

Adoptions of Foreignizing Translation Strategies in Students' Literary Translation Projects¹

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Wiriya Inphen

Mae Fah Luang University

Abstract

In the Thai translation context, most research aims to propose translation strategies that focus on solving translation problems. This is an important basis to investigate translation strategies from a larger perspective, that is, the ways in which translation strategies are used with adherence to source- or target-text language concept. Thus, the present research focuses on the concept of source-text oriented translation that is linked with foreignizing translation and aims to explore the ways in which foreignizing translation strategies are used (i.e., what are they for and how they are used) in the students' literary translation projects at Mae Fah Luang University. The researcher's aim is to draw an implication from such adoptions of foreignizing translation strategies that help students to be aware of the use of foreignizing translation strategies. As for material, the translations of culture-specific items are focused on as they pose challenges in translations. Thus, culture-specific words or phrases are extracted from the students' literary translation projects for analysis. Aixela's (1996) concept of translation strategies for culture-specific items is borrowed and adapted to identify translation strategies that belong to foreignizing translation. As for the results, five foreignizing translation strategies that are used in the translations (i.e., copying, transliteration, literal translation, intratextual translation, and extratextual translation) are identified. Based on the results, the discussion suggests that students should be aware of the difference between loan words and transliterations of culture-specific items in the Thai target language because the transliteration convention is not the same.

Keywords: foreignizing translation strategy, translation strategy, culture-specific items, Thai literary translation, English-Thai translation

Introduction

Most studies of translation focus on proposing translation strategies that serve the needs of solving translation problems arising from linguistic and cultural differences between source and target language (e.g., Aree, 2017; Boonterm, 2009; Leelaniramol, 2011). Source-text oriented refers to the ways in which translators move the readers close to the source language, while target-text oriented translation refers to the ways in which the source language is moved close to the readers (e.g., Schleiermacher, 1813/1977). These have been a topical topic in translation studies

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for the last few decades (e.g., Liang, 2016; Toury, 1995; Venuti, 1998, 2008). However, the ways in which source-text oriented and target-text oriented translation are employed in translations, for example, from English into Thai remain underexplored. With this gap in mind, the present study aims to approach translation strategies from a source-text oriented translation (e.g., Venuti, 2008) perspective. This would shed more light on the ways in which foreignizing translation strategies are employed in literary translation into Thai.

The study particularly focuses on the students' literary translation projects because the aim of the research is to help students become aware of how foreignizing translation strategies are adopted to solve translation problems. The material of the present study includes culture-specific words or phrases that appear in the literary translation projects of English major students of the School of Liberal Arts, Mae Fah Luang University. The students are in their fourth year, aged between 21-22 years old. All students have already completed their Principles of Translation Course, the pre-requisite course for the Senior Project course. The focus is placed on culture-specific items (e.g., Aixela, 1996) because they mostly pose translation challenges to translators in the target language. Translation strategies for culture-specific items proposed by Aixela (1996) is adopted as the framework for the analysis. The details of the material, framework, and methods are to be thoroughly elaborated in the sections that follow.

To achieve this aim, the research questions are as follows:

1. What foreignizing translation strategies are applied in the students' literary translation projects?
2. What is the extent to which such foreignizing translation strategies were used in the translations?
3. Is there any implication that can be drawn from the analysis to help students become aware of how foreignizing translation strategies are used to deal with translation problems in the future?

Theoretical Framework

Source-text and target-text equivalence

Equivalence has long been a central concept in translation studies and it falls within the scope of Descriptive Translation Studies (DTS) (Toury, 1995). According to Roman Jakobson (1959/2012), translation is divided into three types. They are intralingual, interlingual, and intersemiotic translation (Jakobson, 1959/2012). As the present study strives to determine the translation strategies used to treat culture-specific words and phrases between English (as a source text) and Thai (as a target text), the concept of interlingual translation by Jakobson (1959/2012) is important.

Specifically, according to Jakobson (1959/2012, p. 127), interlingual translation refers to the interpretation of oral linguistic signs from one language into another language. As interlingual translation involves acts of interpretation of linguistic signs from source to target language, Jakobson (1959/2012) states that it is difficult to find full equivalence between code units of one language sign that is fully similar or adequate in the other (p. 127). This means that equivalence between the source and target language is mostly unequal and thus it requires interpretation of the

linguistic signs to determine mutual translatability between source-text and target-text code units (Jakobson, 1959/2012).

Translators attempt to produce translations that have close equivalents to the source texts (see the concept of formal and dynamic equivalence as proposed by Nida (1964). Particularly, Nida (1964) perceives that translation can have equivalence and equivalence effects through formal and dynamic equivalence (p. 159). The former refers to the ways in which translators adhere closely to the source-text linguistic structures and meanings while the latter refers to the ways in which translators strive to produce translations that have close equivalent effects in the source texts. According to Nida (1964), in achieving dynamic equivalence, a translation should make sense, convey meanings and senses of the source texts, read naturally in the target texts, and have a similar response (p. 164). However, when translation involves the actions of finding equivalence and producing equivalent effects between the two languages, it is difficult to find similar equivalence between the two different languages and cultural systems.

Translators mediate non-equivalence between source and target texts through translation strategies and they are adopted along the cline between the two opposite poles: source- and target-text adherent translation. In his lecture, Friedrich Schleiermacher (1813/1977) proposes the binary concept of translation strategy: whether to move the readers close to the author (target-text adherence) or the author close to the reader (source-text adherence). Lawrence Venuti (2008) links foreignizing translation concept with source-text adherence and, on the opposite side, target-text oriented translation with domesticating translation. When source-text adherent translation is linked with foreignizing translation strategy, it refers to the ways in which translators keep foreign items in the target-text translations (Paloposki, 2010, p. 40). This includes, for example, calque, transliteration, and direct transfer. On this basis, the ways in which foreign items have been retained can create unfamiliarity with the readers in the target culture (e.g., Nida's (1964) formal equivalence; Schleiermacher's (1813/1977) source-text oriented translation; Venuti's (2008) foreignizing translation). On the opposite side, while target-text adherent translation is linked with domesticating translation strategy, it covers the ways in which translators aim to replace source-text items that are culturally specific with more familiar words or phrases in the target culture (Paloposki, 2010, p. 40). Domesticating translation includes, for instance, naturalization and deletion, to name but two. This, as a result, gives a more fluent translation that sounds familiar to the target readers (e.g., Nida's (1964) dynamic equivalence; Schleiermacher's (1813/1977) target-text oriented translation; Venuti's (2008) fluent translation). To sum up, the ways foreign items are retained in translations are used to classify foreignizing and domesticating translation strategy.

However, in the Thai cultural context, the ways in which the binary translation strategy, especially the foreignizing translation strategy, is adopted need more thorough examination. Most research into translation in the Thai context focuses on linguistic and cultural differences of source and target language. To clarify, most studies of translation pay attention to translation strategies of English, Chinese, French, and so forth, into Thai (e.g., Aree, 2017; Boonterm, 2009; Inphen, 2010, 2013). For instance, Leelaniramol (2011) analyses translation problems and proposes translation strategies that arise from linguistic and cultural differences from Chinese into Thai. Similarly, Boonterm (2009) investigates the translations of idioms in Harry Potter novels and demonstrates translation strategies used in the translations. In this light, translation strategies have not been approached from the binary pole of translation strategy perspective. As a result, a more careful

investigation into adoptions of foreignizing translation strategies is both interesting and important (e.g., Ninrat, 2019). This would shed more light on how they are applied in a Thai cultural context.

Material and Methods

Novels in Students' Literary Translation Projects

Three translation projects of thriller novels were selected for the study. As thriller fiction emphasizes how the plot develops and leads to the mystery that is, later, resolved by the protagonist (e.g., Forster, 1927), words and phrases that are used to conceive the plots in the thriller genre are important to develop the stories. Source-text words and phrases are selected for the analysis because they are central to the plots of the thriller novel. This makes the plots important for the development of mysterious stories. The novels include: 1) *He Is Watching You* (Gallagher, 2018), 2) *She Is Not Coming Home* (Cox, 2012), and 3) *The Couple Next Door* (Lapena, 2017). Their Thai translations are produced by the students majoring in English (Class of 2019) and include: 1) the Translation Project of *He Is Watching You*, translated by Wirakan Thananchai (2019); 2) the Translation Project of *She Is Not Coming Home*, translated by Todsapon Intana (2019) and the Translation Project of *The Couple Next Door*, translated by Khamthip Taya (2019). As for the translation processes, the students selected three chapters from the novel and translated the source texts into Thai. The processes include a peer-editing process. This means that the translations were edited before submission to the lecturer.

The synopses of the novels are as follows. Firstly, *He Is Watching You* by Charlie Gallagher is about a serial killer who attempts to kill a woman. He locks the woman in a container while she is still alive. Detective Maddie Ives receives the report of the missing woman and her job is trying to rescue the contained woman before time runs out. Secondly, *She Is Not Coming Home* by Philip Cox is set in Boston, Massachusetts where Matthew and Ruth, a couple, live together. One day, Matthew finds out that Ruth is missing and has not returned home. Matthew then needs to resolve some mysteries about his wife to find her and her real identity. The last novel is *The Couple Next Door* written by Shari Lapena. The plot starts when a couple, Anne and Marco, lose their baby, Cora, after they come home from a party. They could not find their baby and this event is linked to some suspicious actions involving the couple themselves and the neighbors. It is the job of Detective Rasbach to unfold the mystery.

As can be seen by the synopses, plots are important to thriller novels and used to unfold the story. This means that words or phrases that are used in the plots are important (e.g., Forster, 1927). When the words or phrases that appear as an integral part of the plots are important, problems regarding translation could arise due to unmatched equivalence between source and target texts (e.g., Jakobson's (1959/2012) interlingual translation). For example, “Marco” or “มาร์โก” [back translation - Marco²] (Lapena, 2017, as cited in Taya, 2019, p. 6), “Superintendent Alan Jackson” or “ผู้กำกับการอลัน แจ็คสัน” [back translation - Superintendent Alan Jackson] (Gallagher, 2018, as cited in Thananchai, 2019, p. 6) could pose translation challenges to translators due to unmatched linguistic structures and cultural differences between English and Thai. As the novels are written in English and the plots involves a large some of words or phrases that are specific to

² All back translations are mine.

the English or Anglo-American culture, culture-specific words or phrases can have an important role in these thriller novels.

Culture-Specific Items in Students' Literary Translation Projects

The material of this study consists of culture-specific words or phrases that are extracted from the students' literary translation projects that were undertaken as part of their curriculum at Mae Fah Luang University (e.g., Intana, 2019; Taya, 2019; Thananchai, 2019). As for the selection criteria, all culture-specific items were selected from the three literary translation projects. To elaborate, each student was required to produce a translation from English into Thai of the three selected chapters in a novel. Each literary translation project contains approximately 2,000 source-text words in total. As each translation project is rather similar in terms of text length, it can be assumed that each translation project has close numbers of source-text culture-specific words or phrases. As a result, 100% of culture-specific words or phrases are selected from the three literary translation projects. This, in total, produces 151 culture-specific words or phrases for the analysis.

Identifying Translation Strategies: Borrowed/Adapted Foreignizing Translation Strategies

To identify translation strategies used in the translations, the framework of Aixela's (1996) translation strategies for culture-specific items was used. Aixela (1996) focuses on translations of culture-specific items from English into Spanish and proposes 11 translation strategies. However, in this study, Thai differs greatly from Spanish in terms of linguistic structure, Aixela's (1996) translation strategies need to be adapted so that they are suitable for the analysis of the translations from English into Thai.

As the research intends to focus on foreignizing translation strategies only, there is a need to classify translation strategies into the foreignizing pole before adapting them for the analysis. As mentioned earlier, foreignizing translation strategy, according to Paloposki (2010), refers to the ways in which foreign items are retained or saved in the target-text versions. As a result, when foreign words or phrases are retained or saved in the Thai translations, they are classified as foreignizing. For example, a translation strategy that retains foreign items is copying. This translation strategy, according to Aixela (1996), is referred to as repetition (p. 61). Following the original idea of repetition, copying is adapted to include the ways in which translators copy source-text items and put them in the translations directly (Aixela, 1996, p. 61), for example, "911" was translated into Thai as "911" (Lapena, 2017, as cited in Taya, 2019, pp. 6-7). On this basis, copying aims to retain foreign items in the translation and is classified as a foreignizing translation strategy accordingly.

In order to analyze the translations of culture-specific items in the present study, translation strategies proposed by Aixela (1996) are either borrowed or adapted (pp. 61-65). These adapted or borrowed foreignizing translation strategies are data-driven and, in total, there are five borrowed or adapted foreignizing translation strategies in the present analysis. Specifically, the foreignizing translation strategies include copying, transliteration, literal translation, intratextual translation, and extratextual translation. The details of the five adapted translation strategies are to be elaborated together with the analysis in the Results section.

Results

Firstly, five translation strategies are identified and classified as foreignizing in the translations of culture-specific items. Secondly, the ways in which the foreignizing translation strategies were used are illustrated. Lastly, the implication drawn from the use of foreignizing translation strategies was also discussed in response to the last research question.

The Identified Foreignizing Translation Strategies

Five translation strategies are foreignizing: copying, transliteration, literal translation, intratextual translation, and extratextual translation. The details with examples, from highest to lowest frequency, are shown in Table 1.

Table 1

Foreignizing Translation Strategies and Adoption Frequencies

Foreignizing Translation Strategies	Extratextual	Intratextual	Literal Translation	Transliteration	Copying
Occurrences	7 (4.6%)	24 (15.9 %)	66 (43.7 %)	53 (35.1 %)	1 (0.7 %)
Total	151 (100%)				

Literal Translation

“Literal translation” is a translation strategy that is adapted from Aixela’s (1996, p. 61) “linguistic (non-cultural) translation.” It refers to the ways in which translators stay close to the source-text linguistic systems and forms closely (Aixela, 1996, p. 61). It is a method that translators follow the source-text structures and attempt to translate words or phrases into the translated versions with close adherence to such source-text language. However, in the present study, as English and Thai are greatly different in terms of linguistic systems, especially their linguistic structures, literal translation then extends to the ways in which translators adhere to the source-text language structures while allowing some translation modifications or shifts that are required as part of readability of the translated texts. In other words, the translated words or phrases are allowed to be rearranged so that they make sense in the translations.

Following the idea above, literal translation which is identified in the present study can be grouped into two cases: 1) ones with identical source-text linguistic structures and 2) ones with the adapted source-text linguistic structure. See Table 2.

Table 2
Circumstances Where Literal Translation Was Adopted

Translation Strategy: Literal Translation	Literal Translation with identical source-text linguistic structure	Literal Translation with the adapted source-text linguistic structure
Frequency	16 (24.2%)	50 (75.8%)
Total	66 (100%)	

The statistical data show that when literal translation was used in the translations, the translators tend to change to the source-text linguistic structure to maintain the source-text meanings. Specifically, Table 2 shows that 75.8% of literal translation instances were adapted to the target-text linguistic structure while 24.2% were not.

Firstly, literal translation is applied to literal translation with adapted linguistic structure of the target texts. For example, in Chapter 3 and 4 of the novel *The Couple Next Door* (Lapena, 2017, as cited in Taya, 2019, pp. 23, 26), literal translation with adapted linguistic structure includes “granite counter” or “เคาน์เตอร์หินแกรนิต” [back translation – counter stone granite], “the Contis’ car” or “รถของครอบครัวคอนติ” [the car of the family Contis]. Some also were found in the novels *He Is Watching You* (Gallagher, 2018, as cited in Thananchai, 2019, p. 29) and *She’s Not Coming Home* (Cox, 2012, as cited in Intana, 2019, p. 26) as well. The examples include “Leonardo’s farm” or “ฟาร์มของลีโอนาร์โด” [the farm of Leonardo] and “frozen pizza” or “พิซซ่าแช่แข็ง” [pizza frozen]. To illustrate this circumstance further, below is detailed examples of literal translation with the adapted source-text linguistic structure.

Example 1

Source text	Maddie’s computer was finally working after a twenty-minute conversation with an ironically named “help desk”. She needed a break. She scanned the room. No one stood as somebody she could ask where the coffee machine was (Gallagher, 2018, as cited in Thananchai, 2019, p. 25).
Target text	ในที่สุดคอมพิวเตอร์ของแมดดีก็กำลังทำงานหลังจากสนทนากับ “โต๊ะช่วยเหลือ” เธอต้องการหยุดพัก เธอมองผ่านไป ห้องนี้แล้ว ไม่มีใครโผล่ออกมาในฐานะใครสักคนที่เธอสามารถถามว่าเครื่องทำกาแฟอยู่ที่ไหน (Thananchai, 2019, p. 25)
Back translation	Finally, the computer of Maddie is working after conversing for twenty minutes with the help desk. She needed a break. She had a quick glance this room. No one stood out as someone she could ask where the coffee machine was.

To illustrate, the culture-specific phrase “Maddie's computer” comes from Chapter 9 of *He Is Watching You* (Gallagher, 2018). It appears in the scene when Maddie, the detective, attempts to inquire information from the help desk via telephone. The phrase was translated into Thai as

“คอมพิวเตอร์ของแมดี้” [back translation – computer of Maddy]. Some modifications were made to the source-text phrase “Maddie’s computer” because the linguistic structure of Thai does not function the same way as in English. Thus, the translation cannot be made to be identical to the source text that reads as “Maddie’s computer” because it is not linguistically correct according to standard Thai. Furthermore, it does not make sense or sound natural in the target language. As a result, “Maddie’s computer” needs to be re-arranged so that it reads naturally in Thai. In this sense, it was rendered into Thai as “computer of Maddy” accordingly. The same circumstance also appears in Example 2.

Example 2

Source text	It was still very warm, like a storm was brewing. It felt ominous in more ways than one. The station stood next to a far larger, more modern building that announced itself as South East College in huge letters (Gallagher, 2018 as cited in Thananchai, 2019, p. 15).
Target text	อากาศยังอุ่นอยู่เหมือนพายุกำลังก่อตัว มันทำให้รู้สึกเป็นกลางไม่ดีในหลายๆ ทาง สถานที่ตั้งอยู่ถัดจากอาคารที่ใหญ่กว่าและทันสมัยกว่าที่ประกาศตัวเป็นวิทยาลัยเขาที่อีสต์ด้วยตัวอักษรขนาดใหญ่ (Thananchai, 2019, p. 15)
Back translation	The weather remains warm and it seems that the storm was building. This makes it feel like bad signs in many ways. This place is located next to a bigger and more modern building announced as College South East in huge letters.

The culture-specific phrase “South East College comes from Chapter 9 of *He Is Watching You* (Gallagher, 2018). The phrase appears in the scene that narrates the location of the police station where Detective Sergeant Ives works. In other words, the phrase is used to narrate the scene where the police station is located close to South East College. In the translation into Thai, the phrase “South East College” was translated into Thai as “วิทยาลัยเขาที่อีสต์” [back translation – College South East]. The translated phrase was treated with literal translation. However, the structure of the source-text phrase requires adaptation due to the linguistic needs of the target language. Thus, a method in which translators adhere closely to the source-text linguistic structure with modifications or shifts (required due to the target-text linguistic structures) is categorized as “literal translation” with the adapted source-text linguistic structure on the above basis.

In addition, literal translation was also used with strict adherence to the source-text linguistic structure. For example, literal translation with identical source-text linguistic structure is found in Chapter 1 of *The Couple Next Door* (Lapena, 2017, as cited in Taya, 2019, pp. 10, 14). This includes “Detective Rasbach” or “นักสืบราสบาค” [back translation – Detective Rasbach], “Detective Jennings” or “นักสืบเจนนิงส์” [back translation – Detective Jennings]. Also, this translation strategy also appears in Chapter 1 and 3 of *She’s Not Coming Home* (Cox, 2012, as cited in Taya, 2019, pp. 5, 28), for example, “the sound of Daffy Duck” or “เสียงของแดฟฟี ดัก” [back translation – the sound of Daffy Duck] and “210 pounds” or “สองร้อยสิบปอนด์” [back translation – two hundred and ten pounds]. Example 3 is another example to demonstrate the case.

Example 3

Source text	“Why not eat healthier?” the doctor had asked. “More salads for example?” “Doc, you gotta be kidding” Weber had replied. “If you think I’m sitting all night in the freezing rain and snow eating just a Caesar salad , you’re on a different planet” (Cox, 2012 as cited in Intana, 2019, p. 29).
Target text	“ทำไมไม่กินอะไรที่ดีต่อสุขภาพมากขึ้นล่ะ อย่างเช่น กินสลัดมากขึ้น” หมอคนนั้นถาม เว็บเบอร์ได้ตอบไปว่า “หมอ คุณต้องล้อเล่นแน่ๆ ถ้าคุณคิดว่าผมจะนั่งอยู่ทั้งคืนในคืนที่ฝนหรือหิมะที่ หนาวจนจะแข็งตกลูก โดยกินแค่ ซีซาร์สลัด คุณก็คงอยู่บนดาวดวงอื่นแล้วล่ะ” (Intana, 2019, p. 29)
Back translation	“Why not eat something healthier? For example, eat more salads?” that doctor had asked. Weber replied, “Doctor, you must be kidding! If you think I’m sitting all night in the night that is freezingly raining or snowing and eating just a Caesar salad , you must be living on a different planet”.

The culture-specific phrase “Caesar salad” comes from Chapter 3 of *She Is Not Coming Home* (Cox, 2012). The phrase appears in the scene when Weber talks to the doctor about his eating regime. As he is gaining more weight, the doctor asks him to change his diet to eat more vegetables. The translator decided to translate the phrase “Caesar salad” to “ซีซาร์สลัด” [back translation – Caesar salad]. The translation adheres very closely to the source-text phrase. This means that the linguistic structure of the source-text item remains unchanged in the target-text version. This is also classified as literal translation due to the adherence of source-text linguistic structure.

However, Example 3 illustrates that the orthography of the phrase “Caesar salad” should have more thorough examination in terms of how it is used in the Thai translation. Specifically, the phrase consists of two words: Caesar and salad. Caesar is a proper name while salad is a common noun. It is quite usual that proper nouns receive transliteration in Thai; however, most common nouns can be replaced with the Thai versions. In this example, “salad” was not replaced with the Thai version but, instead, was translated into Thai as “สลัด” [back translation – salad]. To elaborate, according to the Office of the Royal Society of Thailand (n.d., 2010), the word “salad” is a loan word from English. Thus, it can be seen that literal translation of the phrase “Caesar salad” is the combination of orthography of the source-text language and loan word from English. Example 4 is another detailed example to illustrate the case.

Example 4

Source text	“What the hell was that, Maddie?” Superintendent Alan Jackson bawled the moment DS Maddie Ives crossed the threshold of his office (Gallagher, 2018 as cited in Thananchai, 2019, p. 6).
Target text	“นี่มันอะไรกันแมคดี้”

ผู้กำกับการอลัน แจ็คสัน ตวาดทันทีที่เจ้าสิบตำรวจหญิงแมดดี อีฟส์ก้าวข้ามธรณีประตูสำนักงานของเธอ (Thananchai, 2019, p. 6)

Back translation

“What was that Maddie?”

Superintendent Alan Jackson scolded immediately as soon as **Detective Sergeant Maddie Ives** crossed the threshold of her office.

The culture-specific phrase “Superintendent Alan Jackson” and “DS Maddie Ives” come Chapter 8 of *He Is Watching You* (Gallagher, 2018). The phrases appear in the scene when Superintendent Alan Jackson converses with Detective Sergeant Ives about the unresolved mystery related to the crime. In the scene, the Superintendent felt frustrated about the case. This example shows that the phrases “Superintendent Alan Jackson” and “DS Maddie Ives” were translated into Thai as “ผู้กำกับการอลัน แจ็คสัน” “เจ้าสิบตำรวจหญิงแมดดี อีฟส์” [back translation - Superintendent Alan Jackson and Sergeant Maddie Ives]. Interestingly, these were classified as literal translation because the translations follow the structures of the source texts very strictly. However, it also can be noted that the translations also contain the target-text versions as well. To clarify, the words “superintendent” was translated into Thai as “ผู้กำกับการ” or “phukamkap kan” which is the Thai phrase for the police rank in Thai. Similarly, the phrase “DS” or “Detective Sergeant” was translated into Thai as “เจ้าสิบตำรวจหญิง” or “cha sip tamruat ying” which is the Thai version for police rank as well. In sum, the circumstances are classified as literal translation with identical source-text linguistic structure due to the unchanged linguistic structure in the target-text versions.

Transliteration

Transliteration is a translation method adapted from Aixela’s (1996, p. 61) “orthographic adaptation.” This translation method is employed to transliterate source-text items in the target versions with the target-text scripts (Aixela, 1996, p. 61). With this concept in mind, transliteration is thus borrowed from Aixela’s (1996, p. 61) “orthographic adaptation” and includes transcriptions and transliterations of source-text language sounds. Later, translators rewrite them in the target-text translations using the target-text alphabets.

There are two main circumstances in which the translators used transliteration to treat culture-specific items in the translations. The circumstances are 1) transliteration of proper nouns and 2) transliteration of common nouns. Most proper nouns receive transliteration while a few common nouns receive the same translation strategy. Table 3 shows the statistical data where transliteration was employed in the translations.

Table 3

Circumstances Where Transliteration Was Adopted

Translation Strategy: Transliteration	Transliteration of proper nouns	Transliteration of common nouns
Frequency	49 (92.5%)	4 (7.5%)
Total	53 (100%)	

The analysis reveals that most proper nouns receive transliteration in the translations. Specifically, 92.5% of the total transliteration frequency was devoted to the translations of proper nouns. The translations of proper nouns include names of people, places, and items. For example, in Chapter 2 of *The Couple Next Door* (Lapena, 2017, as cited in Taya, 2019, p. 9), transliteration of proper names includes “Cynthia” or “ซินเธีย” [back translation – Cynthia], “Graham” or “เกรแฮม” [back translation – Graham]. Some also were found in Chapter 9 of *He Is Watching You* (Gallagher, 2018, as cited in Thananchai, 2019, p. 21) and Chapter 1 of *She’s Not Coming Home* (Cox, 2012, as cited in Intana, 2019, p. 6). The examples include “Marilyn” or “มาริลีน” [back translation – Marilyn] and “Nathan” or “นาธาน” [back translation – Nathan], respectively. In addition, Example 5 and 6 present some detailed examples where transliteration was used to treat culture-specific items that refer to people.

Example 5

Source text	<p>Anne feels her scream inside her own head and reverberating off the walls - her scream is everywhere. Then she falls silent and stands in front of the crib, rigid, her hand to her mouth. Marco fumbles with the light switch. They both stare at the empty crib where their baby should be (Lapena, 2017 as cited in Taya, 2019, p. 6).</p>
Target text	<p>แอนรู้สึกถึงเสียงกรีดร้องอยู่ในหัวของเธอเอง และเสียงนั้นยังก้องกังวานไปทั่วห้องและทุกที่ หลังจากนั้นเธอตกอยู่ในห้วงแห่งความเงียบงันยืนอยู่ตรงหน้าเปล ตัวแข็งทื่อ และเอามือปิดปากอยู่อย่างนั้น มาร์โกคลำหาสวิตช์ไฟ พวกเขาสองคนจ้องมองไปยังเปลที่ว่างเปล่า ซึ่งเป็นที่ๆ ลูกน้อยของเขาควรจะนอนอยู่ในนั้น (Taya, 2019, p. 6)</p>
Back translation	<p>Anne feels her scream inside her head and that voice remains reverberating all over the room and everywhere. After that, she falls within the space of silence in front of the crib, feels numb and uses her hand to cover her mouth. Marco fumbles with the light switch. They both stare at the empty crib where their baby should be.</p>

Example 5 is drawn from Chapter 2 of *The Couple Next Door* (Lapena, 2017). The source-text words appear in the scene when the couple is terrified when they learn that their baby has been kidnapped. This illustrates that “Anne” and “Marco” are human subjects and thus are proper names in the source texts. Both words receive transliteration in the translation. Specifically, “Marco” was translated into Thai as “มาร์โก” [back translation – Marco] while “Anne” was translated into “แอน” [back translation – Anne]. From the example, human subjects are specific to the Anglo-American culture and are difficult to be recognized in the Thai culture. When both names receive transliteration, they could sound totally unfamiliar in the target language.

In addition, transliteration was employed to treat culture-specific items that are common nouns in English. However, this usually does not happen as the statistics show that only 7.5% of the total transliteration frequency was only devoted to treat culture-specific items that are common nouns. For example, in Chapter 2 and 4 of *The Couple Next Door* (Lapena, 2017, as cited in Taya,

2019, pp. 15, 26), transliteration of common nouns includes “alcohol” or “แอลกอฮอล์” [back translation – alcohol] and “sofa” or “โซฟา” [back translation – sofa]. A culture-specific item that is a common noun is also found in Chapter 2 of *She’s Not Coming Home* (Cox, 2012, as cited in Intana, 2019, p. 26). The example includes “pizza” or “พิซซ่า” [back translation – pizza]. In addition, Example 6 is another detailed illustration where transliteration was used to treat a culture-specific item that is a common noun.

Example 6

Source text	<p>Matt turned back to the pan of eggs. Just toast please, Daddy. Yes, I heard, sport. Just hold a second. And jelly. Matt raised his eyes. Was just about to say something when he heard footsteps coming down the stairs. He looked up as his wife Ruth wandered into the kitchen (Cox, 2012 as cited in Intana, 2019, pp. 6–7)</p>
Target text	<p>แมทหันหน้ากลับไปทำไข่ดาวที่อยู่บนกระทะ ขอขนมปังปิ้งหน่อยอะ พ่อ ครับ พ่อได้ยินแล้วจ้าหนู ขอเวลาแป๊บเดียว แล้วก็เยลลี่ด้วย แมทซ้อนตาขึ้น กำลังจะพูดอะไรสักอย่าง เมื่อเขาได้ยินเสียงฝีเท้าดังลงมาจากบันได เขาเงยหน้าขึ้น มองเมื่อ รูธ ภรรยาของเขาเดินเข้ามาในครัว (Intana, 2019, pp. 6–7)</p>
Back translation	<p>Matt turned back to the friend eggs on the pan. Toast please, Daddy. Okay. I heard it, son. Give me a second. And yelly as well. Matt raised his eyes. Was trying to say something when he heard footsteps coming down from the stairs. He looked up as Ruth, his wife, walked into the kitchen.</p>

Example 6 illustrates that transliteration was also used to treat a culture-specific item that is a common noun. Specifically, the word “jelly” was transliterated into Thai as “เยลลี่” [back translation – yelly]. The source text comes from Chapter 1 of *She’s Not Coming Home* (Cox, 2012) and appears in the scene when Matt is preparing breakfast and conversing with his son while his wife is walking into the kitchen. The word “jelly” is a common noun that is generic in English. The translators found no target-text equivalent in Thai and decided to transliterate it into Thai as “yelly”. For this reason, it is a translation method in which translators transliterate or transcribe source-text words or phrases into Thai and is referred to as “transliteration.”

However, when the word “jelly” received transliteration in the Thai translation, the translated word “เยลลี่” [back translation – yelly] did not follow the sound of the source-text language closely. Specifically, the “j” sound was replaced with the “y” sound in the Thai version. This is because the word “jelly” is considered a loan word from English, similar to the word “salad” which was discussed earlier. According to the Royal Society of Thailand, “jelly” is correctly

transliterated into Thai as “เยลลี่” [back translation – jelly]. In addition, it can also be noted that the word “เยลลี่” [back translation – jelly] was transliterated incorrectly as the Royal Society of Thailand specifies that the transliteration of the word “jelly” should be written in Thai without an intonation mark. Thus, the correct way of transliteration is “เยลลี่” not “เยลลี่”. In sum, the word “jelly” is a loan word in Thai and thus it receives transliteration. However, in this case, the students did not transliterate it incorrectly.

Intratextual Translation

“Intratextual translation” is a translation strategy that is also borrowed from Aixela’s (1996) “intratextual gloss” (p. 62). According to him, “intratextual gloss” is a translation method in which translators adhere to the source-text language and consider that such source-text words or phrases need more explanation (Aixela, 1996, p. 62). Thus, translators add words or phrases that are connected to the translated texts to explain them in the target language. In other words, more information is added to the translated texts (added as an integral part of the translated words or phrases) to explain what the source texts are. Mostly, “intratextual translation” was employed to explain culture-specific items that do not exist in the Thai culture.

The analysis reveals that intratextual translation was used to provide additional information to denote source-text references in the translations. For example, it is mainly used to provide location references to items or places that are specific to foreign cultures. Some culture-specific items that receive intratextual translation were found Chapter 3 and 4 of *The Couple Next Door* (Lapena, 2017, as cited in Taya, 2019, pp. 21, 36). It includes “Audi” or “รถออโต้” [back translation – car Audi] and “Ducati” “มอเตอร์ไซค์บิ๊กไบค์ดูคาตี” [back translation – motorcycle big bike Ducati]. Some also were found in Chapter 1 and 3 of *She’s Not Coming Home* (Cox, 2012, as cited in Intana, 2019, pp. 11, 37). The examples include “Chestnut and Spruce” or “ถนนเชสแนทแอนด์สปรูซ” [back translation – road Chestnut and Spruce] and “Cambridge” or “ถนนแคมบริดจ์” [back translation – road Cambridge]. To further illustrate the case, Example 7 is a detailed example where additional information was glossed inside the translation to inform the audience of the location in the city of Boston.

Example 7

Source text	If the weather was too bad, and it was only heavy rain that affected her routine, she would take the bus. She could drive, but hated the regular gridlock on Boston’s streets. Her morning route would take her across Boston Common between Beacon Street and Tremont Street and would take her twenty-five minutes (Cox, 2012 as cited in Intana, 2019, p. 17).
Target text	ถ้าอากาศเลวร้ายมาก ซึ่งก็มีแค่ฝนที่ตกหนักมากเท่านั้นที่จะกระทบต่อการเดินทางของเธอ เธอถึงจะขึ้นรถบัส รถขับรถเป็น แต่เธอเกลียดถนนที่แออัดเป็นประจำของบอสตัน เส้นทางเดินเท้ายามเช้าของเธอจะพาเธอตัดข้ามสวนสาธารณะบอสตันคอมมอน ซึ่งอยู่ระหว่างถนนบีกอนกับถนนเทรมอนต์ และจะใช้เวลาราวี่สิบห้านาที (Intana, 2019, p. 17)
Back translation	If the weather was too terrible and it was heavy rain only that affected her travel route, so she would take the bus.

Ruth could drive but she hated the street that is usually crowded of Boston. Her morning walking route leads her to cut across the **public park of Boston Common** which is located between Beacon Street and Tremont Street. And it would take around twenty-five minutes.

The phrase “Boston Common” comes from Chapter 2 of *She Is Not Coming Home* (Cox, 2012). The culture-specific phrase “Boston Common” appears in the scene that describes how Ruth, the wife of Matt, commutes in her daily routine. The example shows that the phrase “Boston Common” was added to the source-text word “public park” to explain the location. Specifically, the location is a public place that is located in a city called Boston in the USA. The translator translated it into Thai as “สวนสาธารณะบอสตัน” [back translation – public park Boston Common]. As this location is mostly unknown in the Thai culture, the translators decided to add the word “public park” to provide information to the source-text word. In sum, this is a translation method in which translators add more information inside translated texts to help the target readers understand the source texts. Example 8 is another example to demonstrate the case.

Example 8

Source text	Weber started the car and pulled away. Turned into Fruit Street then left into Charles. (Cox, 2012 as cited in Intana, 2019, p. 36).
Target text	เว็บเบอร์ดิดเครื่องรถยนต์แล้วขับออกไป เลี้ยวเข้าถนนฟรุ๊ตสตรีท ก่อนจะเลี้ยวซ้ายเข้าสู่ถนนชาร์ลส์ (Intana, 2019, p. 36)
Back translation	Weber started the engine of the car and drove out. Turned into Fruit Street before turning left into Charles Street.

The phrase “Fruit Street” comes from Chapter 3 of *She Is Not Coming Home* (Cox, 2012). It appears in the scene where Weber was driving to a hospital in Massachusetts in Boston, USA. The translator decided to translate the source-text phrase literally into “ถนนฟรุ๊ตสตรีท” [back translation – road Fruit Street]. The phrase consists of two words “Fruit” and “Street.” Both words were transliterated into Thai. However, the translation shows that the Thai word “road” was also glossed into the source-text phrase “Fruit Street.” This results in the translation being supplemented with target-text explanation. More interestingly, it can be noted that the transliteration of the phrase “Fruit Street” was done incorrectly as it does not follow the transliteration convention defined by the Royal Society of Thailand. As mentioned earlier, the transliteration of the word “Fruit” must be done without an intonation mark in Thai. Thus, the correct transliteration would be “ฟรุตสตรีท” but not “ฟรุ๊ตสตรีท.” In sum, the translation shows that the students did not follow the transliteration convention of the Royal Thai Society and, hence, transliterated it incorrectly.

Extratextual Translation

“Extratextual translation” is also borrowed directly from Aixela’s (1996) “extratextual gloss” and it refers to a method in which translators decide to add an explanation to translated texts (p. 62). Interestingly, according to him, this translation strategy shares the same concept as “intratextual gloss” (Aixela, 1996, p. 62). This means that this translation strategy allows translators to add more information to explain source-text culture-specific items in the translations

in order to ensure that the target readers will understand or comprehend the translated texts better. However, the key difference between the intratextual and extratextual gloss is that the former allows the added information to be inside the translated texts, while the latter allows the added information to be outside the translated texts (specifically, in the forms of parentheses and footnotes).

The analysis reveals that the translators rarely used extratextual translation to treat culture-specific words or phrases in the translations. Specifically, as indicated earlier, extratextual translation was used only 7 times out of the total 151 occurrences. The examples that can be drawn from the analysis include extratextual translation found in Chapter 1 and 3 of *She's Not Coming Home* (Cox, 2012, as cited in Intana, 2019, pp. 7, 34), for example, “two plates of bacon strips” or “จานสองใบที่มี (ไข่และ) เบคอนจำนวนหนึ่ง” [back translation – two plates with (eggs) and some bacon strips] and “Troy” or “(นักสืบ) ทรอย” [back translation – (detective) Troy]. To further illustrate the case, Example 9 provides a detailed example where extratextual translation was used.

Example 9

Source text	Weber started the car and pulled away. Turned into Fruit Street then left into Charles. A couple of minutes later he pulled up outside the Charles/MGH station (Cox, 2012 as cited in Intana, 2019, p. 36).
Target text	เว็บเบอร์ดิดเครื่องรถยนต์แล้วขับออกไป เลี้ยวเข้าถนนฟรูตสตรีท ก่อนจะเลี้ยวซ้ายเข้าสู่ถนนชาร์ลส์ ไม่กี่นาทีต่อมาเขาก็จอดรถนอกสถานีรถไฟใต้ดินชาร์ลส์/เอ็มจีเอช* (Intana, 2019, p. 36)
Back translation	Weber started the engine of the car and drove out. Turned into Fruit Street before turning left into Charles Street. In a few minutes, he parked outside the subway station Charles/GMH* . *MGH stands for Massachusetts General Hospital

The phrase “the Charles/MGH station” comes from Chapter 3 of *She Is Not Coming Home* (Cox, 2012). It appears in the scene where Weber is driving to a hospital in Massachusetts in Boston, USA. The translator decided to gloss the source-text phrase with the target-text explanation. Specifically, the culture-specific phrase “the Charles/MGH station” was translated into Thai as “สถานีรถไฟใต้ดินชาร์ลส์/เอ็มจีเอช” [back translation – station train underground Charles/GMH; with a footnote – MGH stands for Massachusetts General Hospital]. The translators decided to add the clause “MGH stands for Massachusetts General Hospital” in parentheses after “MGH” to explain the source text. Specifically, the translators strive to inform the readers in the target culture that this is a location or a place in Boston. Considering that the added information appears outside the translated text (in the form of parentheses), the added text is considered extratextual. As a result, it is classified as “extratextual translation” accordingly.

Copying

Copying is a translation strategy adapted from Aixela’s (1996) “repetition” (p. 61). According to Aixela (1996), repetition is a method in which translators “*keep as much as they can of the original reference*” (emphasis added) (p. 61). Based on this concept, copying is borrowed and it refers to the ways in which translators copy source-text words or phrases and transfer them

directly into the target-text versions. Example 10 illustrates this circumstance drawn from *The Couple Next Door* (Lapena, 2017).

Example 10

Source text	Marco still doesn't budge. Anne bolts across the hall to their bedroom, grabs the phone off the bedside table, and dials 911 , her hands shaking, getting vomit all over the phone. Marco finally snaps out of it (Lapena, 2017 as cited in Taya, 2019, pp. 6–7)
Target text	มาร์โกก็ยังคงไม่ขยับเขยื้อน แอนเดินผ่านห้องโถงไปยังห้องนอนของเธอ ยกหูโทรศัพท์ที่ขึ้นมาจากโต๊ะข้างๆ หัวเตียงและกดโทรหา 911 ด้วยมือที่สั่นเทา โทรศัพท์ที่เอนไปด้วยคราบอาเจียน ในที่สุดมาร์โกก็รู้สึกตัว (Taya, 2019, pp. 6–7)
Back translation	Marco still doesn't move. Anne walks past the hall to her bedroom and lifts the phone from the bedside table and dials 911 with shaking hands. The phone is covered with vomit. Finally, Marco gains consciousness.

The example comes from Chapter 2 of *The Couple Next Door* (Lapena, 2017) and illustrates the circumstances around domestic violence between Marco and Anne. In the story, it seems that Marco is unconscious and Anne is trying to call for help by dialing the emergency number. In this case, “911” was translated into Thai as “911.” The example shows that the translators decided to retain the culture-specific number in the translations without any modification. However, even though the source-text number is kept unchanged in the translation, the retained number likely remains understandable in the target language. This is because it is an emergency number and it is likely to be known universally. Thus, by following the copying procedure, a translation method in which translators copy source-text items and paste it directly into the translated texts in Thai, source-text form and meaning are kept closely to produce close equivalence between English and Thai.

Discussion

The analysis reveals an important implication about how to use transliteration in the Thai target texts. Firstly, it should be pointed out to students that loan words are different from other transliterations because loan words do not follow the transliteration convention determined by the Office of the Royal Society of Thailand (n.d., 2010). According to the Office of the Royal Society of Thailand (2010), loan words do not follow the sounds of the English source texts. For example, “jam” is translated into Thai as “แยม” [back translation – yam], “jean” into “จีน” [back translation – yean], “jelly” into “เยลลี่” [back translation – yelly (with no intonation mark)]. In the analysis, Example 2 points out that the transliterations of the words “salad” and “Caesar” are different. Specifically, “salad” is considered a loan word from English and does not follow the transliteration convention, while “Caesar” is a proper name and must follow the convention. Also, Example 6 demonstrates that the word “jelly” was transliterated into Thai incorrectly. When “jelly” is a loan word from English, it does not have to follow the source-text sounds strictly. For this reason, an intonation mark is not needed in the Thai translation. In sum, this should be differentiated and made explicit when teaching translation strategies to students.

Secondly, the analysis further shows that the transliteration convention determined by the Office of the Royal Society (n.d.) should be emphasized to students. Specifically, Example 8 of intratextual translation shows that the way in which the students translated culture-specific words or phrases into Thai was incorrect. When it comes to transliteration of source-text words or phrases, it is advised that the students follow the transliteration convention determined by the Office of the Royal Society (n.d.). According to the Office of the Royal Society (n.d.), in normal circumstances, the Thai transliteration should not contain intonation marks, for example, “feudal system” or “ระบบศักดินา,” “metric system” “ระบบเมตริก.” However, if translations into Thai would confuse the readers of the sounds, intonation marks are allowed, for example, Coke into “โค้ก,” “coma” into “โคม่า.” Following this notion, Example 8 shows that the phrase “Fruit Street” was translated into Thai as “ถนนฟรุ๊ตสตรีท” [back translation – road Fruit Street (with an intonation mark)]. This is an incorrect way of transliterating the phrase. To conclude, the use of loan words in Thai does not follow the transliteration convention determined by the Office of the Royal Society of Thailand while the transliteration of English words or phrases would require conformation with the convention.

Conclusion

The study shows that five foreignizing translation strategies were used in treating culture-specific items that appear in the students’ literary translation projects. Their applications to the translations can vary based on types of culture-specific items. For example, transliteration is usually applied to deal with culture-specific items that are proper names. Overall, the analysis shows that the ways in which transliteration were used remained an area that can be emphasized to students because the convention between transliteration of loan words and transliteration of other common culture-specific items can be different, according to the Office of the Royal Society of Thailand (2010).

Author

Wiriya Inphen received his LL.B. from Thammasat University, Thailand in 2005. He later received his M.A. (English-Thai Translation) from the same university in 2009. Currently, he is pursuing his doctoral degree at the Faculty of Humanities and Social Sciences, University of Jyväskylä. His research interest is literary translation in the Thai literary context.

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