาด มีฉูดฉาดแล่นไปในเส้นสาย จะมา<u>นั่งแน่ว</u>นิ่งไม่ติงกาย <u>เหมือน**ก้อนหินกรวดทราย**</u>ไม่เข้าการ.(p. 17)	Like	Retention of the same vehicle plus explicitation of similarity feature(s) (S4)	Cultural-specific concept / ecology	Translation by a more general word (NE1)
5	There are a sort of men whose visages Do cream and mantle <u>like a standing **pond**</u>, (p. 6)	ฉันรู้จักบางคนน่ากวนโมโห ทำหน้าตาบ้านักละ, อ๊ะ พุทโธ่! เหลอและโง่<u>ราวกับ**วังน้ำ**ขังนอน</u>, (p. 18)	Like	Literal translation (retention of the same vehicle) (S1)	-	-
6	And do a wilful stillness entertain, With purpose to be dress'd in an opinion Of wisdom, gravity, profound conceit, <u>As who should say "I am **Sir Oracle**,</u> <u>And when I ope my lips let no dog bark!"</u> (p. 6)	แสร้งทำขรึมซึมเซาเหมือนหาวนอน หวังให้ชนนิกรเขากล่าวชม ว่าตัวเป็นนักปราชญ์ฉลาดหนัก รู้แหลมหลักสารพัดเป็นปฐม, <u>เหมือน**เจ้าผีมีอิทธิฤทธิ์อุดม**</u> <u>ร้องคารมว่า "กู**ศักดิ์สิทธิ์**แฮ้!</u> <u>เมื่อยามกูอ้าปากอยากพูดจา</u> <u>ถึงแม้หมาก็อย่าเห่าอย่าหอนแฮ่"</u> (p. 18)	As	Replacement of the vehicle with a different vehicle (S2)	Cultural-specific concept/ social culture	Translation by paraphrase using unrelated words (NE6)

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence Challenge	Strategy
7	Gratiano speaks an infinite deal of nothing, more than any man in all Venice. <u>His reasons are as two grains of **wheat** hid in two bushels of chaff</u>: you shall seek all day ere you find them, and when you have them, they are not worth the search. (p. 6)	กราติยาโนมักพูดมากปากไม่อยู่สุข พูดพลอดพล่อยสนุกๆ ไม่มีสาระอะไร พูดเหลวๆ ได้ยิ่งกว่าใครๆ ในเมืองเวนิส. <u>ในคำพูดจะมีสุภาษิตอยู่ก็แต่นิดเดียว ยากจริงเจียวจะค้นในคำสนทนา ประหนึ่งว่า**ข้าวเปลือก**เพียงสองเมล็ดน้อย เข้าไปแฝงกระจ้อยร่อยอยู่ในกระบุงแกลบ</u>: ค้นทั้งวันก็แทบจะหาไม่พบได้; และถึงเมื่อพบแล้วไซร้ก็ไม่มีราคา เป็นอันป่วยการหา, ไม่เป็นประโยชน์อะไร (p. 20)	As	Replacement of the vehicle with a different vehicle (S2)	Cultural-specific concept/ ecology	Translation by a more general word (NE1)
8	I owe you much, and, <u>like a wilful **youth**</u>, That which I owe is lost; (p. 7)	อันตัวข้าเป็นหนี้เพื่อนอยู่มากแล้ว, และ<u>เหมือน**เด็ก**ไม่รู้จักระวังระไว</u> (pp. 22-23)	Like	Literal translation (retention of the same vehicle) (S1)	-	-
9	and her sunny locks Hang on her temples <u>like a golden **fleece**</u>; (p. 7)	ผมหล่อนเหลืองเรื่องอุไร<u>เหมือน**ไหม**ทอง</u> และฟูฟ่องที่หน้าผากทั้งสองข้าง (p. 24)	Like	Replacement of the vehicle with a different vehicle (S2)	Cultural-specific concept/ material culture	Translation by cultural substitution (NE3)

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
10	If I live to be <u>as old as **Sibylla**</u>, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. (p. 8)	ถึงแม้ว่าฉันจะต้องอยู่จน<u>**แก่แรดแปดสิบปี**</u> และคงเป็นพรหมจารีอยู่จนชีวิตหาไม่, ก็ไม่ยอมแต่งกับใครนอกจากตามที่คุณพ่อสั่ง. (p. 31)	As	Reduction of the simile, if idiomatic, to its sense (S3)	Cultural-specific concept / social culture	Translation by paraphrase using unrelated words (NE6)
11	If I live to be as old as Sibylla, <u>I will die as chaste as **Diana**,</u> unless I be obtained by the manner of my father's will. (p. 8)	ถึงแม้ว่าฉันจะต้องอยู่จนแก่แรดแปดสิบปี และคงเป็นพรหมจารีอยู่จนชีวิตหาไม่, ก็ไม่ยอมแต่งกับใครนอกจากตามที่คุณพ่อสั่ง. (p. 31)	As	Omission of the simile (S6)	Cultural-specific concept / social culture	Translation by omission (NE7)
12	How <u>like a fawning **publican**</u> he looks! (p. 9)	ดูๆ <u>ราว**คนขายสุรา**</u> ซึ่งตั้งท่าประจบให้ซื้อเหล้า! (p. 36)	Look like	Literal translation (retention of the same vehicle) (S1)	-	-
13	<u>An evil soul producing holy witness</u> <u>Is like **a villain** with a smiling cheek,</u> A goodly apple rotten at the heart: O, what a goodly outside falsehood hath! (p. 10)	<u>อันคนหยาบบาปชั่วกลั้วสันดาน</u> <u>อ้างนักบุญเป็นพยานโอ้มีงมี่,</u> <u>เหมือน**ผู้ร้าย**หมายมองของดีๆ</u> <u>ยิ้มไว้ทีเพื่อลวงปวงนักธรรม.</u> ผลที่นอกสุกใสในเป็นโพรง คือคนโกงพูดเพราะเหมาะคำขำ; อันว่าพจน์ปดลวงปวงระยำ แฝงในรูปงามล้ำล่อลวงตา! (p. 42)	Like	Retention of the same vehicle plus explicitation of similarity feature(s) (S4)	-	-

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence Challenge	Non-equivalence Strategy
14	You, that did void your rheum upon my beard And foot me <u>as you spurn a stranger **cur**</u> Over your threshold: (p. 10)	ท่านผู้เคยถ่มน้ำลายรดหนวดข้า, <u>เอาตีนเตะเช่น**หมา**กลางถนน</u> (p. 43)	As	Literal translation (retention of the same vehicle) (S1)	Difference in expressive meaning	Translation by a more neutral/less expressive word (NE2)
15	to be ruled by my conscience, I should stay with <u>the Jew my master, who,</u> God bless the mark, <u>is a kind of **devil**</u>; (p. 12)	ถ้าจะเชื่อจิตของข้าเจ้า, ข้าเจ้าก็ต้องทนอยู่กับ <u>ตายิวนายข้าเจ้า</u>, ซึ่งคุณพระช่วยเถอะ, <u>แก เหมือน**ผี**อะไรอย่างหนึ่งเทียว</u>; (p. 54)	A kind of	Literal translation (retention of the same vehicle) (S1)	-	-
16	Do <u>I look like a cudgel or **a hovel-post**</u>, a staff or a prop? (p. 12)	<u>นี่ข้าเจ้ารูปร่างเหมือนพลองหรือ**ตอม่อ**</u>, จะได้ ไปเป็นไม้เท้าหรือไปค้ำจุนอะไร? (p. 57)	Look like	Literal translation (retention of the same vehicle) (S1)	-	-
17	Do I <u>look like</u> a cudgel or a hovel-post, <u>a staff or **a prop**</u>? (p. 12)	นี่ข้าเจ้ารูปร่างเหมือนพลองหรือตอม่อ, จะได้ ไปเป็นไม้เท้าหรือ**ไปค้ำจุนอะไร**? (p. 57)	Look like	Translating simile by metaphor (S7)	The SL word is semantically complex	Translation by paraphrase using a related word (NE5)
18	if I serve not him, <u>I will run as far as **God** has any ground.</u> (p. 13)	ถ้าฉันไม่ได้เป็นคนใช้ของคนผู้นี้, <u>ฉันก็จะวิ่งไป เสียจนสุดโลกเทียวละ.</u> (p. 59-60)	As	Reduction of the simile, if idiomatic, to its sense (S3)	Cultural-specific concept / religious concept	Translation by omission (NE7)

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
19	How <u>like **a younker**</u> or a prodigal The scarfed bark puts from her native bay, Hugg'd and embraced by the strumpet wind! (p. 16)	...ขอเตือนดูเภตรา แรกใช้ใบจากท่าชลาลัย, <u>ราวกับ**หนุ่ม**กระชุ่มกระชวยสำรวยรูป</u>, ลมตามจูบตามกอดฟอดๆ ใหญ่ ราวกับนางโสภิณีพิรี้พิไร, สาระแนแส่ใส่จนสิ้นอาย! (p. 78)	Like	Retention of the same vehicle plus explicitation of similarity feature(s) (S4)	-	-
20	How <u>like the **prodigal**</u> doth she return, With over-weather'd ribs and ragged sails, <u>Lean, rent and beggar'd by the strumpet wind!</u> (p. 16)	ยามเภตรากลับท่าช่างน่าเศร้า, ทั้งเชือกเสาเพลาใบโทรมสลาย, <u>เศร้าซูบรูปโซโอ้เหมือน**ชาย** ที่ถูกหญิงผลาญฉิบหายแทบวายชนม์</u> (p. 78)	Like	Literal translation (retention of the same vehicle) (S1)	The SL word is semantically complex	Translation by a more general word (NE1)
21	Why, that's the lady; all the world desires her; From the four corners of the earth they come, To kiss this shrine, this mortal-breathing saint: The Hyrcanian deserts and the vasty wilds Of wide Arabia are <u>as **thoroughfares**</u> now For princes to come view fair Portia: (p. 17)	นั่นหรือคือนางร่างโสภา; ผู้ชนย่อมปรารถนาทุกแห่งหน; ทั้งสี่ทิศทุกอาณาในสากล, มาชมโฉมนฤมลผู้เลิศฟ้า ทะเลทรายเถื่อนแดนแคว้นอาหรับ <u>กลับกลายเป็น**ถนนหลวง**ปวงเทศา</u> นุเทศส่งทวยเจ้าตรงเข้ามา ชมปอร์เชียขวัญตาน่าปลื้มใจ (p. 87)	As	Translating simile by metaphor (S7)	-	-

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
22	The watery kingdom, whose ambitious head Spits in the face of heaven, is no bar To stop the foreign spirits, but they come, As o·er **a brook**, to see fair Portia. (p. 17)	แดนสาครสลอนคลื่นเสียงครื้นครั่น จะกีดกันต่างภาษาก็หาไม่, ต่างคนข้ามท้องสมุทรรุดเร่งใจ เหมือนข้าม**คลอง**ปองใฝ่ชมยุพิน. (p. 82)	As	Literal translation (retention of the same vehicle) (S1)	The source and target language make different distinction in meaning	Translation by a more general word (NE1)
23	Had you been as wise as **bold**, Young in limbs, in judgment old, Your answer had not been inscroll·d: Fare you well; your suit is cold. (p. 18)	วิชากรผิมากแม้น **ความหาญ** ผิหนุ่มปัญญาปาน เปรียบเถ้า*(เฒ่า) สารตอบบ่เป็นสาร เตือนสติ นี่เลย ไปเถิดท่านเสียเค้า คลาดแคล้วยินดีๆ (p. 89)	As	Literal translation (retention of the same vehicle) (S1)	-	-
24	What many men desire! that "many" may be meant By the fool multitude, that choose by show, Not learning more than the fond eye doth teach; Which pries not to the interior, but, like the **martlet**, Builds in the weather on the outward wall, Even in the force and road of casualty. (p. 19)	ที่หลายคนปรารถนา คำว่า "หลาย" น่าจะหมายขยายแยบแนบนุสนธิ์ ว่าคนเขาเหล่าหมู่มากอยากดิ้นรน เลือกรูปนอกโสภณ, ไม่พินิจ เกินไปกว่าที่ตาของตนเห็น, ไม่รู้สิ่งซึ่งเร้นและปกปิด, เหมือน**นกจอก**ทำรังอันน้อยนิด ชิดชายคาฝ่าภัยอันตราย. (p. 96)	Like	Replacement of the vehicle with a different vehicle (S2)	Cultural-specific concept / ecology	Translation by cultural substitution (NE3)

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
25	I would she were as lying a gossip in that <u>as ever knapped</u> **ginger** or made her neighbours believe she wept for the death of a third husband. (p. 20)	ฉันอยากให้กลายเป็นผู้หญิงที่ตอแหล<u>สาระแน จีบปากจีบคอเจรจา</u>, และบีบน้ำตาทำเสียดาย ผัวที่ตัวไม่รัก (p. 102)	As	Reduction of the simile, if idiomatic, to its sense (S3)	Cultural-specific concept / ecology	Translation by omission (NE7)
26	Let me choose For <u>as I am, I live upon the</u> **rack**. (p. 22)	...ขอให้สรร! <u>บัดนี้ฉันเดือดร้อนทุกเส้นขน</u>, <u>ราวกับ**ถูกทรมานเจ็บเต็มทน**</u>. (p. 112)	As	Retention of the same vehicle plus explicitation of similarity feature(s) (S4)	The SL word is semantic-ally complex	Translation by paraphrase using a related word (NE5)
27	There may as well be amity and life ·Tween **snow and fire**, as treason and my love. (p. 22)	ถ้าเมื่อใดไมตรีมีขึ้นได้ <u>ระหว่าง**ไฟกับหิมะ**, นะโฉมศรี</u>, <u>ทุจริตในจิตของตัวพี่</u> <u>จึ่งจะมีกลั้ว**รัก**แม่ดวงใจ</u>. (p. 112)	As	Reduction of the simile, if idiomatic, to its sense (S3)	-	-
28	Let music sound while he doth make his choice; Then, if he lose, he makes <u>a **swan**-like end</u>, (p. 22)	ดนตรีจงบรรเลงเพลงดนตรี, ระหว่างที่เธอสรรหา; แม้เลือกผิด<u>ช่วยโอ้และโศกา</u>, <u>เหมือนเสียง**หงส์**เมื่อเวลาจะวอดวาย</u>: (p. 113)	N-like	Literal translation (retention of the same vehicle) (S1)	-	-

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
29	He may win; And what is music then? Then music is Even as **the flourish** when true subjects bow To a new-crowned monarch: (p. 22)	ถ้าเลือกถูก, เพลงจะหมายอย่างไรกัน? <u>เหมือน**พิณพาทย์**</u>ประโคมเสียงโหมมี่ ยามพสกนิกรภักดีเกษมสันต์ บังคมบาทวรราชฤทธิ์อนันต์ เถลิงถวัลย์ราไชยศวรรยา: (pp. 113-114)	As	Replacement of the vehicle with a different vehicle (S2)	Cultural-specific concept / material culture	Translation by cultural substitution (NE3)
30	How many cowards, whose <u>hearts are all as false</u> As **stairs of sand**, wear yet upon their chins The beards of Hercules and frowning Mars; Who, inward search'd, have livers white as milk; And these assume but valour's excrement To render them redoubted! (p. 22)	ส่วนคนขลาดมากมีที่<u>ใจพรั่น เทิ้มๆ สั่น ราว**บันไดก่อในทราย**</u>; แต่ไว้หนวดอวดเคราเพราพิลาส, ทำองอาจเหลือเกินเดินฉุยฉาย, ราวกับเฮอร์คูลีสขลังกำลังกาย หรือเทพบุตรรุทร์ร้ายเจ้าสงคราม คนเช่นนี้ตับขาวราวนมโค, แต่มักโอ้อวดกล้าว่าไม่ขาม, มีแต่กากความกล้าพยายาม ให้คนขามขึ้นชื่อและลือชา! (pp. 116-117)	As	Literal translation (retention of the same vehicle) (S1)	-	-

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
31	How many cowards, whose hearts are all as false As stairs of sand, wear yet upon their chins The beards of Hercules and frowning Mars; Who, inward search'd, have <u>livers white as **milk**</u>; And these assume but valour's excrement To render them redoubted! (p. 22)	ส่วนคนขลาดมากมีที่ใจพรั่น เทิ้มๆ สั่น ราวบันไดก่อในทราย; แต่ไว้หนวดอวดเคราเพราพิลาส, ทำองอาจเหลือเกินเดินฉุยฉาย, ราวกับเฮอร์คูลีสขลังกำลังกาย หรือเทพบุตรรุทร์ร้ายเจ้าสงคราม คนเช่นนี้<u>ตับขาวราว**นมโค**</u>, แต่มักโอ้อวดกล้าว่าไม่ขาม, มีแต่กากความกล้าพยายาม ให้คนขามขึ้นชื่อและลือชา! (pp. 116-117)	As	Literal translation (retention of the same vehicle) (S1)	The source and target language make different distinction in meaning	Translation by a more specific word (NE9)
32	I come by note, to give and to receive. <u>Like **one** of two contending in a prize</u>, That thinks he hath done well in people's eyes, Hearing applause and universal shout, (p. 23)	ฉันมารับบำเหน็จเกษมสันต์. <u>รู้สึกราว**นักกีฬา**กล้าประชัน</u> ซึ่งแข่งขันได้ดีมีคนชม, ได้ยินเสียงกึกก้องร้องอวยชัย, (p. 121)	Like	Replacement of the vehicle with a different vehicle (S2)	The target language lacks a superordinate	Translation by a more specific word (NE9)
33	Happiest of all is that her gentle spirit Commits itself to yours to be directed, <u>As from her **lord**, her, **governor**, her king</u>. (p. 23)	ทั้งเต็มใจไม่ดื้อหรือถือกาย, ยอมโดยดายก้มราบและกราบกราน, เคารพเธออย่าง**นาย**, หมายเป็น**เจ้า**, <u>เหมือนราชาเหนือเกล้าเกษมศานต์.</u> (p. 123)	As	Literal translation (retention of the same vehicle) (S1)	Cultural-specific concept	Translation by a more general word (NE1)

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence Challenge	Strategy
34	Madam, you have bereft me of all words, Only my blood speaks to you in my veins; And there is such confusion in my powers, <u>As after some **oration** fairly spoke By a beloved prince</u>, there doth appear Among the buzzing pleased multitude; Where every something, being blent together, Turns to a wild of nothing, save of joy, Express'd and not express'd. (p. 23)	สาวน้อย, หมดถ้อยจะตอบมิตร, คงเหลือแต่โลหิตในเส้นสาย จะตอบแทน, แสนระรัวทั่วทั้งกาย ดูชีดชา, เลือดกระจายซ่านกายา, <u>เหมือนได้ฟัง**สุรเสียง**สำเนียงเร้า แห่งเจ้านายที่รักแห่งปวงข้า</u>, ย่อมยินเสียงยินดีและปรีดา ในคณาพสกอยู่พร้อมกัน; ต่างคนต่างปลื้มแท้แต่สำแดง ถ้อยแถลงไม่ถูกเป็นแม่นมั่น, รู้สึกเพียงซาบซ่านบานใจครัน, คำตรัสนั้นปานทิพยวารี. (p. 124)	As	Replacement of the vehicle with a different vehicle (S2)	Difference in physical or inter-personal perspective	Translation by a more specific word (NE9)
35	Your fortune stood upon the casket there, And so did mine too, <u>as **the matter** falls</u>; (pp. 23-24)	เคราะห์ของคุณกับของผมนั้นกลมเกลียว. อยู่ที่หีบใบเดียวกันแม่นมั่น; (p. 126)	As	Omission of the simile (S6)	The SL word is semantic-ally complex	Translation by omission (NE7)
36	Here is a letter, lady; The paper <u>as **the body**</u> of my friend, And every word in it a gaping wound, Issuing life-blood. (p. 24)	นี่สาราเพื่อนยาเขียนบอกข่าว, กระดาษ<u>ราว**เนื้อหนัง**</u>ของสหาย, คำทุกคำแน่แท้ราวแผลร้าย ในร่างกายเพื่อน, โอ้โลหิตนอง. (p. 130)	As	Replacement of the vehicle with a different vehicle (S2)	Difference in physical or inter-personal perspective	Translation by a more specific word (NE9)

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence Challenge	Strategy
37	Here is a letter, lady; The paper as the body of my friend, And every word in it <u>a gaping **wound**</u>, Issuing life-blood. (p. 24)	นี่สาราเพื่อนยาเขียนบอกข่าว, กระดาษราวเนื้อหนังของสหาย, คำทุกคำแน่แท้<u>ราว**แผล**ร้าย</u> ในร่างกายเพื่อน, โอ้โลหิตนอง. (p. 130)	As	Literal translation (retention of the same vehicle) (S1)	-	-
38	Madam, although I speak it in your presence, You have a noble and a true conceit Of **god**<u>like amity</u>; which appears most strongly In bearing thus the absence of your lord. (p. 26)	ที่ผมกล่าวต่อหน้าครานี้หนอ เหมือนแสร้งยอ, แต่ไม่แสร้งพูดมิได้; คุณหญิงนี้ใจดี, ดีเหลือใจ, <u>ราว**เทวี**มีใจรักไมตรี</u>; แลเห็นชัดครั้งนี้สามีพราก, ไม่ปริปากบ่นอะไรไม่จู้จี้. (p. 139)	N-like	Literal translation (retention of the same vehicle) (S1)	The source and target language make different distinction in meaning	Translation by a more specific word (NE9)
39	There is but one hope in it that can do you any good; and that is but <u>a kind of **bastard** hope</u> neither. (p. 27)	ยังมีที่หวังได้อยู่นิดเดียวที่พอจะช่วยนายได้: <u>แต่มันเป็นความหวังที่คล้าย**ลูกไม่มีพ่อ**</u>อยู่ หน่อย. (p. 145)	A kind of	Literal translation (retention of the same vehicle) (S1)	-	-
40	I pray you, think you question with the Jew: You may <u>as well go stand upon the beach</u> <u>And bid the main flood bate his usual height</u>; You may <u>as well use question with the wolf</u> <u>Why he hath made the ewe bleat for the lamb</u>; You may <u>as well forbid the **mountain pines**</u>	การพูดกับยิวนี้ไม่มีผล: <u>เปรียบเหมือนยืนริมชลหาดทรายใหญ่,</u> <u>แล้วห้ามน้ำมิให้ขึ้นอีกต่อไป;</u> คงจะได้ประโยชน์ปานๆ กัน; <u>หรือไปถามหมาป่าว่าทำไม</u>	As	Literal translation (retention of the same vehicle) (S1)	Cultural-specific concept / ecology	Translation by a more general word (NE1)

Source Language	Target Language	Marker	Translation Strategy	Non-equivalence Challenge	Strategy
To wag their high tops and to make no noise, (p. 29)	จึ่งได้ให้นางแกะร้องออกลั่น; หรือห้าม**สนต้นใหญ่**มิให้สั่น ยามพายุพัดผันกิ่งก้านไกว; (p. 156)				
41 You have among you many a purchased slave, Which, <u>like your **asses** and your **dogs** and **mules**</u>, You use in abject and in slavish parts, (p. 29)	ท่านทั้งหลายเหล่านี้มีข้าทาส ที่ซื้อแล้วกลางตลาด, เลือกเกศี ใช้<u>เหมือน**หมาลาล่อ**</u>บ้ได้มี ความเมตตาปรานีอย่างใดๆ, (p. 157)	Like	Literal translation (retention of the same vehicle) (S1)	-	-
42 <u>I am</u> a tainted wether of the flock, Meetest for death: <u>the weakest kind of **fruit** Drops earliest to the ground;</u> (p. 29)	<u>ฉันนี้เหมือน</u>แกะโรคอยู่ที่ใน กลางฝูงใหญ่, ควรตายวายชีวัน: <u>ผล**ไม้**</u>เน่าในเสียก่อนห่าม ต้องหล่นก่อนแท้ตามวิสัยมั่น; (pp. 158-159)	Kind of	Literal translation (retention of the same vehicle) (S1)	-	-
43 The quality of mercy is not strain·d, It droppeth <u>as the gentle **rain**</u> from heaven Upon the place beneath: (p. 30)	อันว่าความกรุณาปราณี จะมีใครบังคับก็หาไม่, หลั่งมาเอง<u>เหมือน**ฝน**</u>อันชื่นใจ จากฟากฟ้าสุราลัยสู่แดนดิน: (p. 164)	As	Literal translation (retention of the same vehicle) (S1)	-	-

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
44	Antonio, I am married to a wife Which is as dear to me <u>as **life**</u> itself; (p. 31)	อันโตนิโย, ฉันนี้มีเมียขวัญ <u>ผู้ยิ่งกว่า**ชีวัน**</u>เสน่หา; (p. 172)	As	Reduction of the simile, if idiomatic, to its sense (S3)	-	-
45	In such a night Did pretty Jessica, <u>like a little **shrew**</u>, Slander her love, and he forgave it her. (p. 34)	ราตรีเช่นนี้หนา เซ็สสิการูปทองอันผ่องใส, <u>**ทำปากจัด**</u>พ้อผัวของตัวไซร้, แต่ผัวยกโทษให้ไม่เคืองกัน. (p. 192)	Like	Reduction of the simile, if idiomatic, to its sense (S3)	The SL word is semantically complex	Translation by paraphrase using a related word (NE5)
46	There's not the smallest orb which thou behold'st <u>But in his motion like an **angel** sings</u>, Still quiring to the young-eyed cherubins; (p. 35)	ดาวทุกดวงที่เห็นคเนจร <u>ราว**อมร**ร่อนพลางทางขับร้อง</u>, กล่อมทวยเทพบุตรสุดสนิท, (p. 195)	Like	Literal translation (retention of the same vehicle) (S1)	-	-
47	The man that hath no music in himself, Nor is not moved with concord of sweet sounds, Is fit for treasons, stratagems and spoils; <u>The motions of his spirit are dull as **night**</u> And his affections dark as Erebus: Let no such man be trusted. (p. 35)	ชนใดไม่มีดนตรีการ ในสันดาน, เป็นคนชอบกลนัก, อีกใครฟังดนตรีไม่เห็นเพราะ, เขานั้นเหมาะคิดขบถอัปลักษณ์ หรืออุบายมุ่งร้ายฉมังนัก; <u>มโนหนักมืดมัวเหมือน**ราตรี**</u>, และดวงใจย่อมดำสกปรก ราวนรก: ชนเช่นกล่าวมานี่ ไม่ควรใครไว้ใจในโลกนี้. (p. 196)	As	Literal translation (retention of the same vehicle) (S1)	-	-

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
48	The man that hath no music in himself, Nor is not moved with concord of sweet sounds, Is fit for treasons, stratagems and spoils; The motions of his spirit are dull as night And his affections dark as **Erebus**: Let no such man be trusted. (p. 35)	ชนใดไม่มีดนตรีการ ในสันดาน, เป็นคนชอบกลนัก, อีกใครฟังดนตรีไม่เห็นเพราะ, เขานั้นเหมาะคิดขบถอัปลักษณ์ หรืออุบายมุ่งร้ายฉมังนัก; มโนหนักมืดมัวเหมือนราตรี, และดวงใจย่อมดำสกปรก ราว**นรก**: ชนเช่นกล่าวมานี่ ไม่ควรใครไว้ใจในโลกนี้. (p. 196)	As	Replacement of the vehicle with a different vehicle (S2)	Cultural-specific concept / social culture	Translation by a more general word (NE1)
49	So doth the greater glory dim the less: A substitute shines brightly as **a king** Unto the king be by, and then his state Empties itself, as doth an inland brook Into the main of waters. (p. 35)	แสงของใหญ่ข่มน้อยจนเหือดหาย: ผู้แทนองค์**ราชา**โอ่อ่ากาย จนราชาผู้เป็นนายประเวศวัง; บัดนี้จึงผู้แทนพระราชา สิ้นสง่า, ราวน้ำที่ไหลหลั่ง หมดจากธารสู่ท้องสาครขลัง. (p. 197)	As	Reduction of the simile, if idiomatic, to its sense (S3)	-	-

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence	
					Challenge	Strategy
50	So doth the greater glory dim the less: A substitute shines brightly as a king Unto the king be by, and then his state Empties itself, <u>as doth an inland **brook**</u> <u>Into the main of waters.</u> (p. 35)	แสงของใหญ่ข่มน้อยจนเหือดหาย: ผู้แทนองค์ราชาโอ่อ่ากาย จนราชาผู้เป็นนายประเวศวัง; บัดนี้จึ่งผู้แทนพระราชา สิ้นสง่า, <u>ราวน้ำที่ไหลหลั่ง</u> <u>หมดจาก**ธาร**สู่ท้องสาครขลัง.</u> (p. 197)	As	Literal translation (retention of the same vehicle) (S1)	-	-
51	<u>The crow doth sing as sweetly as **the lark**,</u> (p. 35)	กาก็ร้องเสนาะเพราะแม่นมั่น เท่า**นกล้าก**, (p. 197)	As	Literal translation (retention of the same vehicle) (S1)	Cultural-specific concept / ecology, animal	Translation using a loan word or loan word plus explanation (NE4)
52	<u>He knows me as the blind man knows</u> **the cuckoo**, <u>By the bad voice.</u> (p. 36)	ดูเถิด<u>เขารู้จักฉันเจียวพ่อนี่,</u> <u>ราวกับคนตาบอดรู้ได้ดี</u> <u>เมื่อยินเสียง**กาเหว่า**ที่รำคาญกรรณ.</u> (p. 198)	As	replacement of the vehicle with a different vehicle (S2)	Cultural-specific concept / ecology, animal	Translation by cultural substitution (NE3)
53	About a hoop of gold, a paltry ring That she did give me, whose posy was For all the world <u>like **cutler's poetry**</u> <u>Upon a knife,</u> "Love me, and leave me not." (p. 36)	กับปลอกทองวงน้อย, แหวนจ้อยจี๊ด, ที่หล่อนให้, มีลิขิตจารึกใส่ <u>ราวกับ**กลอนพ่อค้าเขียนมีด**ไซร้,</u> ว่า "รักแล้ว, อย่าได้ทิ้งที่รัก." (p. 201)	Like	Literal translation (retention of the same vehicle) (S1)	-	-

	Source Language	Target Language	Marker	Translation Strategy	Non-equivalence Challenge	Strategy
54	What man is there so much unreasonable, If you had pleased to have defended it With any terms of zeal, wanted the modesty To urge the thing held as **a ceremony**? (p. 37)	นิจจาเอ๋ย, ใครเลยที่ไม่บ้า, เมื่อฟังคำเจรจาอย่างเหมาะมั่น และจริงจังว่าให้ไม่ได้ฉะนั้น, จะดื้อดันเอาให้ได้, ไม่มีละ! (p. 205)	As	Omission of the simile (S6)	The SL word is semantic-ally complex	Translation by omission (NE7)
55	Lie not a night from home; watch me like **Argus**: If you do not, if I be left alone, Now, by my honour, which is yet my own, I'll have that doctor for my bed fellow. (p. 37)	เธออย่าไกลบ้านหนอต่อแต่นี้; ระวังเมียจงดีเถิดคุณนาย: มิฉะนั้นถ้าดิฉันอยู่ลำพัง, อันความดีที่ยังไม่สลาย จะได้เสียเพราะยอบและมอบกาย ให้อาจารย์ยอดชาย, เชิญแนบนอน. (p. 207)	Like	Omission of the simile (S6)	Cultural-specific concept / social culture	Translation by omission (NE7)
56	Why, this is like **the mending** of highways In summer, where the ways are fair enough: What, are we cuckolds ere we have deserved it? (p. 37)	เอ๊ะ! พิกลหนักหนา ณ ครานี้: เมียเรามีชู้แล้วหรือฉันใด? (p. 209)	Like	Reduction of the simile, if idiomatic, to its sense (S3)	The SL word is semantically complex	Translation by omission (NE7)

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APPENDIX B

Metaphors in *The Merchant of Venice* and the Translation Strategies Used

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence Challenge	Strategy
1	I hold <u>the world</u> but as the world, Gratiano; **A stage** where every man must play a part, (p. 6)	ข้าเห็นโลกก็เป็นโลกไม่แผกผิด; <u>โลกนี้เหมือน**ละครโรงนิดๆ**</u> คิดว่าเราเป็นละครอยู่ทั่วกัน. ต่างคนมีบทรำและทำท่า ต่างๆ นานาเหมือนแสร้งสรร, (p. 17)	Apposition	Translation of metaphor by simile (M3)	-	-
2	If to do were as easy as to know what were good to do, <u>chapels had been **churches**</u> and poor men's cottages princes' palaces. (p. 7)	ถ้าการทำสิ่งใดๆ สำเร็จง่าย สำเร็จดายเท่าที่เรารู้ว่าดี, <u>กุฎีน้อยก็คงจะได้เป็น**วิหารหลวง**</u>, และปวงทับกระท่อมคนเข็ญใจ ก็คงจะได้เป็นวังเจ้านายไปหมด. (p. 26)	Copula	Replacing the image in the SL with a standard TL image (M2)	Cultural-specific concept / material culture	Translation by cultural substitution (NE3)
3	If to do were as easy as to know what were good to do, chapels had been churches <u>and poor men's cottages **princes'** palaces.</u> (p. 7)	ถ้าการทำสิ่งใดๆ สำเร็จง่าย สำเร็จดายเท่าที่เรารู้ว่าดี, กุฎีน้อยก็คงจะได้เป็นวิหารหลวง, <u>และปวงทับกระท่อมคนเข็ญใจ ก็คงจะได้เป็นวัง**เจ้านาย**</u>ไปหมด. (p. 26)	Copula	Reproducing the same image in the TL (M1)	Cultural-specific concept / organization	Translation by a more general word (NE1)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
4	such a **hare** is madness the youth, to skip o'er the meshes of good counsel the cripple. (p. 7)	นี้มักเป็นธรรมดาของคนรุ่นๆ มักเฉียวฉุนโลดข้ามความตักเตือน เหมือน**กระต่าย**ข้ามข่ายเผลิ่วเข้าป่า. (p. 27)	Copula	Translation of metaphor by simile (M3)	The target language lacks a specific term	Translation by a more general word (NE1)
5	*NERISSA* First, there is the Neapolitan prince. *PORTIA* Ay, that's a **colt** indeed, for he doth nothing but talk of his horse (p. 7)	เนริส หนึ่ง, เจ้าชายเมืองนะโปลี ปอร์ ท่านผู้นี้ควรจะเป็น**ม้า** เพราะพูดจาได้แต่เรื่องม้าของตัว; (p. 28)	Copula	Reproducing the same image in the TL (M1)	The target language lacks a specific term	Translation by a more general word (NE1)
6	*NERISSA* What say you, then, to Falconbridge, the young baron of England? *PORTIA* ...He is a proper man's **picture**, but, alas, who can converse with a dumb-show? (p. 8)	**เนริส.** ถัดนั้นไปคือฟอลคอนบริดจ์ ขุนนางหนุ่มจากมืองอังกฤษนั้นเป็นอย่างไร? **ปอร์.** ...ที่จริงเขานั้นไซร้เหมือน**รูปภาพ** อันช่างเขียนพอให้ทราบว่าเป็นชายดี; แต่ใครเล่าในโลกนี้จะสามารถอาจสนทนากับหุ่นยนต์, จนปัญญา. (pp. 29-30)	Copula	Translation of metaphor by simile (M3)	-	-
7	*NERISSA* What say you, then, to Falconbridge, the young baron of England? *PORTIA* ...He is a proper man's picture, but, alas, who can converse with a **dumb-show**? (p. 8)	**เนริส.** ถัดนั้นไปคือฟอลคอนบริดจ์ ขุนนางหนุ่มจากมืองอังกฤษนั้นเป็นอย่างไร? **ปอร์.** ...ที่จริงเขานั้นไซร้เหมือนรูปภาพ อันช่างเขียนพอให้ทราบว่าเป็นชายดี; แต่ใครเล่าในโลกนี้จะสามารถอาจสนทนากับ**หุ่นยนต์**, จนปัญญา. (pp. 29-30)	Compound	Replacing the image in the SL with a standard TL image (M2)	Cultural-specific concept / material culture	Translation by cultural substitution (NE3)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
8	I will do any thing, <u>Nerissa, ere I·ll be married to **a sponge**</u>. (p. 8)	จริงนะ แม่เนริสสา ฉันคงหาอุบาย โยกย้าย หลีกเลี่ยงให้จงได้ <u>เพราะฉันนี้ไม่พอใจเป็นภรรยา แห่ง**ผ้าขี้ริ้ว**ชุบสุราเช่นท่านผู้นั้น</u> (p. 31)	Apposition	Replacing the image in the SL with a standard TL image (M2)	Cultural-specific concept / material culture	Translation by cultural substitution (NE3)
9	if he have <u>the condition of **a saint**</u> and the complexion of a devil, I had rather he should shrive me than wive me. (p. 8)	<u>ถ้าเขามีคุณสมบัติเป็น**สัตบุรุษนักบุญ**</u> แต่ผิวพรรณทารุนเหมือนหน้าผี ฉันก็เห็นจะ ต้องการให้เขาให้ศีลให้ฉันบวชชี ดีกว่าที่จะให้ เป็นภรรยา. (pp. 32-33)	Genitive	Translation of metaphor by the same metaphor combined with sense (M7)	Cultural-specific concept / religious concept	Translation by paraphrase using a related word (NE5)
10	if he have the condition of a saint <u>and the complexion of a **devil**</u>, I had rather he should shrive me than wive me. (p. 8)	ถ้าเขามีคุณสมบัติเป็นสัตบุรุษนักบุญ <u>แต่ ผิวพรรณทารุนเหมือนหน้า**ผี**</u> ฉันก็เห็นจะ ต้องการให้เขาให้ศีลให้ฉันบวชชี ดีกว่าที่จะให้ เป็นภรรยา. (pp. 32-33)	Genitive	Translation of metaphor by simile plus sense (M4)	-	-
11	**<u>there be land-rats and water-rats, water-thieves and land-thieves,</u>** I mean pirates, (p. 9)	<u>มีทั้งหนูบกหนูน้ำ, โจรบก และโจรน้ำ</u> คือสลัด (p. 35)	Appositive , compound	Reproducing the same image in the TL (M1)	-	-

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
12	This was a venture, sir, that Jacob served for; A thing not in his power to bring to pass, But sway'd and fashion'd by the **hand** of heaven. (p. 10)	ที่ยากบอาสาอาน้นไซร้, โดยตั้งใจอาศัยเคราะห์เหมาะควรที่; ได้กำไรมั่นเหมาะ เพราะเคราะห์ดี มิใช่มีฤทธิ์เดชวิเศษไกร. <u>เป็นเพราะเทพเทวามหาศาล **ทรงบันดาลให้เป็นเช่นนั้น**ได้</u>. (p. 41)	Genitive	Conversion of metaphor to sense (M5)	The SL word is semantically complex	Translation by paraphrase using unrelated words (NE6)
13	An evil soul producing holy witness Is like a villain with a smiling cheek, <u>A goodly **apple** rotten at the heart</u>: O, what a goodly outside falsehood hath! (p. 10)	อันคนหยาบบาปชั่วกลั้วสันดาน อ้างนักบุญเป็นพยานโอ้มึงมี่, เหมือนผู้ร้ายหมายมองของดีๆ ยิ้มไว้ที่เพื่อลวงปวงนักธรรม. <u>**ผล**ที่นอกสุกใสในเป็นโพรง คือคนโกงพูดเพราะเหมาะคำขำ</u>; อันว่าพจน์ปดลวงปวงระยำ แฝงในรูปงามล้ำล่อลวงตา! (p. 42)	Apposition	Translation of metaphor by the same metaphor combined with sense (M7)	Cultural-specific concept / ecology	Translation by a more general word (NE1)
14	You call me misbeliever, <u>cut-throat **dog**</u>, And spit upon my Jewish gaberdine, And all for use of that which is mine own. (p. 10)	ท่านพูดจาด่าว่าข้าก่ายกอง, ว่าจองหองเป็นมิจฉาทิฐิพาล; <u>ทั้งว่าข้าเป็น**หมา**จินดาร้าย.</u> ถ่มน้ำลายรดเสื้อเมื่อเดินผ่าน, ทั้งที่เพราะตั้งจิตชังกิจการ ที่ช้าใช้ธนสารของข้าเอง. (pp. 42-43)	Apposition	Reproducing the same image in the TL (M1)	-	-

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
15	Mislike me not for <u>my complexion,</u> The shadow'd **livery** of the burnish'd sun, To whom I am a neighbor and near bred. (p. 11)	สาวน้อยอย่าชังซึ่ง<u>ผิวพรรณ แห่งตัวฉัน, คล้ายเงาพระสุริย์ศรี,</u> เพราะฉันอยู่ใกล้แสงแรงรวี <u>จึงได้มีผิวพรรณอันคล้ำไป</u> (p. 48)	Apposition	Translation of metaphor by simile plus sense (M4)	Cultural-specific concept / material culture	Translation by omission (NE7)
16	Well, my conscience, hanging about <u>the **neck** of my heart</u>, says very wisely to me "My honest friend Launcelot, being an honest man's son," (p. 12)	แต่จิตของเจ้ามากอด**คอ**ใจของข้าเจ้า และพูดจา อย่างนักปราชญ์ว่า "ลานซล็อตสหายชื่อเอ๋ย, เจ้าก็เป็นลูกผู้ชายที่ซื่อคนหนึ่ง " (p. 53)	Genitive	Reproducing the same image in the TL (M1)	-	-
17	and, to run away from the Jew, I should be ruled by the fiend, <u>who</u>, saving your reverence, <u>is **the** **devil** himself</u>. (p. 12)	และถ้าข้าเจ้าหนีจากตายิว, ก็เท่ากับข้าเจ้าเชื่อ ถ้อยฟังคำมาร, ซึ่งขออภัยเถอะ, <u>แกเป็น**ตัว** **หัวหน้าผี**ทีเดียว</u>. (p. 54)	Apposition / inclusion	Reproducing the same image in the TL (M1)	The source and target language make different distinction in meaning	Translation by a more specific word (NE9)
18	Certainly the Jew <u>is the very devil **incarnal**</u>; (p. 12)	ที่จริงตายิวนั้นแก<u>เป็นผี**มีรูปเหมือนมนุษย์**</u> เท่านั้น; (p. 54)	Copula	Reproducing the same image in the TL (M1)	The SL word is semantically complex	Translation by paraphrase using unrelated words (NE6)
19	Marry, God forbid! the boy <u>was the very **staff** of my age,</u> my very prop. (p. 12)	โอ้ย! อนิจจา! เด็กคนนั้นมันเป็น<u>เหมือน**ไม้เท้า** ของข้าเจ้า,</u> เป็นเครื่องค้ำจุนเทียวขอรับ, (p. 57)	Copula	Translation of metaphor by simile (M3)	-	-

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
20	Marry, God forbid! the boy was the very staff of my age, <u>my very **prop**</u>. (p. 12)	โอ๊ย! อนิจจา! เด็กคนนั้นมันเป็นเหมือนไม้เท้าของข้าเจ้า, <u>เป็น**เครื่องค้ำจุน**</u>เทียวขอรับ,(p. 57)	Apposition	Reproducing the same image in the TL (M1)	-	-
21	If thou be Launcelot, <u>thou art mine own **flesh and blood**</u>. (p.13)	และถ้านายเป็นลานซล็อตละก็ ข้าเจ้าสบถได้ทีเดียวว่า<u>เป็น**เลือดเนื้อ**ของข้าเอง!</u> (p. 59)	Copula	Reproducing the same image in the TL (M1)	-	-
22	<u>His master and he</u>, saving your worship's reverence, <u>are scarce **cater-cousins**</u> (p. 13)	<u>นายของเขากับตัวเขาน่ะขอรับ</u>, ขอรับประทานโทษเถอะ, <u>เขาไม่ใคร่จะ**ถูกกัน**</u> (p. 61)	Copula	Conversion of metaphor to sense (M5)	The SL word is semantically complex	Translation by paraphrase using unrelated words (NE6)
23	Our house is <u>**hell**</u>, (p. 14)	บ้านนี้หนอคล้าย**นรก**, <u>เบื่อเต็มที่</u>, (p. 66)	Copula	Translation of metaphor by simile plus sense (M4)	-	-
24	and thou, <u>a merry **devil**</u>, Didst rob it of some taste of tediousness. (p. 14)	ยามเจ้าอยู่ความสนุกสุขพอมีอยู่พอที่แก้เหงาเศร้าวิญญาณ์; (p. 66)	Apposition	Deletion (M6)	The source and target language make different distinction in meaning	Translation by omission (NE7)
25	Well, thou shalt see, <u>thy eyes shall be thy **judge**</u>, (p. 15)	เออดีแล้วไม่ช้าได้รู้สึก, <u>รู้สำนึก</u>สาระแนแส่ย้ายที่, (p. 72)	Apposition	Conversion of metaphor to sense (M5)	The SL word is semantically complex	Translation by omission (NE7)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
26	But stop <u>my **house's ears**</u>, I mean my casements: Let not the sound of shallow foppery enter My sober house. (pp. 15-16)	จงอุด**หูเรือน**ของพ่อหนอนวลนาง, <u>คือหน้าต่าง</u>ปิดไว้ให้มิดชิด; อย่าให้เสียงเฮฮาเหมือนบ้าหลัง เข้าสู่ยังเรือนของข้าบ้าจะติด. (p. 74)	Apposition	Reproducing the same image in the TL (M1)	-	-
27	What <u>says that fool of **Hagar's offspring**</u>, ha? (p. 16)	นั่นมันพล่ามอะไรนะอ้ายบ้า? (p. 75)	Genitive	Deletion (M6)	Cultural-specific concept / social culture	Translation by omission (NE7)
28	**Snail**-slow in profit, and he sleeps by day More than the wild-cat: drones hive not with me; (p. 16)	<u>ทำการงาน**เฉื่อยแฉะ**</u>, และทั้งวัน มันนอนคุดมุดหัวแสนหยาบหยาม: ใช้ไม่ได้, (p. 75)	Apposition (phrase)	Conversion of metaphor to sense (M5)	Cultural-specific concept / ecology, animal	Translation by omission (NE7)
29	How like a younker or a prodigal The scarfed bark puts from her native bay, <u>Hugg'd and embraced by the **strumpet** wind!</u> (p. 16)	.....ขอเตือนดูเภตรา แรกใช้ใบจากท่าชลาลัย, ราวกับหนุ่มกระชุ่มกระชวยสำรวยรูป, <u>ลมตามจูบตามกอดฟอดๆ ใหญ่ ราวกับ**นางโสภิณี**พิรี้พิไร</u>, สาระแนแส่ใส่จนสิ้นอาย! (p. 78)	Pre-modifier	Translation of metaphor by simile (M3)	-	-

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
30	Heaven and thy thoughts <u>are</u> **witness** that thou art. (p. 16)	สวรรค์และดวงจิต<u>เป็น**พยาน**</u>! (p. 79)	Copula	Reproducing the same image in the TL (M1)	-	-
31	But <u>love is</u> **blind** and lovers cannot see The pretty follies that themselves commit; (p. 16)	แต่<u>ความรัก**ตามัว**</u>, ตัวมิค่อย รู้สึกผิด, จิตคอยแต่ชมกัน; (p. 80)	Copula	Reproducing the same image in the TL (M1)	Differences in expressive meaning	Translation by a more neutral/less expressive word (NE2)
32	Men that hazard all Do it in hope of fair advantages: A **golden** mind stoops not to shows of dross; I'll then nor give nor hazard aught for lead. (p. 17)	ใครที่ยอมสละสินโดยยินดี ก็เพราะหวังมั่งมีเพิ่มกำไร: **ผู้ฉลาด**หรือจะมงชมสิ่งชั่ว; ข้าจะอยากได้ตะกั่วนั้นหาไม่, จะสละเงินทองที่ต้องใจ แลกตะกั่วมาไยไม่ชอบกล. (p. 85)	Pre-modifier	Conversion of metaphor to sense (M5)	The SL word is semantically complex	Translation by omission (NE7)
33	Why, that's the lady; all the world desires her; From the four corners of the earth they come, To kiss this **shrine**, this mortal-breathing **saint**: (p. 17)	นั่นหรือคือนางร่างโสภา; ผู้ชนย่อมปรารถนาทุกแห่งหน; ทั้งสี่ทิศทุกอาณาในสากล, มาชมโฉม**นฤมลผู้เลิศฟ้า** (p. 87)	Apposition	Conversion of metaphor to sense (M5)	Cultural-specific concept / religious concept	Translation by paraphrase using unrelated words (NE6)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
34	Why, that's the lady; all the world desires her; From <u>the four **corners** of the earth</u> they come, To kiss this shrine, this mortal-breathing saint: (p. 17)	นั่นหรือคือนางร่างโสภา; ผู้ชนย่อมปรารถนาทุกแห่งหน; <u>ทั้งสี่**ทิศ**ทุกอาณาในสากล</u>, มาชมโฉมนฤมลผู้เลิศฟ้า (p. 87)	Genitive	Conversion of metaphor to sense (M5)	The source and target language make different distinction in meaning	Translation by paraphrase using unrelated words (NE6)
35	The watery kingdom, whose ambitious head <u>Spits in **the face** of heaven</u>, is no bar To stop the foreign spirits, but they come, As o'er a brook, to see fair Portia. (p. 17)	แดนสาครสลอนคลื่นเสียงครืนครั่น จะกีดกันต่างภาษาก็หาไม่, ต่างคนข้ามท้องสมุทรรุดเร่งใจ เหมือนข้ามคลองปองไผ่ชมยุพิน. (p. 82)	Genitive	Deletion (M6)	The source and target language make different distinction in meaning	Translation by omission (NE7)
36	Or shall I think in silver she's immured, Being ten times undervalued to tried gold? O sinful thought! Never so rich a gem Was set in worse than gold. They have in England A coin that bears the figure of an angel Stamped in gold, but that's insculp'd upon; But here **an angel** in a golden bed Lies all within. (p. 17)	หรือจะคิดว่านางสำอางองค์ ผนังเงินแวดวงหรือไฉน? รัชดาถูกกว่าเนื้ออุไร ถึงสิบเท่า, คิดไม่ได้ไม่ควรคิด อันว่ารัตนาหาใดเหมือน ควรฝังได้แต่เรือนทองวิจิตร. ในอิงแลนด์เหรียญทองอันน้อยนิด มีรูปเทพนฤมิตรอยู่กลางใจ. นั้นเป็นรูปแกะไว้ในรูปีย์; แต่ที่นี้**เทวี**ฉวีใส คงนอนอยู่ในทองผ่องอำไพ. (p. 88)	Apposition (sentence)	Reproducing the same image in the TL (M1)	-	-

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
37	I never heard a passion so confused, So strange, outrageous, and so variable, As the **dog** Jew did utter in the streets: (p. 18)	ไม่เคยเห็นใครโกรธเท่าตายิว, แกฉุนฉิวราวกับ**บ้า**จนน่าขัน, พูดยุ่งนุงนังนักหนาน่าอัศจรรย์, วิ่งป่วนปั่นตะโกนพลางกลางพารา: (p. 91)	Pre-modifier	Translation of metaphor by simile (M3)	Difference in expressive meaning	Translation by a more neutral/less expressive word (NE2)
38	How much low peasantry would then be glean·d From the true **seed** of honour! and how much honour Pick·d from the chaff and ruin of the times To be new-varnish·d! (p. 19)	ทั้งเกียรติยศจะได้จากหมู่ ผู้ที่ไร้เงินทองต้องหมองศรี, เหมือนร่อนรำที่ปนพ้น**สาลี** เหลือแต่ข้าวสารดีศรีโสภณ. (p. 97)	Genitive	Translation of metaphor by simile (M3)	Cultural-specific concept / ecology	Translation by a more specific word (NE9)
39	Thus hath the candle singed **the moth**. O, these deliberate fools! when they do choose, They have the wisdom by their wit to lose. (p. 19)	ดูราว**แมลงเม่า**บินเข้าไฟ . ผู้ที่ไร้สติทั่วทั้งผอง, เมื่อยามมาเลือกสรรมักพลันต้อง เลือกเอาของผิด, จำเพาะเป็นเคราะห์ดี.(p. 100)	Apposition (sentence)	Translation of metaphor by simile (M3)	Cultural-specific concept / ecology	Translation by cultural substitution (NE3)
40	Yet I have not seen So likely an ambassador of love: A day in **April** never came so sweet, To show how costly summer was at hand, As this fore-spurrer comes before his lord. (p. 20)	บรรดาผู้สื่อสารสมานรัก เห็นมานักแล้วไม่เหมือนเป็นแม่นมั่น: ผู้ล่วงหน้าครานี้เขาดีครัน, ราว**วสันต์**นำฤดูคิมหะมา. (p. 100)	Apposition	Translation of metaphor by simile (M3)	Cultural-specific concept / ecology, season	Translation by a more specific word (NE9)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
41	*PORTIA* ..Come, come, Nerissa: for I long to see Quick **Cupid's post** that comes so mannerly *NERISSA* Bassanio, lord Love, if thy will it be! (p. 20)	**ปอร์.** ...มาเถิดมา เนริสสา ข้าอยากมองดู**ทูตของกามเทพ**ผู้นี้ใส่ร์. กิริยาท่าทางเป็นอย่างไร. **เนริส** บัสสานิโยขอให้ได้เป็นยอดรัก. (p. 101)	Apposition (sentence)	Reproducing the same image in the TL (M1)	-	-
42	But it is true, without any slips of prolixity or crossing the **plain highway** of talk, that the good Antonio, the honest Antonio, (p. 20)	แต่ฉันเสียใจนักที่หาเป็นเช่นนั้นไม่; ข่าวไม่ใช่ข่าว**ปั้นกันขึ้นเล่น** หรือเป็นข่าวโจษกันเหลวๆ ไหลๆ. เสียใจที่อันโตนิโยผู้ประเสริฐ, อันโตนิโยผู้เลิศล้วนสุจริต (p. 102)	Apposition, genitive	Conversion of metaphor to sense (M5)	The SL word is semantically complex	Translation by paraphrase using unrelated words (NE6)
43	*SALARINO* That's certain: I, for my part, knew the tailor that made the wings she flew withal. *SALANIO* And Shylock, for his own part, knew **the bird** was fledged; and then it is the complexion of them all to leave the dam. (p. 20)	**สะละ** จริงอยู่: ฉันรู้ดีด้วยว่าช่างไหน ได้ทำปีกให้ลูกสาวแกบินเช่นนั้น **สะลา** และไชล็อกก็รู้เหมือนกันว่าลูกของแกเหมือน**นก**ที่ปีกแข็งแล้วแท้ๆ ไม่กังขา: และเป็นธรรมดาลูกนกต้องจากอกพ่อ. (p. 103)	Apposition (sentence)	Translation of metaphor by simile (M3)	-	-
44	I say, my daughter is **my flesh and blood**. (p. 20)	ลูกสาวของข้าฉันใดไม่เป็น**เลือดเนื้อ**ของข้า. (p. 103)	Copula	Reproducing the same image in the TL (M1)	-	-

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence Challenge	Non-equivalence Strategy
45	There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; **a beggar**, that was used to come so smug upon the mart; (p. 20)	อื้อ! รายนี้สิเป็นเคราะห์ร้ายของฉันอีกราย: คนล้มละลาย, คนสุรุ่ยสุร่าย, ที่แทบจะไม่กล้าโผล่หน้าไปในตลาดริยาลโต; **อ้ายคนโซ** ซึ่งแต่ก่อนนี้เคยป๋ออยู่กลางตลาด (p. 104)	Apposition	Reproducing the same image in the TL (M1)	Differences in expressive meaning	Translation by a more neutral/less expressive word (NE2)
46	Fading in music: that the comparison May stand more proper, <u>my eye shall be the stream</u> And watery **death-bed** for him. (p. 22)	อนึ่งเพื่อช่วยความอุปมา, <u>ฉันจะหลั่งน้ำตาให้เป็นสายชลธารเพื่อหงส์**ร่อนลงตาย**</u>. (p. 113)	Copula	Conversion of metaphor to sense (M5)	The SL word is semantically complex	Translation by paraphrase using a related word (NE5)
47	Now he goes, With no less presence, but with much more love, Than young Alcides, when he did redeem The virgin tribute paid by howling Troy To the sea-monster: I stand for sacrifice <u>The rest aloof are the **Dardanian** wives,</u> With bleared visages, come forth to view The issue of the exploit. (p. 22)	พิศดูท่วงท่ายิ่งน่ารัก. ท่าทางหาญราวนิทานโบราณกล่าว ถึงเรื่องราวอัลคิเดสวิเศษศักดิ์, ซึ่งลงช่วยกัลยายุพาพักตร์ อันสำนักตรอยยกให้มังกร; แต่เธอนี้จิตเสนหา ยิ่งกว่าอัลคิเดส ณ ปางก่อน, อัลคิเดสหวังได้แต่อัสดร ที่นครโตรยะจะรางวัล. ตัวเราเหมือนเจ้ามารศรี ที่ถูกยกให้มังกรอันแข็งขัน; <u>คนอื่นๆ เหมือน**ปวงประชานันต์**</u>	Copula	Translation of metaphor by simile (M3)	Cultural-specific concept / social culture	Translation by a more general word (NE1)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
		ซึ่งพร้อมกันคอยดูอยู่เรียงราง (p. 114)				
48	How many cowards, whose hearts are all as false As stairs of sand, <u>wear yet upon their chins</u> <u>The beards of **Hercules**</u> and frowning Mars; Who, inward search'd, have livers white as milk; And these assume but valour's excrement To render them redoubted! (p. 22)	ส่วนคนขลาดมากมีที่ใจพรั่น เทิ้มๆ สั่น ราวบันไดก่อในทราย; แต่ไว้หนวดอวดเคราเพราพิลาส, ทำองอาจเหลือเกินเดินฉุยฉาย, <u>ราวกับ**เฮอร์คูลีส**ขลังกำลังกาย</u> หรือเทพบุตรรุทธร้ายเจ้าสงคราม คนเช่นนี้ตับขาวราวนมโค, แต่มักโอ้อวดกล้าว่าไม่ขาม, มีแต่กากความกล้าพยายาม ให้คนขามขึ้นชื่อและลือชา! (pp. 116-117)	Apposition	Translation of metaphor by simile plus sense (M4)	Cultural-specific concept / social culture	Translation using a loan word or loan word plus explanation (NE4)
49	How many cowards, whose hearts are all as false As stairs of sand, <u>wear yet upon their chins</u> <u>The beards of</u> Hercules and <u>frowning **Mars**</u>; Who, inward search'd, have livers white as milk; And these assume but valour's excrement To render them redoubted! (p. 22)	ส่วนคนขลาดมากมีที่ใจพรั่น เทิ้มๆ สั่น ราวบันไดก่อในทราย; แต่ไว้หนวดอวดเคราเพราพิลาส, ทำองอาจเหลือเกินเดินฉุยฉาย, <u>ราวกับ</u>เฮอร์คูลีสขลังกำลังกาย <u>หรือเทพบุตรรุทธร้าย**เจ้าสงคราม**</u> คนเช่นนี้ตับขาวราวนมโค, แต่มักโอ้อวดกล้าว่าไม่ขาม, มีแต่กากความกล้าพยายาม	Apposition	Translation of metaphor by simile (M3)	Cultural-specific concept / social culture	Translation by paraphrase using unrelated words (NE6)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
		ให้คนขามขึ้นชื่อและลือชา! (pp. 116-117)				
50	<u>So are those crisped **snaky** golden locks</u> Which make such wanton gambols with the wind, Upon supposed fairness, often known To be the dowry of a second head, The skull that bred them in the sepulchre. (p. 22)	<u>เช่นเกศาสีผ่องราวทองจรัส</u> ซึ่งลมพัดปลิววับๆ จับตาเขลา, มักเป็นช้องของเทียม, ที่เดิมเอา มาจากเขาซึ่งสิ้นชีวาลัย. (p. 117)	Pre-modifier	Translation of metaphor by simile (M3)	The SL word is semantically complex	Translation by omission (NE7)
51	Thus <u>ornament is but the guiled **shore**</u> To a most dangerous sea; the beauteous scarf Veiling an Indian beauty; in a word, The seeming truth which cunning times put on To entrap the wisest. (p. 22)	<u>ดังนี้ปวงอาภรณ์เปรียบเหมือนฝั่ง</u> <u>ลวงกำบังสาครอันคลื่นใหญ่;</u> หรืออีกหนึ่งพึงเปรียบผ้าสไบ บังหญิงแขกเพื่อมิให้เห็นผิวดำ: รวมความว่าบรรดารูปงามนอก, มักจะหลอกคนหลงงงระส่ำ, (p. 117)	Copula	Translation of metaphor by simile (M3)	-	-
52	Thus <u>ornament is but</u> the guiled shore To a most dangerous sea; <u>the beauteous **scarf**</u> <u>Veiling an Indian beauty</u>; in a word, The seeming truth which cunning times put on To entrap the wisest. (p. 22)	ดังนี้ปวงอาภรณ์เปรียบเหมือนฝั่ง ลวงกำบังสาครอันคลื่นใหญ่; หรืออีกหนึ่ง<u>พึงเปรียบ**ผ้าสไบ**</u> <u>บังหญิงแขกเพื่อมิให้เห็นผิวดำ</u>: รวมความว่าบรรดารูปงามนอก, มักจะหลอกคนหลงงงระส่ำ, (p. 117)	Copula	Translation of metaphor by simile (M3)	Cultural-specific concept / material culture	Translation by cultural substitution (NE3)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
53	Therefore, thou gaudy gold, <u>Hard food for **Midas**</u>, I will none of thee; (p. 22)	เหตุฉะนี้หีบผ่องผิวทองคำ, <u>อาหาร**คนโลภจำ**</u>, ไม่ต้องการ; (p. 117)	Apposition	Conversion of metaphor to sense (M5)	Cultural-specific concept / social culture	Translation by paraphrase using a related word (NE5)
54	Here in her hairs <u>The painter plays **the spider**</u> and hath woven A golden mesh to entrap the hearts of men, Faster than gnats in cobwebs; (p. 23)	ส่วนผมนาง<u>นายช่างราว**แมงมุม**</u> ประชุมเส้นสายทองแสนผ่องใส, ฉลาดนักฉลาดเชิงชักใย ดักดวงใจแห่งผู้ชายคล้ายแมลงวัน (p. 120)	Copula	Translation of metaphor by simile (M3)	-	-
55	Here in her hairs The painter plays the spider and hath woven <u>A **golden** mesh</u> to entrap the hearts of men, Faster than gnats in cobwebs; (p. 23)	ส่วนผมนางนายช่างราวแมงมุม ประชุม<u>เส้นสาย**ทอง**</u>แสนผ่องใส, ฉลาดนักฉลาดเชิงชักใย ดักดวงใจแห่งผู้ชายคล้ายแมลงวัน (p. 120)	Pre-modifier	Reproducing the same image in the TL (M1)	-	-
56	Here in her hairs The painter plays the spider and hath woven A golden mesh <u>to entrap the hearts of men,</u> <u>Faster than **gnats**</u> in cobwebs; (p. 23)	ส่วนผมนางนายช่างราวแมงมุม ประชุมเส้นสายทองแสนผ่องใส, ฉลาดนักฉลาดเชิงชักใย <u>ดักดวงใจแห่งผู้ชายคล้าย**แมลงวัน**</u> (p. 120)	Apposition (phrase)	Translation of metaphor by simile (M3)	Cultural-specific concept / ecology	Translation by cultural substitution (NE3)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
57	Myself and what is mine to you and yours Is now converted: but now I was **the lord** <u>Of this fair mansion, master of my servants,</u> **Queen** o'er myself: (p. 23)	อันตูข้าอีกทั้งบริพาร, ทั้งสมบัติพัสถานบรรดามี, ขอมอบให้เต็มใจไม่เกียจกัน:แต่ก่อนนี้ข้า**เป็น ใหญ่**อยู่เต็มที่. <u>ครองบ้านช่อง, บ่าวข้าบรรดามี</u> <u>อีกทั้ง**เป็นอิสรีย์ไม่มีนาย**</u>; (p. 123)	Copula	Conversion of metaphor to sense (M5)	Cultural-specific concept (organization, administrative agent)	Translation by paraphrase using unrelated words (NE6)
58	I know he will be glad of our success; <u>We are **the Jasons**, we have won the fleece.</u> (p. 24)	...เชื่อว่าคงพอใจ ที่ตัวเราทั้งสองสมปองแล้ว, <u>เหมือนได้แก้วชวลิตพิสมัย.</u> (p. 128)	Copula	Deletion (M6)	Cultural-specific concept / social culture	Translation by omission (NE7)
59	<u>I am half **yourself**,</u> And I must freely have the half of anything That this same paper brings you. (p. 24)	<u>น้องประหนึ่งกึ่งตัวของ**พี่ยา**,</u> ขอรู้ลักษณ์สาราให้จงได้, ในสารามีมาว่ากระไร บอกสักกึ่งหนึ่งก็ได้ (p. 123)	Copula	Translation of metaphor by simile (M3)	Difference in interpersonal perspective	Translation by cultural substitution (NE3)
60	Besides, it should appear, that if he had The present money to discharge the Jew, He would not take it. <u>Never did I know</u> **A creature**, that did bear the shape of man. So keen and greedy to confound a man: (p. 24)	แต่ถึงแม้มีเงินจะพอใช้, ยิวจัญไรไม่เมตตา, นิจจาเอ๋ย! <u>แต่ไรๆ ข้าไซร้ยังไม่เคย</u> <u>ได้เห็นเลย**เดรัจฉาน**ดุปานนี้.</u> รูปเป็นคนแต่กมลยิ่งสัตว์ป่า, มันตั้งหน้าจงจิตรคิดแต่ที่ จะกระทำหนำใจในครานี้: (p. 131)	Apposition (sentence)	Translation of metaphor by the same metaphor combined with sense (M7)	-	-

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
61	Thou call·dst me dog before thou hadst a cause; But, since <u>I am **a dog**</u>, beware my fangs: (p. 25)	มึงเคยเรียกกูว่าหมาแต่ก่อนกี้: <u>กูเป็น**หมา**</u>, เออบัดนี้กูจะกัด, จงระวังเขี้ยวกู; (p. 135)	Copula	Translation of metaphor by the same metaphor combined with sense (M7)	-	-
62	If it be so, How little is the cost I have bestow·d In purchasing the semblance of my soul From out the state of **hellish** misery! (p. 26)	ก็ตกลงทรัพย์สินให้ใช้หนี้, เหมือนช่วยให้วิญญาณ์ของสามี รอดจาก<u>ที่ทรมานปาน**กองไฟ**</u>! (p. 140)	Pre-modifier	Translation of metaphor by simile (M3)	Differences in expressive meaning	Translation by a more neutral/less expressive word (NE2)
63	I·ll hold thee any wager, When we are both accoutred like young men, I·ll prove the prettier fellow of the two, And wear my dagger with the braver grace, And speak between the change of man and boy <u>With a **reed** voice,</u> (p. 26)	เมื่อยามเราสองไซร้แปลงเป็นชาย, ฉันเชื่อว่าท่าฉันสวยกว่าหล่อน. จะกรายกรเหน็บกั้นหยั่นผันผาย, <u>และพูดเสียง**ไม่สู้ห้าว**</u>ราวเด็กชาย ที่เพิ่งกลายเป็นหนุ่มกระชุ่มกระชวย, (p. 143)	Pre-modifier	Conversion of metaphor to sense (M5)	Cultural-specific concept / material culture	Translation by paraphrase using unrelated words (NE6)
64	Truly then I fear you are damned both by father and mother: <u>thus when I shun **Scylla**, your father, I fall into **Charybdis**, your mother:</u> well, you are gone both ways. (p. 27)	ถ้าเป็นเช่นนั้น ผมก็เห็นว่าคุณนายเห็นจะต้องตก นรกเสียเพราะบาปของพ่อและแม่ทั้งสองคนละ: <u>เมื่อผมหนีพ้น**ซิลลา**พ่อ, ก็เลยเข้า**คาริบดิส**แม่:*</u> เหตุฉะนี้ตัวคุณนายก็เป็นอันล่มทั้งสองข้างละ. (p. 146)	Apposition	Reproducing the same image in the TL (M1)	Cultural-specific concept / ecology	Translation using a loan word or loan word plus explanation (NE4)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
65	Goodly Lord, what **a wit-snapper** are you! (p. 27)	เจ้าประคุณเอ๋ย, ช่างเป็น**เจ้าถ้อย**เสียจริงๆ (p. 147)	Copula, compound	Replacing the image in the SL with a standard TL image (M2)	The SL word is semantically complex	Translation by paraphrase using unrelated words (NE6)
66	O dear discretion, how his words are suited! The fool hath planted in his memory **An army** of good words; (p. 27)	อ้ายคนนี้พอใช้, กระไรช่าง พูดต่างๆ แพลงพลิกกระดิกได้! มันอุตส่าห์กำหนดจดจำไว้ จนขึ้นใจช่างจำ<u>คำดีๆ</u>; (p. 148)	Genitive	Conversion of metaphor to sense (M5)	The SL word is semantically complex	Translation by omission (NE7)
67	It is very meet The Lord Bassanio live an upright life; For, having such a blessing in his lady, He finds **the joys** of heaven here on earth; (p. 27)	บัสสานิโยโชคดีควรที่จะ ประพฤติแต่ดีเลิศประเสริฐสม; เพราะเมียดีเป็นที่สุโขดม **รื่นรมย์**ราวอยู่ในชั้นฟ้า: (p. 149)	Genitive	Translation of metaphor by simile (M3)	-	-
68	I am sorry for thee: thou art come to answer A stony adversary, an **inhuman wretch** <u>uncapable of pity</u>, void and empty From any dram of mercy. (p. 28)	ข้าสงสารตัวท่านในคราวนี้ มาเป็นคู่คดีเป็นความใหญ่ กับโจทก์ผู้ใจเหี้ยมเป็นพ้นไป, <u>ราว**อสุรา**หามิได้กรุณา</u>, ปราศจากเมตตาจิตสักนิดหนึ่ง, อย่าพึงหวังจากมัน. (p. 151)	Apposition	Translation of metaphor by simile (M3)	-	-

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
69	Enow to press a royal merchant down And pluck commiseration of his state From **brassy** bosoms and rough hearts of flint, From stubborn Turks and Tartars, never train'd To offices of tender courtesy. (p. 28)	พณิชนี้เคราะห์กรรมแสนลำบาก, ทุกข์ยากเสียสิ้นสินค้าขาย, ทุกข์ทวีท่วมทับรับโรคร้าย จนร่างกายซูบผอมเพราะตรอมใจ. ดั่งนี้แม้ใจแข็งแกร่งเป็นหิน หรือใจสิ้นเมตตาเหมือน**เหล็กไหล**, หรือเป็นแขกหรือเป็นตาด, ชาติใดๆ ที่มิได้ศึกษาการุณย์ธรรม, ก็น่าที่จะสงสารท่านพ่อค้า ผู้เคราะห์ร้ายหนักหนาน่าพลอยศัลย์. (p. 153)	Pre-modifier	Translation of metaphor by simile plus sense (M4)	Cultural-specific concept / ecology	Translation by cultural substitution (NE3)
70	Enow to press a royal merchant down And pluck commiseration of his state From brassy bosoms and rough hearts of **flint**, From stubborn Turks and Tartars, never train'd To offices of tender courtesy. (p. 28)	พณิชนี้เคราะห์กรรมแสนลำบาก, ทุกข์ยากเสียสิ้นสินค้าขาย, ทุกข์ทวีท่วมทับรับโรคร้าย จนร่างกายซูบผอมเพราะตรอมใจ. ดั่งนี้แม้ใจแข็งแกร่งเป็น**หิน** หรือใจสิ้นเมตตาเหมือนเหล็กไหล, หรือเป็นแขกหรือเป็นตาด, ชาติใดๆ ที่มิได้ศึกษาการุณย์ธรรม, ก็น่าที่จะสงสารท่านพ่อค้า ผู้เคราะห์ร้ายหนักหนาน่าพลอยศัลย์. (p. 153)	Genitive	Reproducing the same image in the TL (M1)	The target language lacks a specific term	Translation by a more general word (NE1)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
71	I am a tainted **wether** of the flock, Meetest for death: the weakest kind of fruit Drops earliest to the ground; (p. 29)	ฉันนี้เหมือน**แกะ**โรคอยู่ที่ใน กลางฝูงใหญ่, ควรตายวายชีวัน: ผลไม้เน่าในเสียก่อนห่าม ต้องหล่นก่อนแท้ตามวิสัยมั่น; (pp. 158-159)	Copula	Translation of metaphor by simile (M3)	The target language lacks a specific term	Translation by a more general word (NE1)
72	but no **metal** can, No, not the **hangman's axe**, bear half the keenness Of thy sharp envy. (p. 29)	**โลหะ**ใดก็ไม่คมหรือแข็งปาน, และแม้**ขวานเพชฌฆาต**ที่คมหนัก, ไม่เท่าความอิจฉาทรลักษณ์. (p. 160)	Apposition (sentence)	Translation of metaphor by simile (M3)	-	-
73	O, be thou damn'd, inexecrable **dog**! (p. 29)	จงฉิบหายตายโหง, อ้าย**ชาติหมา**! (p. 160)	Copula	Reproducing the same image in the TL (M1)	Differences in expressive meaning	Translation by a more specific word (NE9)
74	for thy desires Are **wolvish**, bloody, starved and ravenous. (p. 29)	ใจของมึงจึ่งคล้ายใจ**หมาป่า**, หยาบช้าทารุณวุ่นตะกละ อยากกินเลือดเนื้อคน, ชอบกลละ. (p. 160)	Copula (adjective compliments)	Translation of metaphor by simile (M3)	-	-
75	'Tis mightiest in the mightiest: it (the quality of mercy) becomes The throned **monarch** better than his crown; (p. 30)	เป็นกำลังเลิศพลังอื่นทั้งสิ้น: **เจ้าแผ่นดิน**ผู้ทรงพระกรุณา, ประดุจทรงวราภรณ์สุนทรสวัสดิ์ เรืองจรัสยิ่งมกุฎสุดสง่า; (p. 164)	Copula	Translation of metaphor by simile plus sense (M4)	-	-

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
76	I charge you by the law, Whereof <u>you are a well-deserving **pillar**</u>, Proceed to judgment: (p. 31)	ข้าขอให้ดำรงธรรมมั่น; <u>ท่านเป็น**เนติบัณฑิต**ชาญฉกรรจ์</u>, เพราะฉะนั้นวินิจฉัยให้จงดี: (p. 169)	Copula	Conversion of metaphor to sense (M5)	The source and target language make different distinction in meaning	Translation by paraphrase using unrelated words (NE6)
77	Here will we sit and let the sound of music Creep in our ears: <u>soft stillness and the night Become the touches of sweet **harmony**</u>. (p. 35)	มาเถิดเรานั่งลงที่ตรงนี้, ให้ดนตรีสู่โสตปราโมทย์ใจ: <u>ความสงัดราตรีนี้แสนเหมาะ สำหรับ**เพลง**ไพเราะเสนาะใส.</u> (p. 194)	Copula	Conversion of metaphor to sense (M5)	The SL word is semantically complex	Translation by a more general word (NE1)
78	Such harmony is in immortal souls; <u>But whilst this muddy **vesture** of decay Doth grossly close it in, we cannot hear it.</u> (p. 35)	อมฤตรู้ดนตรีดีทั้งผอง: <u>แต่มนุษย์มิอาจยินขับร้อง เพราะ**กายเรา**เหมือนกองดินกำบัง.</u> (p. 195)	Pre-modifier	Translation of metaphor by simile (M3)	The SL word is semantically complex	Translation by paraphrase using unrelated words (NE6)
79	<u>This night methinks is but the **daylight** sick;</u> It looks a little paler: 'tis a day, Such as the day is when the sun is hid. (p. 36)	<u>คืนนี้ราว**กลางวัน**อันอ่อนแรง;</u> คือซีดกว่ากลางวันธรรมดา, คล้ายทิวาเมื่อตะวันส่องแสง สีสกาวอ่อนๆ ไม่ร้อนแรง, เพราะดวงแฝงแสงแทรกแมกเมฆา. (p. 199)	Copula	Translation of metaphor by simile (M3)	The source and target language make different distinction in meaning	Translation by a more general word (NE1)

	Source Language	Target Language	Indicating Structure	Translation Strategy	Non-equivalence	
					Challenge	Strategy
80	Let me give light, <u>but let me not be **light**</u>; For a light wife doth make a heavy husband, And never be Bassanio so for me: But God sort all! You are welcome home, my lord. (p. 36)	ดิฉันขอส่องแสงแรงชื่นใจ, <u>แต่ไม่อยากให้เกินกว่าประสงค์</u>; หญิงที่งามอร่ามแอร่มองค์ มักทำผัวให้งงงึมงำไป. ดิฉันไม่อยากให้คุณภรรดา งงจนไม่รอหน้าดิฉันได้. แต่เทเวศย่อมบันดาลให้เหมาะไซร้! ข้าดีใจต้อนรับกลับครั้งนี้. (p. 200)	Copula	Deletion (M6)	The SL word is semantically complex	Translation by omission (NE7)
81	Let me give light, but let me not be light; For <u>a **light** wife</u> doth make a heavy husband, And never be Bassanio so for me: (p. 36)	ดิฉันขอส่องแสงแรงชื่นใจ, แต่ไม่อยากให้เกินกว่าประสงค์; <u>หญิงที่**งามอร่ามแอร่มองค์**</u> มักทำผัวให้งงงึมงำไป. ดิฉันไม่อยากให้คุณภรรดา งงจนไม่รอหน้าดิฉันได้. แต่เทเวศย่อมบันดาลให้เหมาะไซร้! ข้าดีใจต้อนรับกลับครั้งนี้. (p. 200)	Pre-modifier	Conversion of metaphor to sense (M5)	The SL word is semantically complex	Translation by paraphrase using unrelated words (NE6)

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