

**Translating *The Tale of Khun Chang Khun Phaen*:
representations of culture, gender and Buddhism**

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Abstract

A recent major work on Thai-English poetry translation is *The Tale of Khun Chang Khun Phaen* (2010/2012), the only complete translation into any language of the Thai-language epic poem *Sepharueang Khun Chang Khun Phaen (KCKP)*. Chris Baker and Pasuk Phongpaichit, the translators, mainly render their translation of the epic verse into prose. Their translation is an English version of the standard accounts as edited by Prince Damrong Rajanubhap in 1917–1918 with a slight revision in 1925 and older manuscripts, notably the Wat Ko edition. Baker and Pasuk's intervention manifests itself at textual level for they restored a great number of passages excised by Damrong. The reinstated segments include censored female sexuality, monk clowning and the less violent account of the creation of Goldchild (กุมารทอง). In the standard edition, Damrong did not allow Siamese women to be sexually expressive and Buddhist monks to be clowns in the national literature he helped shape. The violent account of the Goldchild creation Damrong chose for his standard edition vilifies the leading male character, Khun Phaen.

To identify approaches to translating a Thai epic poem into English, twenty-four segments rendered into verse passages, twenty key culturally specific items (CSIs) and four paratextual elements, which also represent the text as a whole, are analysed. This interdisciplinary study takes into account the socio-cultural contexts and aesthetic norms prevalent in the periods in which the source texts were written. The sociological approach in which the method of interview is employed is also adopted in this study. The translated text, paratext and responses from the interviews are analysed to identify translation strategies and procedures and whether the translators conformed to the 'textual system' of their time so that their translation of an unrecognised national literature would be admitted to the fellowship of world literature.

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Note on Transliteration and Referencing

The spellings of provinces and districts of Thailand correspond to the forms standardised by the Royal Institute of Thailand. The romanisation I use is mainly that of the Royal Institute of Thailand. The system makes no distinction between long and short vowel forms and tones are not represented. I will only indicate the long or short vowel forms and the tones when presenting transliteration of the verse form *klon* (กลอน). I have revised some rules to represent different sounds. There are two exceptions. First, the Thai sound [ho hip + wo waen] (หว) is transliterated by using 'wh' not 'w'. Second, the Thai *jo jan* (จ) is transliterated by using 'j' not 'ch.' However, in accepted spellings of royal titles, I revert to more widely used ones, such as *chaophraya* (เจ้าพระยา) as opposed to *jaophraya*.

The appearance of a Thai or Pali or Sanskrit word is italicised and subsequent occurrences may take English forms for plurals.

In the case of personal names I have wherever possible followed the known preferences of the individuals concerned. I have also maintained the Pali and Sanskrit spellings of well-known terms, in preference to their phonetic Thai equivalents. As in conventional usage, Thai authors are entered in the bibliography according to their first names.

Chapter 1

Introduction

1.1 Problem statement

The epic poem *Sepha rueang Khun Chang Khun Phaen (KCKP)* was reconstructed in 1915-18 when the number of people who participated in the literate culture in Siam (the former name of Thailand which was used until 1939) was growing. Written in traditional verse form, *klon paet* (กลอนแปด), the epic runs for forty-three chapters and is more than 1,000 pages long. *KCKP* was elevated to the level of 'classics' by institutions that held the power to regulate literary production in the early twentieth century in a changing Siam. Some classics never lose their status and *KCKP* has retained its place in Thai literary scene as evidenced by the inclusion of *KCKP* chapters in school's textbooks and the number of reprints (the latest edition was published in 2012). To promote their work, Chris Baker and Pasuk Phongpaichit, the translators of the first and only complete translation of *KCKP*, rely on *KCKP*'s cultural capital by foregrounding its 'classic' status to the English readership.

Baker and Pasuk mainly render their translation of the epic verse into prose. Their translation entitled *The Tale of Khun Chang Khun Phaen* (2010/2012) is mainly based on the standard accounts as edited by Prince Damrong Rajanubhap in 1917–1918 with a slight revision in 1925. The translators undertook a search for alternative source texts for comparison and their search yielded a complete set of an older version of *KCKP* printed in 1889, referred to as the Wat Ko edition. From this older manuscript, the translators reinstated many passages that had been dropped by Damrong. Most additions affect the portrayal of gender and Buddhism.

Ideology dictated the shape of the source text (ST) when Damrong compiled and edited royal and popular manuscripts for the edition that would become the authoritative version of the poem. Responding to censorship in the ST, the translators attempted to render a translation that is not centred on the ruling class's version. They re-interpreted the epic to create the sole representative of this poem for the English-language reader. Damrong censored many passages and Baker and Pasuk reinstated those passages in their translation. Textual intervention by both parties was justified by

opinions and attitudes deemed acceptable in a certain time or known as a 'conceptual grid', one of twin grids proposed by Lefevere (1998, p. 48). Damrong could not accept the scenes in which female characters express their sexuality while the translators think that suppressing female sexuality is out of date and disagree with the distortion of Siamese women's images by the royal elite's bowdlerisation. In addition, Damrong could not allow Buddhist monks to be clowns in the national literature he helped shape whereas Baker and Pasuk do not frown upon this traditional form of entertainment and want to preserve the passage as a cultural record in their translation. Moreover, Damrong chose the passage in which Khun Phaen, the leading male character, kills his own wife and son to create a protective spirit but the translators feel the need to weaken the violence of the original text by translating the less violent account.

Baker and Pasuk foreground the identities of Siamese women and Khun Phaen by using the medium of translation to make personal and political statements. They intervened in the text by challenging some misogynist conceptions of gender attributes. They used language as a cultural intervention as part of an effort to alter expressions of domination at a textual level. The reinstated passages coupled with annotated footnotes can be considered an attempt to introduce subversive female voice in *KCKP*, which many view as a patriarchal material. Issues of censorship and intervention in translation are central to feminist translation practices. Assuming responsibility for their texts (von Flotow, 1997, p. 38), feminist translators flaunt signs of their manipulation of the text (Godard, 1990, p. 94). Baker and Pasuk's translation and their textual intervention are clearly annotated. When they draw attention to their translation process by extensive footnoting, their voice, as an index of the translators' discursive presence, "breaks through the surface of the text speaking for itself, in its own name" (Hermans, 1996, p. 27). Baker and Pasuk's translation not only draws our attention to the issue of linguistic transfer of the epic poem, but also to the issues of translator's visibility and feminist translation practices, both of which are ideologically motivated.

Baker and Pasuk's translation employs various paratextual elements, which are recognised as interventionist devices. The translator is considered to intervene in the text when s/he "interprets and manipulates rather than operates a purely linguistic transfer" (Katan, 2009b, p. 79). A translator's interventionist strategy can manifest itself through the use of paratext. Some paratextual elements,

such as footnoting, can be considered as one translation procedure among many others for the translation of cultural elements. These elements are embedded in or bound by source cultures. In this thesis, the translation procedures employed for the translation of cultural elements (or CSIs, the term adopted in this research) will be identified. When Baker and Pasuk employ several paratextual elements for the translation of one CSI, the translators' explicit intervention intrudes into the reading of the text. Paratext will be researched into in terms of translator's agency as translators make themselves visible as actors through the use of paratext.

The decision of the translators to be visible is also intertwined with the relative power of different languages. Baker and Pasuk translated a text in a dominated language, Thai, into a dominant language, English. Venuti (1998/2005, p. 1) strongly believes that in contemporary British and American cultures linguistic and cultural differences are erased in English translations so they read fluently. The fluency of the translation or the lack thereof is also associated with the concept of 'textual system' discussed by Lefevere (1998). Lefevere (ibid., p. 76) stresses that literatures written in languages that are less widely used will only be accepted if they submit to the 'textual system', in other words, create something that is analogous to some element of 'world literature', whether or not that element is actually part of their own literature in that form. To ensure the reception of the Thai epic, Baker and Pasuk foreground the 'classic' status of *KCKP* in many paratextual elements. Particularly they equate the content of *KCKP* with other classical works in the Thai afterword in the Wat Ko edition they edited and published in 2013.

The classic status of *KCKP* in Thai society has been consolidated through its patrons. The term 'patronage' refers to "powers (persons or institutions) that can further or hinder the reading, writing and rewriting of literature" (Lefevere, 1992, p. 15). The patrons of *KCKP* are the Royal Society of Literature, Wachirayan Library and Damrong that helped consecrate this Thai epic poem by actively promoting literary production of the approved version of this text. *KCKP* under Damrong's direction was produced under the dominant ideology of his time and there was a cultural script set forth for how women and monks were to behave. Cultural scripts refer to objects, customs and beliefs deemed acceptable in one's own culture (Lefevere, 1992, p. 87).

Bassnett and Lefevere (1992, p. vii) state that translation is a rewriting which reflects “a certain ideology and a poetics’ characteristic of the translator’s context”. The reluctance the translators displayed towards translating the passage in which Khun Phaen kills his wife and son reflects the ‘cultural script’ that the target reader is used to or willing to accept. Baker and Pasuk translated this passage and decided to present it in the companion volume.

After different attitudes towards the STs, both the standard and the Wat Ko editions, displayed by the source text’s and target text’s producers, are discerned, we will now turn our attention to literary devices. Another grid in the twin grids is ‘textual grid’, which is the collection of acceptable literary forms and genres in which texts can be expressed (Gentzler, 1998, p. xiii). This grid causes patterns of expectations in the respective audiences (Lefevere, 1998, p. 76). The literary form into which the Thai poem, *KCKP*, is rendered, merits discussion at length as *KCKP* has not been translated or tested to the same extent as many classical works in western languages, such as the *Iliad* and the *Odyssey*, have been. When blank verse is considered to be a highly developed genre concept in the English language for the translation of epic poetry (Holmes, 1988, p. 28), it follows that the English readership would expect to read the verse-to-verse translation of *KCKP*.

The fact that Thai classics are rarely translated means that Translation Studies and Thai Studies have hardly been brought into the same discussion. There are two reviews of Baker and Pasuk’s translation by Grayson¹ (2012) and Brereton² (n.d.) in English and none in Thai. None of the reviews were written by professional translators or Translation Studies academics. Both reviews lauded the hard work Baker and Pasuk had undertaken. Grayson (2012, p. 239) praises Baker and Pasuk’s work to be “an excellent translation coupled with an extraordinarily thorough annotation and explanation.” Neither mentions an expectation of an English reader for a verse translation of an epic. Thai academics in Translation Studies have not written any reviews in Thai or English. One reason is that Thai magazines or newspapers do not allocate space for weekly or monthly reviews of translated works. If there was, there might be a review, even a collaborative piece by academics from both fields. Translation Studies is an emerging field in Thailand and there are more interaction and collaboration between academics from linguistic-related fields. Another point is that if a translation is mentioned in a

¹ Emeritus Professor James H. Grayson is in East Asian Studies field.

² Dr. Bonnie Brereton is an independent academic in South East Asian Studies.

magazine, it is more of an advertisement in which popularity of the ST is foregrounded. More specifically, in the case of *The Tale of Khun Chang Khun Phaen*, the main translation procedure (rendering verse into prose) was mentioned in brief when Baker and Pasuk gave interviews. These interviews to both Thai and international presses, such as *The Nation* (2011), *BBC* (2010), *The Jakarta Globe* (2010) and *ABC Radio National* (2011), tended to focus more on their textual intervention, which can be interpreted as the chance to highlight Thai Studies aspects of the work but matters of interest in Translation Studies were obscured. Having said that, Baker and Pasuk's work of translation, thorough annotation, and commentary is monumental in itself. Their translation practices, however, should still be investigated and commented on in the manner that this major translated work truly deserves.

Baker and Pasuk's decision to translate the Thai *klon paet* verse form mainly into prose and only twenty-four segments into different verse forms leads to an important discussion about the translation of epic poems. In discussing poetry translation, Holmes (1988, p. 25) judges prose translation to be a nil-form, seeing as the translator 'sidesteps' the problem. Many have argued for a translation of poetry into poetry. Translating German poetry into English, Paterson (2006, p. 65) calls his verse translation 'version' that tries to be a poem in its own right while Scott (2000, p. 249) advocates the medium of 'free verse' for the translation of Baudelaire's French poems into English. Boase-Beier (2012, p. 480) asserts that only a small number of translators argue for a translation into prose with the implication of strict discipline in the rendering of meaning. In translating poetry, classical literatures in western languages have been frequently translated and re-translated. For instance, Homer's epics have been translated into both prose and verse a great number of times. Some translators who adopted verse in translating the *Odyssey* are Pope (1862), Cowper (1791), Arnold (1861) and Fitzgerald (1961). On the other hand, Lang, Leaf and Myers (1882), Rouse (1937, 1938), Shaw (1932), Rieu (1946), and Richards (1951) translated the Homeric poem into prose. It can be said that Homer's epics have been put to the test repeatedly to arrive at translation guidelines. Some translators of Homer's works or other poetic works might argue that prose proved the only satisfactory medium but this argument does not preclude the question about the translator's poetic ability. Owing to the fact that Baker and Pasuk

rendered twenty-four segments into English forms, their understanding of poetry and their poetic ability can be gleaned from contrastive textual analysis.

In interlingual translation, transmitting the ST intact seems impossible since languages and cultures are asymmetrical. The factors inducing translation shifts, specifically in the process of translating an epic poem from the source language that is culturally and linguistically diverse from the target language, deserve investigation and discussion.

In the opinion of the renowned linguist William Gedney (1997, p. 17):

The quality of much of this work [the corpus of poetry composed in traditional verse forms in Standard Thai] is superb, often entrancing for its elegance, grace, and vitality. One cannot help feeling that this body of traditional Thai poetry is among the finest artistic creations in the history of mankind.

However, various characteristics of traditional Thai poetry, such as conventional poetic synonyms, puns, and alliteration, have made translation into English very difficult. According to Gedney (*ibid.*, pp. 19-20), the few translations of Thai poetry that exist are in general disappointing because they scarcely give a glimmer of the beauty and high craftsmanship of the originals and he concludes that traditional Thai poetry may be simply untranslatable.

Jakobson's conclusion (1959/2012, p. 131) that "poetry by definition is untranslatable" contrasts sharply with translation practice; the untranslatable has been forever translated. The translatability of poetry is discussed by linguists and many translation theorists because poetry represents writing in which content and form are inseparably linked. The translators who aim to translate poems as poems produce translations that aim to transfer both content and form while some translators translate verse into prose. In this endeavour, prose translations can serve as guides to source poems, especially with epic verse (Boase-Beier, 2009, p. 194).

Bassnett (1998, p. 74) asserts that poetry is not what is lost in translation, it is what we gain through translation and translators. Translating Thai poetry into English requires knowledge of the Thai and English languages, literatures and cultures. *KCKP* is a complex and culturally involved text and researching into the translation by contrastive analysis of the source text and target text in terms of linguistic and stylistic features will reveal poetic effects of meaning and form or the lack thereof. Not only have the translators reconstituted the form (when they render verse into verse), structure, and meaning of *KCKP* in a different culture, but they have also reconstituted the concepts of gender and

Buddhism through their translation choices, the omission and the addition. Venuti (1998, p. 67) comments on the formation of cultural identities that “translation wields enormous power in reconstructing representations of foreign cultures” thereby the reinstated segments are assumed to exert influence on the reader’s reception of these concepts.

1.2 Aims, objectives and research questions

This research with Descriptive Translation Studies (DTS) aims to shed light on the approaches to translating a Thai epic poem of which the older ST is used to counter the appropriation of the standard version of this epic. The bowdlerisation of *KCKP* took place when the rise of print capitalism brought about a shift in Siam’s mode of textual production, distribution and consumption. Voices in this story, namely the voice of Siamese women, the authors, the editors and the translators themselves, which find expression in *KCKP*, will be contextualised. The translators’ choices will be studied in an attempt to identify strategies and procedures of translating a lengthy Thai epic poem.

This research will study the language pair that is culturally and linguistically diverse. Moreover, the translation direction is from dominated to dominant language. In the process of producing the only complete translation of *KCKP*, the ST moves from a ‘non-globalised’ language used in a limited area, namely Thai, into a ‘globalised’ language used across the globe, English. The source poets³ and poetry are then brought into the English-language public whose knowledge of Thai language and culture may be limited. Seeing that the ST, with specific poetry-translating challenges, has been brought into the English readership, the poetry-translating solutions in the target text (TT) should be studied through the textual outcome.

The main research questions are:

1. What patterns or procedures are employed by the translators of *KCKP*?
2. How does the TT manipulate the ST image of gender and Buddhism?
3. What external and internal factors seem to be motivating these patterns?
4. How far does the translation resemble patterns employed in other comparable translated projects?

³ *KCKP* is a work of many poets, many of whom decided to remain anonymous.

1.3 Original contribution to knowledge

This project is the first study of the only complete translation of a Thai epic poem, *KCKP*, which is composed entirely in a traditional Thai verse form and rendered predominantly into English prose. The translation is distinctive by virtue of the translators' editorial decisions to counter the role of gatekeeper the ST editor played. This study takes into account the socio-cultural contexts and aesthetic norms prevalent in the periods in which the STs were written. Gender and Buddhism is presented differently for the readers who are twenty-first century English-language public. The translators have created a new image for Siamese women and have unearthed and preserved a banned practice once performed by Buddhist monks in their translation.

The discussion about the sanitisation process was started by the translators themselves, who are both renowned academics in the Southeast Asian Studies field. They have brought attention to the changes made during the edition and compilation process by pinpointing these changes in the afterword as well as a separate article published in *Journal of the Siam Society* (Baker and Pasuk, 2009) and giving talks to promote their translation in Thailand and abroad. The contextualisation I have researched into will shed light on the force, namely Siam's own internal historical dynamics and its reaction to the encounter with the West, behind the sanitisation.

In this research, Thai language research on *KCKP* is considered as being part of this debate. The behaviour and cultural practices in this classic have been analysed in a great number of Thai language works, resulting in the production of the Thai language discourse on the interplay between history and literature. The history that most publications in Thai refer to is solely that of Siam, with no regard to the relations between Siam and the West and the impact the West had had upon the Siamese ruling elite who shaped the outcome of Thai literature in print. In a few English language academic publications about *KCKP*, Gedney (1997, pp. 38-39) urges the National Library of Thailand to publish all *KCKP* manuscripts (which contain the censored passages) it possesses. Baker and Pasuk (2012, p. 897) have discussed the Victorian morality in the afterword and during their book promotion events in Thailand and abroad. I will produce an English language research in which the new interpretation of the interplay between history and literature will be presented for an international readership. This research will contribute to the body of knowledge about the influence of the West during the late

nineteenth century and the early twentieth century on Thai literature in both Thai and English language discourses.

As this research is a Product-oriented Descriptive Translation Studies (DTS), the results of the analysis can be fed into the theoretical branch to evolve partial area-restricted theories for Thai–English pair in Translation Studies. Classical works in western languages have been translated and re-translated enough times for academics and translators to identify trends and make some generalisations about translation strategy for this literary genre. Thai classical works have hardly been translated. *KCKP* is translated into other languages more than any other Thai classics. However, there is only one complete translation of *KCKP*, albeit one that is predominantly rendered into prose. Analysing the segments that are rendered into verse will allow us to identify translation shifts and trends. After generalisations about translation strategy are drawn, the results will then be compared with other studies.

Feminist translation, as advocated and practiced by Luise von Flotow, Barbara Godard and Lori Chamberlain, to name just a few, will be investigated alongside Product-oriented DTS. A great number of works on feminist translation have been written by the Canadian theorists and translators who have developed and discussed experimental forms to render feminist neologisms from French into English. The practice of feminist translation as a particular approach to rendering a text in translation from Thai into English has been under-researched. Evaluating the ST, its translation and the socio-political contexts from a non-Western gender-conscious perspective will offer an original mode of analysis.

Apart from analysing the translated text, the interviews with the translators, the editors and the illustrator will aid our understanding of some translation decisions. The responses that researchers in Translation Studies would not always receive due to a number of factors will complement the textual and paratextual analyses. The responses from the translators in particular will be gleaned to reveal the ideology they subscribed to, which might be expressed subconsciously.

The translated text, paratext and responses from the interviews will be analysed to identify translation strategies and procedures. Lefevere (1998, p. 88) posits that translators of literary works in less widely spoken languages normally have no choice but to submit to 'textual system' if they want to be read or heard. The analyses will also reveal if Baker and Pasuk's translatorial practices conform to the textual

system, seeing as they repeatedly and actively foregrounded the 'classic' status of the ST whenever they could.

Harrison (2010, p. 8) argues that the study of Thai literature remained unwilling to engage in "theoretically directed analysis" and theoretically engaged treatment of Thai literature that does occur is an offshoot of the study of English and French literature (ibid., p. 9). For the reason that Thai literary studies has profoundly invested in projecting and preserving "an aesthetically pleasing and morally dignified national image" (ibid., p. 8), it then faces difficulties in engaging in wider, theoretically determined comparative debates on world literatures (ibid., p. 9). This project is the study of an English literary work for the reason that translation is the product of the target culture. Despite that, a translation is an offshoot of its ST. Baker and Pasuk's translation represents an interpretation of *KCKP* and investigating the only complete translation of *KCKP* will allow us to engage in a debate on 'world literature'.

To present an unrecognised national literary work within the wider context of world literature, Baker and Pasuk attempted to merge the court view and the folk view of the world to create different images of Siamese women, Khun Phaen (the leading male character), and Buddhist monks in their translation. To explain the folk and court traditions that affected the construction and reconstruction of *KCKP*, this study takes into account the social, cultural and aesthetic norms prevalent in the periods in which the STs were written, which will be elaborated in the next chapter, 'Chapter 2: Socio-cultural contexts'.

Chapter 2

Socio-cultural contexts

There are few academic works, for example by Panida (2005) and Prae (2014), about the contemporary history of translation in Thailand. There is no consensus about the first translated works from English into Thai and Thai into English. The claims about the first published translated work in Siam/Thailand are distinguished by the different perceptions of what constitutes a translation. Arguments about translated textual production await formulation and substantiation since Translation Studies in Thailand is an emerging field. For this reason, the first section of this chapter will attempt to provide a brief summary, albeit inconclusive, about the historical development of English into Thai and Thai into English translations to locate the TT within its translation tradition. This section will also trace the historical development of the standard edition of *KCKP* (1917/1925) and its first complete translation (2010/2012). The editing processes of the ST and the TT will be discussed to reveal socio-cultural factors that influenced the textual outcomes. In the second section of the chapter, socio-cultural factors will be explored to explicate the decisions of the ST's editor, Damrong Rajanubhap, that elicit the translators' reaction to present a different interpretation of the poem to the English-language readership.

2.1 Historical Development

2.1.1 English-Thai and Thai-English translations in Thailand

There are more translations from English into Thai than from any other languages. However, an anthology of translated works from English into Thai and vice versa has not been published. Arguments about the first published translated work from English have been made. Two works, both by Thai academics, merit discussion.

In her M.A. dissertation, Panida (2005) argues that the first English book translated into Thai is the translation of Arthur Conan Doyle's Sherlock Holmes series, which appeared as early as 1892. The

translation of *The Boscombe Valley Mystery*⁴ was published in the journal *Wachirayan Wiset* (วชิรญาณวิเศษ) anonymously (ibid., p. 99). It was disguised as an original work because the translator changed the names of the characters and the setting, however contrastive analysis reveals that it is a translation or an adaptation (ibid., p. 66). The National Library of Thailand published this journal for its members, who were noblemen (ibid., p. 178), and the contents included classic literature, contemporary literature, translated literary works by Homer and Shakespeare, for example, western philosophical works, such as those by Plato, and current international events (ibid., pp. 178-179). Panida investigates the translation trends of Arthur Conan Doyle's Sherlock Holmes series during three periods, (i) King Rama V's reign (1868–1910), (ii) King Rama VI's reign–King Rama VII's reign (1910-1935) and (iii) King Rama VIII's reign⁵–2003 (King Rama IX's reign⁶). During the first period (King Rama V reign), the translators adapted the stories to bear characteristics of tales that were passed on orally to convince the readers that the setting was in Siam (ibid., pp. 193-194). Panida points out that anonymity is a characteristic of tales with oral origins and these adapted works retained this anonymous characteristic (ibid., p. 199). Moreover, the editorial committee of the journal was in favour of a domesticating translation strategy (ibid., p. 214) by eradicating any linguistic or stylistic peculiarities in the translation (Venuti, 1995/2008, p. 1).

The first translated work that is not disguised is the translation of *His Last Bow*, also in the Sherlock Holmes series, by King Rama VI under the pen name *Phanlaem* (พันแหลม), published in 1917 in the journal *Samutsan* (Panida, 2005, pp. 181-182). King Rama VI founded the Royal Society of Literature (RSL) in 1914 (ibid., p. 200) and emphasised the concept of authorship (ibid., p. 201). The royal decree to establish RSL stipulates that if the work is a translation, the name of the original author should be identified (ibid.). The translators during the second period (the reigns of King Rama VI–King Rama VII) identified the STs but used their discretion to rearrange the texts or cut out certain parts (ibid., pp. 202-205). Panida notes that the published translations during the third period (King Rama

⁴ It was first published in the *Strand Magazine* in 1891 (Panida, 2005, p. 38).

⁵ While he was ten, still in school in Switzerland, Prince Ananda Mahidol was invited to ascend the throne in 1935 and a regency consisting of two princes and Chaophraya Yommarat was appointed (Wyatt, 2003, p. 238). On 9 June 1946, he was found in bed, shot through the head with a pistol (ibid., p. 253).

⁶ King Rama IX is still the reigning monarch but Panida studied the Thai translations of the Sherlock Holmes series only until 2003.

VIII's reign–2003) are source-text oriented (ibid., p. 233) after the concept of authorship and originality had been recognised.

Phrae (2014, p. 227) contends that *Khvam Phayabat* (ความพยายบาท), the translation of an English novel *Vendetta: a Story of One Forgotten* (1886) by Marie Corelli, is the first translation of a novel, not adapted nor imitated as in earlier works. Thak (2009, p. 458) agrees, stating that the first novel introduced to an emerging literate middle class in Siam was the translation of *Vendetta*. It was serialised in the journal *Lakwittaya* in 1900 and published as a book in 1902 (Phrae, 2014, p. 227). The work was translated by Mae Wan (แม่วัน), the pen name of Nokyung Wisetkun (or Phraya Surintharacha, his noble title). Phrae concedes that the translation is far from faithful and was incomplete since many pages were omitted and quotations in French and songs in Italian were skipped, reflecting the translator's shortcoming in multilingual ability (ibid.). In addition, scenes deemed inappropriate for Thai readers were excluded (ibid., pp. 227-228). One censored scene is the one where Romani, the leading male character, visits the convent, where Nina, his wife, is staying and is told by a nun of "lesbian" unions among girls in the convent (ibid., p. 228). Thak (2007, pp. 34-35) posits that by not providing a straightforward translation, the translator was able to raise "issues of gender, sexuality and adultery in the European context, thereby opening up new possibilities of conduct and values that may even challenge Thai values" and when it was possible Thai customs are written in the translation to "demonstrate their superiority to Western culture." Thak (ibid., p. 34) concludes that the translation both exposed the Thai reading public to a new form of prose narrative and revolutionised the Thai language with its simplified spelling and use of English punctuation.

Literature in English exerted a great influence on literary culture in Siam during the early twentieth century. After the translation of *Vendetta*, fictions from the West, mostly low to middlebrow literature, such as romance, adventure, and detective novels, flooded the Thai literary market (ibid., p. 232). The first translation of an English poetic composition into Thai was published long before anyone attempted to translate Thai poetic works into English. As there is a dearth of academic works about the first poetic work translated and published in Thailand, my own research leads me to believe that the first poetic translation is *Wenit Wanit* (เวนิสวาณิช), the translation of Shakespeare's *The Merchant of Venice*, published in 1916. It is a verse-to-verse translation by King Rama VI, who mostly rendered the

English play into a Thai verse form 'klon paet' (กลอนแปด). This translated work is influential as a great number of stanzas are remembered and recited by the Thai public and lauded as an outstanding literary work to the extent that his translation is studied as an exemplary work for versification in Thai language.

As there is no academic work discussing the first published translation of poetry from Thai into English, after researching into this topic, it seems that *Magic Lotus* (1937) is the first poem translation. The translator, Prem Chaya (Prince Prem Purachatra) states in the preface to the translation that he believes it to be the first (Prem, 1937, p. i). The translation is an adaptation for the English stage of the fifteenth century Siamese 'Lilit Phra Lo'. Prem finished his first translation as a play while he was just nineteen and still a student at the University of Oxford (Montri, 1995a, pp. 5-6). His second translation is *Phra Abhai Mani* (1952). Both poems are abridged versions translated into prose. The same translator went on to translate the first edition of *KCKP* entitled *The Story of Khun Chang Khun Phan*⁷ into prose. First published in 1955, the first translation of *KCKP* is an incomplete translation. It took fifty-five years for the first complete translation of *KCKP* to be produced and presented to the English readership. It can be said that *KCKP* has been translated more times into more languages than any other Thai poems (see Table 2.2 Translations of *KCKP*).

The complete translations of works composed in traditional Thai poetry can hardly be found. Apart from *KCKP*, another important work, albeit composed in prose, is *Trai Phum Phra Ruang* (ไตรภูมิพระร่วง). The contents of this book are referred to several times in *KCKP*.⁸ The translation of this work entitled *Three Worlds According To King Ruang: A Thai Buddhist Cosmology* by Reynolds and Mani was published in 1982. There are a few similarities between the translation by Frank Reynolds and Mani Reynolds and the translation of *KCKP* by Baker and Pasuk. First, the translators are couples. Second, they used more than one ST. Third, the main ST used by both couples was edited by Damrong Rajanubhab. In the introduction to the translation, Reynolds and Mani state that their translation is based on Mahachuai version edited by Damrong, originally published in 1912 and a "much more

⁷ Prem spells the word 'แผน' as 'Phan' in the title while Baker and Pasuk mainly adopt the romanisation system of the Royal Institute of Thailand and render the same word as 'Phaen'.

⁸ An example is: "A special ring with a beautiful glittering diamond belonging to three-eyed Indra tells us this is something auspicious. You'll be pregnant with a boy. He'll be like one of Lord Narai's soldiers reborn—strong, brave, daring, with the power to conquer all three worlds." (Baker and Pasuk, 2012, p. 8).

critical edition” prepared by Pitoon Maliwan, which is made available at the National Library (Reynolds and Mani, 1982, p. 40). Baker and Pasuk also claim responsibility for their textual intervention through the use of an alternative ST in many paratextual elements. Both couples, none of whom are professional translators, sought alternative texts for their translations. It seems that they were not reluctant to offer a more critical interpretation of the works than the one Damrong imprinted on Thai readers. Both couples are academics by profession and a new ground of enquiry seemed to be an integral part of their translation projects.

After the complete translation of *KCKP* was published in 2010, translations of Thai poems into English were produced by Sawanee Nivasabutr. She chose to translate four narrative poems by Sunthon Phu. Her translations are bilingual editions in which one Thai stanza is laid out on one side and the translation on another. *Journey to Petchburi* (2013), *Journey to Muang Klaeng* (2015) and *Journey to Phra Buddhabaat* (2015) were translated into English verse. The literary genre ‘nirat’, referring to poems composed during long journeys (Manas, 1972, p. 138), was popularised by Sunthon Phu during the reign of King Rama III (ibid., pp. 152-157). The last poetic work in the series by the same translator to be published is *Nirat⁹ Phukhaothong* (Aphirak, 2015, p. 5). Sawanee, the translator of *nirat* poems, attempted to preserve Sunthon Phu’s literary style by rendering it in “simple, rhymed, and rhythmic English verse” (ibid.). Each poem is about 240 stanzas long (while *KCKP* is about 10,000 stanzas long).

A great number of major works in Thai remains to be translated into English. One factor affecting the number of translated works in the market is that the translation direction is from dominated to dominant language. The very fact that Thai is a dominated language is re-emphasised by its exclusion from *The Oxford Guide to Literature in English Translation* (2000) in which there is a section about East Asian Languages (France, 2000, pp. 222-250). While Korean is included in this section, the elaboration on Chinese and Japanese literatures is much longer, signifying the status of the more dominant Asian languages. None of the Southeast Asian languages (such as Thai, Malay, and Vietnamese) is featured

⁹ Manas (1972, p. 151) claims that the greatest innovator of the literary genre *klon nirat* (กลอนนิราศ) is Sunthon Phu. Sunthon Phu composed almost all his *nirat* poems in *klon* (กลอน) verse form, rather than employing *khlong* (โคลง) verse form like *nirat* poems composed during the Ayutthaya era (ibid., p. 162). The essential feature of a *nirat* poem is the theme of love-longing and separation (ibid., p. 157). The poet finds means to express his feelings and to proclaim his melancholic desire for love (ibid.). A technique of ‘pun’ and ‘transfer’ is employed to associate a place name he chooses to mention in his itinerary with his beloved object (ibid.). Flora and fauna are also used in the same way (ibid.). It should be noted that possessive pronoun ‘his’ is intentionally used because *nirat* poems were all penned by male poets.

in this book and for this reason the historical development of translation from these languages has not been presented to the wider audience.

A comparison between a Japanese lengthy novel and *KCKP* will be drawn to reveal power differentials that rule relations between cultures. *The Tale of Genji*, mentioned by Baker and Pasuk during interviews¹⁰ and blog posts about the complete translation of *KCKP*, has been translated from Japanese into English several times in 1935 by Arthur Waley, in 1976 by Edward Seidensticker, in 2001 by Royall Tyler, and in 2013 by Kazuyuki Hijiya and Nahoko Toyota. This is indicative of the interest in the story and the wider market. The translation by Tyler is included in 'Penguin Classics' series. It may be just a marketing strategy but when a world-renowned publisher places a high value on the Japanese classical work, the status of the work and the source language are consolidated on the international stage. It seems that important works in major Asian languages would likely be published by major publishers as the status of those languages has already been acknowledged. Unlike *The Tale of Genji*, *KCKP* is produced and promoted by the Thailand-based publisher, Silkworm Books. Since the translation of *KCKP* was not put forth by publishers with a broader international reach, the translators and the editorial team had to exploit paratextual materials to promote the work. In Chapter 5, four paratextual elements will be examined to reveal not only the translators' translation strategies and procedures but also their ideological motivations and effects.

It should be pointed out that the majority of works translated into English are contemporary fictional works, especially works that have won literary awards or by famous writers. The main publisher issuing these translations is Silkworm Books. The Thai-English translations of popular fictional works include *Four Reigns* (1998) translated by Tulachandra, *Letters from Thailand* (2002) translated by Susan Kepner, and *Married to the Demon King: Sri Daoruang and Her Demon Folk* (2004) also translated by Susan Kepner.

In sum, this section attempted to trace the history of English-Thai and Thai-English translations in Thailand based on the few available works in Thai and English. If adaption of a foreign work is considered to be a translation, then the first published translation was produced in 1892. If recognising the concept of original authorship is a criterion to judge a translated work, then the first published

¹⁰ I interviewed Baker and Pasuk in Bangkok on 29 January 2014, Trasvin Jittidecharak and Susan Offner, the editors, in Chiang Mai on 23 July 2014 and Muangsing Janchai, the illustrator, in Suphan Buri, on 3 February 2014.

translation, from English into Thai, from dominant to dominated language, was produced in 1900. The first translation of poetic composition from English into Thai followed not far behind; the verse-to-verse translation remains influential in Thailand since *Wenit Wanit* was first published in 1916. The first translation of poetry from Thai to English was published in 1937, albeit a verse-to-prose translation. The complete verse-to-verse translation of a Thai epic, which holds classic status, from Thai into English has not been produced. The translations from English into Thai outnumber the translations in the other direction and this trend is likely to continue. According to UNESCO Index Translationum, there are 631 translated literary texts from English into Thai and only twenty-six Thai literary texts have been translated into English.¹¹ It should be pointed out that these numbers are not comprehensive as the most recent literary translation registered in the database is the publication in 2004. However, the numbers can be used as an indicator of the trend. The brief historical development presented in this section is an attempt to prove that the study of translation has become a recognised area of scholarship in Thailand only very recently. A more comprehensive study of translations from English into Thai and vice versa awaits further investigation.

2.1.2 Source Text: *Sepha rueang Khun Chang Khun Phaen (KCKP)*

There has not been any concrete evidence as to when the story and the telling of *KCKP* started. Damrong Rajanubhab, the editor of the standard edition of *KCKP*, concludes that it is a true story that took place in the Ayutthaya era (1351–1767) and dated it around 1500 based on (i) the Siamese prisoners' narrative in the *Testimony of the Inhabitants of the Old Capital*¹² and (ii) interpretation of the date mentioned in the poem (Damrong, 1917/2012, pp. 3-9), while the translators surmise that the tale may have emerged around 1600 based on hints found in the poem and political circumstances in Ayutthaya (Baker and Pasuk, 2012, pp. 883-885).

KCKP is a love triangle that ends with the death of the heroine, Wanthonng. Khun Phaen and Khun Chang both love Wanthonng. Khun Phaen marries her in Suphanburi where he was ordained as a novice. After the wedding, he has to go off to war. Khun Chang lies to Wanthonng's mother that Khun

¹¹ The database contains cumulative bibliographical information on books translated and published in about one hundred of the UNESCO Member States between 1979 and 2009. From the same database, translated texts of all subjects from English into Thai still clearly and vastly outnumber the translation from another direction (1,106 vs 49).

¹² A compilation of information from prisoners taken to Ava in central Burma after Ayutthaya fell to the Burmese in 1767.

Phaen died so she marries Wanthong off to Khun Chang. Khun Phaen is still alive and comes back to find Wanthong wedded to another man. He then takes off to settle down in Kanburi¹³. Later Khun Chang lies to the king and Khun Phaen's wife, Laothong, is taken away from him. He resents Khun Chang and comes to his house to take Wanthong away. They flee together. The army sent by the king comes after them but Khun Phaen defeats them all. Khun Phaen and Wanthong reach Phijit and stay with the Phijit governor and his wife. Khun Phaen fears that the Phijit governor, who is kind to both of them, would be punished if the king finds out that he shelters Khun Phaen and Wanthong. He tells the Phijit governor to send him and Wanthong to the capital as prisoners. They arrive in Ayutthaya and Khun Phaen is imprisoned. Khun Chang then takes Wanthong to live with him. Wanthong is already pregnant and gives birth to Phlai Ngam. Khun Chang knows that the boy is not his and tries to kill him. Phlai Ngam then flees to Kanburi to live with his paternal grandmother, Thong Prasi. After Phlai Ngam comes of age, he apprentices himself to his father's patron who has already held an official position in the court. He volunteers to lead the army to defeat Chiang Mai. He asks the king to release Khun Phaen, his father, to lead the army with him and the king grants him his wish. Chiang Mai is defeated and Phlai Ngam falls in love with the daughter of the Phijit governor, Simala. The king also has Soifa, the daughter of the king of Chiang Mai, become his wife. He weds both of them. Phlai Ngam wants his parents to get back together so he takes Wanthong from Khun Chang's house. Khun Chang then petitions the king who summons Khun Chang, Khun Phaen and Wanthong to court. He asks Wanthong whom she wants to be with. Wanthong hesitates and as a result the king sentences her to death on the account of being indecisive.

KCKP was developed orally over several centuries with contributions from many people and designed for performance by stylised recitation. In old Siam, reciting folktales was a popular form of local entertainment and *KCKP* most likely began in this tradition (Damrong, 1917/2012, p. 2). The story was passed down orally as a folktale and later it was written down as a poetic text for *sepha* (เสภา) performance (ibid., p. 11). The poem is usually called *Sepha Khun Chang Khun Phaen* but there has not been enough evidence to conclude the origin of the word 'sepha' and its meaning. The translators note that:

¹³ *Kanburi* is used throughout the poem but the name of the province in contemporary usage is Kanjanaburi.

In late Ayutthaya, *sepha* came to mean verse recitation, and particularly recitation of episodes of *KCKP* story since they so dominated this popular genre. No other tale has survived from the Ayutthaya era with a title as *sepha*, and perhaps *sepha* in late Ayutthaya simply meant the various episodes of *KCKP* (Baker and Pasuk, 2012, p. 909).

In the late Ayutthaya period, *sepha* was popular and performed by one reciter with claves for rhythm without musical accompaniment (Damrong, 1917/2012, pp. 16-17).

KCKP became so popular that the performers had to lengthen it and it grew to many episodes (Baker and Pasuk, 2012, p. 881). The tale grew by three different ways: (i) the performers improvised extra content and detail for novelty, (ii) the poem was developed through recycling and (iii) other tales were incorporated into the story (ibid., pp. 889-892). Baker and Pasuk's conclusion about the expansion of the poem by recycling is based on their examination of surviving manuscripts. There are different versions of Khun Chang's wedding, some straightforward and respectful and some hilarious (ibid., p. 890). In a few manuscripts, a variant version of Khun Chang's wedding "seems to have been recycled as an additional episode of the poem" (ibid.).

By late Ayutthaya, possibly as early as the eighteenth century, the court started adopting *KCKP* and the interest grew remarkably in the early Bangkok¹⁴ period (ibid., pp. 892-894). There were three major projects of revising sections of *KCKP* within the court of the Jakkri dynasty (the present dynasty). The first was undertaken by the salon of King Loetla Naphalai (Rama II, 1809–1824) (ibid., p. 895). The second took place around the mid-nineteenth century (ibid.). The third was Damrong's compilation and edition for his standard book edition, published in 1917–18 (ibid.).

Sepha scripts in the Ayutthaya era that survived down to the Bangkok era were only what people could remember and a few retained texts, as a result, almost everything had to be recreated in Bangkok (Damrong, 1917/2012, p. 12). Damrong (ibid., p. 17) claims that King Rama II enjoyed listening to *sepha* so the king encouraged the writing and revising of some old passages. During the reign of King Rama I (1782–1809), before ascending the throne, Prince Itsarasunthon (later King Rama II) and other poets started composing some passages and after the accession, Damrong notes that "the king seems to have ordered the court poets to divide up the work, each taking one or two passages of a length

¹⁴ The new capital was established at Bangkok when King Yotfa, Rama I, ascended the throne in 1782.

suitable for performance over a single night or around one *samut thai*¹⁵ manuscript book” (ibid., pp. 18-19). He stresses that the compositions are meticulous and the wording is not coarse like the versions performed in the localities (provinces in central Thailand) (ibid.). Music was also introduced as a supplement to recitation (ibid., p. 21).

The second major project in which *sepha* was assembled into the story for the first time took place during the reign of King Rama IV (1851–1868). King Mongkut, Rama IV, who also enjoyed listening to *sepha*, commanded the assembly of *KCKP* as a continuous sequence from beginning to end and music became the focus of the performance (ibid., pp. 22-24). The first printed version was produced by Samuel Jones Smith¹⁶ (1820–1908), an ex-missionary, in 1872. When he printed a Thai edition of *Sam Kok* (สามก๊ก, The Three Kingdoms), Dr. Dan Beach Bradley¹⁷, an American Presbyterian missionary, who set up his printing press before Smith in 1837, complained to Chuang Bunnag (Somdet Chaophraya Borommaha Sisuriyawong, 1808–1882, an influential noble, a regent when King Rama V was a minor) about unnecessary competition because he had already printed the same work (Baker and Pasuk, 2012, pp. 903-904). Chuang settled an agreement that Bradley would concentrate on prose works and Smith on verse (ibid., p. 904). Smith subsequently published a number of verse works (ibid.). He borrowed the manuscript of the *sepha* from Chuang and this manuscript had been copied from the royal version (Damrong, 1917/2012, p. 24). The edition was popular and was quickly copied by other printing houses (Baker and Pasuk, 2012, p. 904). Ratjaroen Printers, commonly known as Wat Ko Printers, printed an edition in 1889 (ibid.).

All three major revision projects are summarised in the following table.

¹⁵ *Samut thai* (สมุดไทย) are made from a long sheet of black or white paper folded into around thirty strips, each around 8 x 22 centimetres, written on both sides.

¹⁶ Samuel Jones Smith was born in India. After his parents died, he was adopted by John Taylor Jones, who set up a Baptist mission and church in Bangkok. Smith arrived in Siam in 1833. He went to the US to study at Brown and Amherst and learn printing. He returned to Siam in 1849. In 1853, he left the mission and established an independent printing press in Bangkok to publish religious works, a Thai-English dictionary, a periodical of news and information, and newspapers (Baker and Pasuk, 2012, p. 903).

¹⁷ He was a member of the American Board of Commissioners for Foreign Missions (ABCFM) (Thanapol, 2009, p. 368). The first set of Thai printing letters was designed by American missionaries and cast in Burma in 1819 (ibid.). This set of Thai printing letters traveled to Calcutta and in 1823 the London Missionary Society brought a set of Thai printing letters from Calcutta to Singapore (ibid.). ABCFM then bought this set of Thai printing letters and the printing press from the London Missionary Society and Bradley brought them to Siam in 1835 (ibid.).

Revision Project	Reign	Development
First	King Rama II	Old passages were revised.
Second	King Rama IV and King Rama V	In the reign of King Rama IV, <i>sepha</i> was assembled into a story for the first time. In the reign of King Rama V, the first printed version was published by Smith in 1872 and copied and printed by Wat Ko Printers in 1889.
Third	King Rama VI	The standard edition was printed by the Wachirayan Library in 1917–18.

Table 2.1 KCKP revision projects

The third revision project, overseen by Damrong Rajanubhab, took place during the reign of King Rama VI from 1915–18. This edition has become the standard version and was first printed in three volumes. In 1915, Damrong resigned from Ministry of Interior, the organisation he had headed since 1893. Over the next twenty years, he produced more than fifty studies. One of his first projects was to produce a definitive version of *KCKP* (ibid., p. 905). Damrong¹⁸ (2012, p. 1389) states that after *KCKP* was printed and sold, it was read widely. Students of literature liked reading it as it was a poetic work known as an exemplary collection of refined verse that was unique and consistently good (ibid.). *KCKP* became an important book in Thai literature from the reign of King Rama V onwards (ibid.). Moreover, there were only versions that various presses printed by copying Smith's edition several times and more errors accrued each time (ibid., p. 1390). For instance, the inscribers omitted words they did not understand or misspelled some words (Damrong, 1917/2012, p. 26). To preserve an excellent book of Thai verse, the Wachirayan Library then decided to revise and publish the new edition of *KCKP* (Damrong, 2012, p. 1390). In addition, the Library also had a much more complete collection of the original manuscripts of the *sepha*, both royal and popular versions, than anywhere else (ibid.).

¹⁸ Baker and Pasuk translate Damrong's prefaces to *KCKP* and publish them in the companion volume. They found the revised preface for the second *KCKP* edition printed in 1925 in which Damrong revised some of his opinions. After many published editions of *KCKP* were checked (such as a *KCKP* edition printed by Klangwithaya in 1963, an edition printed by Sinlapabannakhan in 1970 and an edition also printed by Sinlapabannakhan in 2012 used for comparison in this study), the revised preface has not been reproduced by these publishers. The translated revised preface (written by Damrong in 1925) translated into English by Baker and Pasuk (2012) is then used as a reference.

As the director of the Wachirayan Library (Siamese national library from 1897 onwards), Damrong oversaw the editing. The Library consulted four major *samut thai* sets of *KCKP* as follows:

1. A set from the palace written in the orthography¹⁹ of the Reign (Damrong, 1917/2012, p. 26).
2. A set from Somdet Chaophraya Borommaha Phichaiyat (That Bunnag, a noble who held an important position during the Fourth Reign) written in the Fourth Reign (ibid.).
3. A royal collection from the Fifth Reign written in 1869 (ibid.).
4. A set belonging to Somdet Chaophraya Borommaha Sisuriyawong written in the Fifth Reign in 1869, the version that Samuel Smith printed (ibid.).

Damrong (ibid.) notes that there are differences in the verse and wording across the four major sets. He assumed that when *sepha* was initially assembled in text form, *sepha* reciters had to be brought in for transcription (ibid.). Poor memorisation of the reciters led to mistakes, which were reproduced in the first compilations of texts (ibid.). Later versions were made by copying the first compiled texts and some *sepha* reciters perhaps checked and corrected some words, resulting in the discrepancies among various versions (ibid., pp. 26-27). He claims that *sepha* texts were corrected by people who did not value the old style so they changed internal rhyming and altered words they did not understand, thereby increasing errors (ibid., p. 26). When these texts were printed, the editing was not meticulous (ibid.). The Wachirayan Library's edition of the *sepha* appears to be the first that has undergone scrutiny and correction (ibid., p. 27).

Damrong states in the preface to Wachirayan Library's edition of *KCKP* that "the Library committee aims to preserve poetic works that are good examples of the Thai language, rather than trying to preserve the story of *KCKP*" (ibid.). He asserts that "this edition is superior in both the storyline and the poetry as it has preserved the good things in the *sepha*, without a single omission or mistake" (ibid., p. 28).

At the same time, he discusses several problems in the process of revision:

The first was the old view that women should not read *Khun Chang Khun Phaen* because it is an obscene book. On examination of the original manuscripts, chapters which are from the royal *sepha*, or which were composed later on the same model, were found to have no obscenity at all. The obscene

¹⁹ Damrong explains in the preface to the first volume of *KCKP* that the oldest *sepha* set was written with white powder (on black paper) in the form of *samut thai* (accordion book).

wording is found only in passages from the vulgar versions that probably came to be inserted at the time when the whole work was assembled because certain chapters from the royal version had disappeared. Hence, if those vulgar chapters were to be excised and replaced by other versions that are not obscene, it would result in *Khun Chang Khun Phaen* becoming readable by both men and women without the former prejudice (Damrong, 2012, p. 1391).

Damrong (1917/2012, p. 28) explains that it was necessary to delete crude passages which probably predate the versions composed at court. At the same time, he affirms that:

such passages have not been completely smoothed away, because by its very nature, *sepha* poetry is based on everyday dialogue that often includes obscenity and abuse. Deleting everything considered crude would ruin the style of the *sepha*, hence discretion has been used" (Damrong, 1917/2012, p. 28, translated by Baker and Pasuk, 2012, pp. 1362–1363).

He notes that in the revision process some passages were newly composed (Damrong, 1917/2012, p. 29). He specifies the inclusion of four segments composed by Khru Jaeng²⁰ (ครูแจ่ง) in four different chapters and ensures that obscenity was excised (ibid., pp. 37-38). He remarks that the creation of Goldchild or *kuman thong* (กุมารทอง) which is a powerful guardian spirit, composed by Khru Jaeng, is included for the first time in the Wachirayan Library's edition (ibid., p. 31). He indicates that small linking passages were created at the Library for the beginning of some chapters (ibid.).

Apart from relating the history of *sepha* in the preface, Damrong also justifies the amendments the Wachirayan Library has made in the editing and compiling process. He informs the readers that censoring was essential in order to provide access for Siamese women. He explains the reasons for the substitution of crude passages and the additions to substantiate the claim to superiority of this edition. For Damrong to be able to make such claim, the compilation of the standard edition of *KCKP* seemed to subscribe to the elite's aesthetics of literature. *KCKP* is not a traditional courtly literary work and it seems for it to be recognised and praised by the public at large, a royal seal of approval was needed.

Focusing on the construction of Thai literary works in the twentieth century, Thanapol (2014) examines the ways in which literary awards legitimise authoritative versions of classical works. His study takes into account complex historical transformations, one of which is the rise of print capitalism, which

²⁰ The name 'Khru Jaeng' (Teacher Jaeng) appears in *KCKP* in the final verse of an invocation paying respect to teachers and in the passage on the funeral of Wanthong, the heroine of *KCKP* (Damrong, 1917/2012, p. 24). Khru Jaeng's birthdate is unknown but he lived into King Rama V's reign (ibid.). He had become a famous *sepha* master around King Rama III's reign (ibid.).

brought about a shift in Siam's mode of textual production, distribution and consumption. He discusses the ruling elite's attempt to create "authoritative" texts by selecting and awarding superior works (ibid., p. 49). The Royal Society of Literature (RSL) was established in 1914 to select good books from among past and present works and to honour them as examples of excellence (ibid., p. 37, 45). The committee was composed of King Rama VI as president and Damrong as vice president (ibid., p. 45). In 1916, a total of eight books, including *KCKP*, were selected and awarded (ibid., p. 48). *KCKP* was selected as the best in the genre of *klon* (ibid.). After the RSL's announcement of its selection in 1916, the Wachirayan Library started editing and publishing these selected works (ibid., p. 52). The task was largely undertaken by Damrong, who started with the *KCKP* volumes (ibid.). There already existed a number of different versions of *KCKP* as missionaries' and commoners' publishing houses had printed the work since the second half of the nineteenth century (ibid., p. 49). Thanapol opines that another significant step toward making the texts authoritative was to write the prefaces for these publications and it was Damrong who wrote most of the prefaces, probably 200 in total, to the Wachirayan Library's editions (ibid., p. 53). He states that the function of the preface was to assert the authority of the Wachirayan Library's edition (ibid., p. 54). If this is the case, then the preface would perform an ideologically driven function. Baker and Pasuk also write a preface and a much longer afterword for their translation. According to Genette (1997, p. 221), one of the functions of the preface ('postface' is considered a variety of preface) is to provide the author's or the translator's interpretation of the text. Baker and Pasuk explicitly offer their interpretation of the poem in the afterword. The translators' intention may also be driven by their political and personal identities. All functions of the preface and the afterword in the translation will be examined in Section 5.2 'Preface and afterword'.

After using the practice of prefacing to illustrate one way in which classical works were consecrated, Thanapol (2014, p. 54) concludes that Wachirayan Library's editions became authoritative versions of the works and eliminated other published versions of the same texts, for they have been reproduced countless times for use in schools and for the consumption of the general public. We can support Thanapol's conclusion by illustrating how *KCKP* has been reproduced in textbooks for Thai language instruction. 'Chapter 24: The birth of Phlai Ngam' is in primary school textbooks (Office of the Basic Education Commission, Ministry of Education, 2012a, p. 47) and 'Chapter 35: Khun Chang petitions

the king' is in secondary school textbooks (Office of the Basic Education Commission, Ministry of Education, 2012b, p. 12). The curricula for primary and secondary education were recently revised and this story is still able to retain its place in the textbooks, proving that its importance has not diminished in the contemporary Thai literary context.

According to Lefevere (1998, p. 15), the patron can further the reading, writing and rewriting of literature. It follows that the patrons of *KCKP* are RSL, Wachirayan Library and Damrong. The availability of *KCKP* in the book market in Thailand reaffirms that the Wachirayan Library's/National Library's edition of *KCKP* has become the authoritative version. Moreover, its publication and ensuing re-publications eliminated other editions. Some old manuscripts containing only some segments or chapters are only available at the National Library while the Smith edition and the Wat Ko edition cannot be found in Thai libraries. The translation of *KCKP* brought attention to other editions of the poem, especially the Wat Ko edition. We will now turn our attention to the most recent translation of *KCKP* (or the target text) in the following section.

2.1.3 Target Text: *The Tale of Khun Chang Khun Phaen*

The Tale of Khun Chang Khun Phaen is the first complete translation into English of the Thai literary classic *KCKP*. Other existing translations are presented in the following table.

Year	Content	Language	Translator
1955/1959	Abridged, incomplete	English	Prem Chaya (Prince Prem Purachatra)
1960	Abridged	French	J. Kasem Sibunruang
1985	Chapter 24	German	Klaus Wenk
2010/2012	Complete	English	Chris Baker and Pasuk Phongpaichit

Table 2.2 *Translations of KCKP*

The first translation of this poem is an abridged edition by Prem Chaya (Prince Prem Purachatra) who had previously translated two poetic works into English. In the preface, Prem remarks that a complete translation of *KCKP* requires the time and ability that he does not have (Prem, 1995a, p. 15). He hopes that one day there will be a full translation of the poem "complete with copious footnotes and

explanations of literary and ethnological interest" (ibid.). His translation ends after Khun Phaen abducts Wanthong and Khun Chang attempts to get her back. Montri (1995b, p. 11) claims that Prem was possibly disheartened by trivial criticisms around the erotic aspects of the work so the translation remained unfinished.

Only one year after the second volume of the English translation was published, the second translation, the only translation published by a foreign press, Presses Universitaires de France, was published. The French translation is one of the UNESCO Collection of Representative Works (or UNESCO Catalogue of Representative Works), a UNESCO translation project that was active from 1948 to about 2005. The project's purpose was to translate masterpieces of world literature, primarily from a lesser-known language into a more international language, such as English and French. J. Kasem²¹'s translation into prose covers all forty-three chapters. She also includes a ten-page introduction. In the title page, her position as a lecturer in French language at the oldest university in Thailand, Chulalongkorn University, and the fact that she earned a PhD from Université de Paris, are foregrounded.

It took twenty-five years for another attempt at translating this poem. Wenk (1985) chose to translate a chapter taken from eight poetic works by Sunthon Phu (สุนทรภู่). *Kamnoet Phlai Ngam* (The Birth of Phlai Ngam), chapter 24 of *KCKP*²², is the first poem Wenk presents in his translation. He renders verse into prose and numbers every hemistich.

Twenty-five years later the only complete translation of this poem was published. The complete translation by Baker and Pasuk took seven years to complete (Baker, 2011). It was published in 2010 by Silkworm Books with 1,430 pages of translation, 1,839 annotated footnotes, ten maps and extensive glossaries of flora, fauna, costume, weapons and food mentioned in the tale, as well as 414 original line drawings. The paperback edition in which more than 600 corrections, claim the translators, have been made was published in 2012 (Baker, 2012). It won the A.L. Becker Southeast Asian Literature in Translation Prize²³ awarded by the Southeast Asia Council, Association for Asian Studies in March

²¹ Her real name is Jitkasem (จิตกรเกษม).

²² This chapter of *KCKP* is attributed to Sunthon Phu.

²³ The A.L. Becker Southeast Asian Literature in Translation Prize recognises an outstanding English translation of a work of Southeast Asian literature from any country of the region and is awarded annually.

2013. Before the discussion about the complete translation continues, the profiles of the translators will be introduced.

Chris Baker received a PhD in History from University of Cambridge and formerly taught Asian history at the University of Cambridge for almost ten years (Prachachat Thurakit, 2014). He moved to and has lived in Thailand since 1979 (ibid.). He worked for several different companies and while still working for the corporations he was invited to be a guest lecturer at Kyoto University, Japan (ibid.). After leaving the business sector, he started learning Thai and widely read Thai historical works (ibid.). He is an independent academic and currently an honorary editor of *Asian Review* and *Journal of the Siam Society* (Baker and Pasuk, 2014, p. 20).

Pasuk Phongpaichit also received a PhD from University of Cambridge. She has been professor of economics at Chulalongkorn University, Thailand, since 1971. She was honoured as an Outstanding Researcher of Thailand in 2009 (ibid., p. 21). Pasuk was invited to be a guest lecturer at John Hopkins University, Washington University, USA and Kyoto University, Japan (ibid.). Her research entitled *From Peasant Girls To Bangkok Masseuses* was a bestseller published by International Labour Organization in Geneva and was translated into Japanese (ibid.).

The husband-and-wife team of Baker, a British historian, and Pasuk, a Thai economist, together has written many books, among which are: *A History of Thailand* (2005/2009), *Thailand: Economy and Politics* (1997), and *Thaksin: the Business of Politics in Thailand* (2004), and published several translations. Their most famous book is *A History of Thailand* and the second edition was published in 2009 by Cambridge University Press. The Thai-language version of this book was published in 2014. Baker and Pasuk are column contributors for Thai magazines and for international newspapers, such as *The New York Times* and *The Wall Street Journal*, about Thai politics and history (Baker and Pasuk, 2014, p. 20). Before publishing the complete translation of *KCKP*, they had translated only one literary work from Thai into English, which is a short story (personal communication, January 29, 2014). The translation of *KCKP* by Baker and Pasuk is an English version of the standard accounts as edited by Damrong in 1917–1918 with a slight revision in 1925 and older manuscripts, notably the Wat Ko edition. The translators have rendered the vast majority into prose but translated some stanzas in poetic forms to be analysed in Chapter 4. They have treated the two-line stanza as a unit and kept the

stanza divisions in the layout. As it may not be obvious to the TT reader who has limited knowledge about Thai poetic forms, they have pointed out that this does not reflect the traditional *klon paet* (กลอนแปด) layout but serves as a reminder that the original is a poem, not prose.

Prose translation in the TT is presented in an unconventional layout, resulting from the chosen translation strategy to render the story mainly into prose. To constantly remind the reader that the ST is in verse, the prose is then laid out in accordance with the ST stanza. One ST stanza is treated as a unit and the line breaks after four hemistichs (comprising a stanza in *klon paet*). Each stanza is treated as a short paragraph in the TT. The continuation of a sentence beyond the end of a stanza is conventional in traditional Thai poetry and the TT layout retains enjambment in this fashion in English.

The enjambment in the translated stanzas is as follows:

in lament over Wanthong. He spoke a couple of words but then made a mistake in the verse, over and over again. He was about to reach the "oei" at the end but wandered off many times. The guard officer got tired of waiting for him to finish.

He went in, and Khun Chang greeted him. "Why are you here?" The guard shot back, "Khun Phaen and Wanthong have been brought in.

They gave evidence both solid and barbed. There'll be a trial in the palace. The king has sent for you. Come along with me now without delay. Hurry." (Baker and Pasuk, 2012, p. 438).

The new stanza begins with the word "in", which is not capitalised. The message is a continuation from the previous stanza and the whole sentence is complete in the first stanza as can be seen from the use of the punctuation mark 'full stop' at the end of the stanza. The line breaks according to the Thai stanza and the translators make use of punctuation marks available in English as any writer in English would normally do. In terms of presentation, the prosaic layout stands out because it does not follow literary conventions in English.

The TT was presumably produced for general English-language readers and since the TT is heavily annotated, it can also be assumed that the translators produced the translation that could accommodate the readers with limited knowledge about Thai language, literature and culture. With general readers in mind, the strange prosaic layout could act as an allegory of Thai poetry. The TT readers who cannot read Thai are not familiar with Thai poetic line-breaks. This prosaic layout was chosen with the intention of triggering the connection between English prose and Thai poetic form for

both English-language readers who know Thai and those who do not. The TT readers who can read Thai and are familiar with Thai poetic forms would be able to see that the TT and its layout attempt to maintain the ST form in another linguistic system. The TT readers who cannot read Thai would be introduced to an ST poetic form through the contribution of layout.

Apart from the unfamiliar layout, another distinctive feature of the TT is the usage of multiple STs. To project a different image of the ST, the translators undertook a search for alternative STs for comparison after their peers, many Thai and foreign scholars, informed them that alternative versions were worth considering. Their search yielded probably the world's only complete set of an older version of *KCKP* printed in 1889, referred to as the Wat Ko edition. They announced in their blog [<http://www.silkwormbooks.com/blogs/kckp/>]²⁴ that they started editing the Thai text of the Wat Ko edition for publication in 2012 (Baker, 2012). *KCKP*, Wat Ko edition, was published in 2013.

In the Wat Ko edition, the translators write a long afterword in which they adapt parts of the English afterword in their translation into Thai. The afterword also features a long section in which they refer to Lord's work (1960), whose chief intention is to show that the Greek epics had originated as oral compositions. Lord describes the characteristics of oral compositions and chooses Yugoslav epics as his examples. He also offers a comparative study between the oral traditional epic material found in the South Slavic regions of Yugoslavia and the material found in the Homeric texts of the *Iliad* and the *Odyssey*.

In the Wat Ko edition, Baker and Pasuk (2013, pp. 599-611) offer a parallel between the observable features of compositions of oral works (which are apparently literary works but oral in origin) and *KCKP*. They then draw a conclusion that *KCKP* is also a classic with an oral origin among many well-known classics rooted in oral compositional traditions (ibid., p. 600). Equally important is the fact that they restate their interpretation of the poem in the Thai afterword that the court changed both theme and characterisation (which will be discussed at length in Section 5.2.2. 'Afterword' when paratext is analysed). When the target audience is shifted from an international reading public to the local one, it was another opportunity to restate their opinions about *KCKP* in an entirely different literary context. It can be said that another ST is produced to advance their agenda. The Wat Ko edition is a product for

²⁴ This blog is about the English translation *The Tale of Khun Chang Khun Phaen* published by Silkworm Books in November 2010 in hardcover and November 2012 in paperback, the history of the tale, and related matters. Chris Baker, one of the translators, solely posted on the blog.

the Thai readership while the translation is for English-language readership, whose knowledge about Thai language and literature may or may not be limited. Their attempt to elevate the status of *KCKP* (so that it would be on a par with other world-renowned classics) does not limit itself within the translated text. This corresponds with Lefevere's concept of twin grids: a textual grid and a conceptual grid (1998), on which will be elaborated in Section 3.4.2 'Conceptual grid'. The translated text and the elements surrounding the text (or paratext) will be analysed in Chapter 4 and Chapter 5 to find out whether the translators submit to 'textual system' by turning the translation into an analogue of the Greek literature.

The translators continued to produce a different edition of the same poem. An abridged version of *The Tale of Khun Chang Khun Phaen* by Baker and Pasuk was published in 2015. It is also an intersemiotic translation, in which illustrations are employed and other paratextual devices, such as extensive footnoting, are not used. The preface in this edition begins with "Khun Chang Khun Phaen is the great classic of Thai literature" (Baker and Pasuk, 2015, p. v). The word 'classic' is repeated in the latest version of the poem in English.

The word 'classic' is also used when the translators laud Damrong in the afterword of the complete translation. Baker and Pasuk (2012, p. 946) state that "anyone who reads *KCKP* today owes an enormous debt to Prince Damrong Rajanubhab. He managed the transition of *KCKP* from manuscript to book, creating a classic edition which will last forever."

It seems that they believe that Damrong's edition is and will remain the authoritative edition in Thai literary context. The translators also explain in the afterword that they used Damrong's edition as the basis for their translation but were informed about alternative versions that would be worth considering (*ibid.*, p. 947). In preparing the translation, Baker and Pasuk claim that they worked in the same fluid tradition as Damrong did by selecting passages from various alternative manuscripts and made many editorial changes (*ibid.*). They restored many passages that are excised in Damrong's edition. They added and substituted around a hundred passages, claiming some were judged improper a hundred years ago and some seem valuable for cultural record (*ibid.*). They wove in several alternate scenes from the Wat Ko edition where female characters show stronger and more forthcoming personalities with annotated footnotes on the pages themselves indicating what material has been inserted. They

also dropped the well-known episode in Damrong's edition, when Khun Phaen, the principal male character, kills one of his wives and retrieves the foetus in her womb to make a powerful guardian spirit called *kuman thong* (กุมารทอง) or Goldchild and presented it as an alternative version in the companion volume. One of the two longest restorations they made is the 'twelve language chant' in chapter 2 and they rendered this part in a poetic form. Passages in Damrong's version that the translators removed are translated, some in the notes and some in the Companion volume.²⁵

The translators' statement in the afterword about their translation practice seems to suggest that they selected segments from alternative editions as a reaction to Damrong's preferences for compositions that fitted the literary mould. The factors, including political, social, religious and cultural ones, that seemed to guide and affect Damrong's editorial decisions, will be the main focus of the second section of this chapter.

2.2 Socio-cultural context of reception

2.2.1 Sanitisation of *KCKP*

To understand how gender and Buddhism are represented in *KCKP*, the history of the major compilation and edition project led by Damrong will be discussed in detail in this section. I argue that the standard version of *KCKP* is sanitised due to both external and internal forces. In the new world order in the mid-nineteenth century when the impact of the West²⁶ was strongly felt, the Siamese elite adopted many European norms to appear civilised. As Siam entered into closer relations with the West, the Siamese elite interacted with new ideas, choosing from among them those aspects of the civilised Europe that they deemed necessary, desirable, and workable. In response to the Western criticism, the Siamese elite had to investigate the country's social and religious values and practices (Thongchai, 2000, Peleggi, 2002, Reynolds, 2006a, and Barmé, 2002).

In the process to transform the old kingdom of Siam into a civilised nation, polygamy was defended, karma and merit were reaffirmed and the formalisation of the Buddhist ecclesiastical system was implemented. In compiling and editing *KCKP*, Damrong censored a form of entertainment performed by

²⁵ For example, footnote no. 36 in chapter 1 reads "This hemistich and the next stanza are taken from WK (Wat Ko edition), 1:10; PD (*Sepha Khun Chang Khun Phaen* edited by Damrong) has: opening its mouth and baring its teeth. Horrible!" (Baker and Pasuk, 2012, p. 7).

²⁶ The definition of the West in this thesis is predominantly Britain as Siam's Western Other.

monks as the Siamese court viewed that it would portray monks in a negative light. I opine that the modification of the Siamese females' behaviour in *KCKP* in the standard edition is related to (i) Victorian morality, (ii) Siamese women's identity shaped by Damrong, (iii) female education, and (iv) the edification of female behaviour. The censorship and the modification reflected Damrong's commitment to portray Siam as a civilised nation. Conflicting with the aforementioned mission, he decided to include a detailed segment about a superstitious practice to create a powerful guardian spirit deemed uncivilised by the modern world. I posit that this particular decision sharply reflects a contradiction.

Three major editorial decisions discussed in this section reflect the conflicted position Damrong was in.

The major amendments he made are as follows:

1. Damrong (1917/2012, p. 28) deleted or toned down several sex scenes so women could read *KCKP*. Some segments were vulgar because the poets/reciters intended for them to be funny and in the old days women were not allowed to read them (ibid.).
2. The comic passage about prayer chanting in twelve languages has been deleted because Damrong thinks that it is "not funny" (ไม่ขบขัน) on the printed page and detracts from the work (ibid., p. 29). This comic passage (which Damrong calls บทจำอาวต/*bot jam uat*) describes a practice of humorous chanting at cremations known as the twelve-language chant, monk clowning, or lay chanting. As portrayed in the translation, the performers mimicked "twelve languages," meaning various ethnicities (see ST 3–ST 11 and TT 3–TT 11 in the Appendix). The monks used costume, makeup, and wigs to fit the parts. The Sangha²⁷ Law of 1782 forbids the host to invite monks to sing in the manner of other ethnicities because to allow this to continue, monks then would not chant according to the Pali content (Baker and Pasuk, 2012, p. 50). Subsequently, the same amusement was performed by lay persons and the practice remained popular in Bangkok until the late 1930s (ibid.).
3. He chose Khru Jaeng's version for the birth of Goldchild in chapter 16 because it was popular (Damrong, 1917/2012, p. 31). The translators believe that the chosen version makes Khun

²⁷ Monastic community of ordained Buddhist monks.

Phaen, the main character, more violent because he “butchers” a wife and kills one of his own sons (Baker and Pasuk, 2012, p. 900).

Though the translators have found alternative passages and inserted them throughout the TT and published the Wat Ko edition, Damrong’s edition of *KCKP* still remains the standard version of the story in Thai society. Examining Damrong’s position in Siamese politics and his stance on key religious and social issues is fundamental to understanding his motives behind his edition and compilation of this classic.

2.2.1.1 Prince Damrong Rajanubhab (1862–1943)

Prince Damrong Rajanubhab was a member of the royal family in the Jakkri dynasty. He held many important government positions. He produced extensive written works, especially historical accounts to the extent he is recognised as the Father of Thai History (Peleggi, 2002, p. 5). Through his written works he had attempted to shape the identities of peoples in the Siamese society, which are ‘devotion to national freedom’, ‘non-violence’ and ‘being skilled in compromising different interests’. *KCKP* was compiled and edited under his supervision. His views on women and Buddhist monks led to some editorial changes. To understand his editorial decisions, his career and his written works will be taken into account.

Damrong was the son of King Mongkut (King Rama IV, 1851–1868), the half-brother of King Chulalongkorn (King Rama V, 1868–1910), and the uncle of King Vajiravudh (King Rama VI, 1910–1925). King Rama V appointed him to head the new Ministry of Interior in 1892 to help create the nation as an administrative unit by replacing the loose relation between the centre and the satellites and provincial principalities with a centrally controlled and allocated regional and provincial salaried officialdom (Terwiel, 2011, p. 239). Damrong grouped a number of provinces into a single administrative unit called *monthon* (มณฑล, region) under the control of a resident commissioner who was given the power to override the semihereditary provincial governors. The commissioners began to take control of local revenues and expenditures, overhaul the courts, introduce new police units, and curb corruption (Wyatt, 2003, p. 194). In 1915, he resigned from the ministry, officially because of health problems, but in reality his resignation was due to tension between himself and King Rama VI,

since from the very beginning of his reign, the king had taken away sections from the Ministry of Interior (Terwiel, 2011, p. 239). During decades of active retirement, he took up scholarship that left his country an immense historical and literary legacy.

Damrong held a succession of important positions during the time the country was ruled by absolute monarchs. His entire career was devoted to the creation of a new awareness of Siamese identities through administrative reform, research work, and the national museum and library (Sulak, 2002, p. 36). It seems that Damrong was one among many aristocrats in the quest for *siwilai* and imperial sentiments in the nineteenth century are undeniably one force that drove Siam to modernise itself.

2.2.1.2 The Siamese quest for “*siwilai*”

Queen Victoria’s reign (1837–1901) coincided with King Rama III’s (1824–1851), King Rama IV’s (1851–1868) and King Rama V’s (1868–1910). King Rama III tried to keep westerners at arm’s length while King Rama IV engaged with them. According to Saville (1998, p. 162), “Britain was an old imperialist country in the nineteenth century, and as a body of ideas as well as of practice, imperialism was pervasive throughout the decades of Victoria’s reign”. In the early nineteenth century, Christian missionary work went hand in hand with the encouragement of what were regarded as the ‘civilised’ values of European societies during the expansion of the British Empire and other empires. One strongly marked attitude in Britain was the perception of the “superior” values of Europe over the rest of the world (ibid., p. 165).

Many scholars, for example Thongchai (2014), Kullada (2009), Loos (2010) Harrison and Jackson (2010), have argued that even though Siam was never formally colonised by the West, Siamese society was not free from the influences of the colonial world during the colonial era. Thongchai’s work (2000) on the shift to Victorian ideals of ‘civilisation’ among Siamese elites at the height of Western colonial intervention in the region will form the crux of this section. Peleggi (2002, p. 3) advocates the same line of argument that the royal elite’s public image was “a key element in the project of asserting their ‘civilised’ status”. He focuses specifically on King Rama V’s efforts to appear as a civilising and modernising force within the domestic and international arenas. After discussing the Siamese royal elite’s desire to be civilised, works by Reynolds (2006a), Loos (2006) and Barmé (2002) on the

intellectual impact of western influences on thoughts and practices of the ruling elite will complement the quest for 'siwilai' argument. The work on literary studies by Harrison (2014a, 2014b), who agrees that royalist intervention in the development of the classic *KCKP* confirms the effects of the 'civilising mission' of the Bangkok elite in terms of gender relations, will be brought into discussion.

The term "*siwilai*" was a subject in which King Mongkut (Rama IV) and the elite during that era took interest (Thongchai, 2000, p. 530). According to Thongchai (ibid.), "*siwilai* referred to refined manners and etiquette and was loaded with the ideas of an achieved state of development or progress". The Thai word '*jaroen*' (เจริญ, literally means to grow or to multiply) became an alternative to the foreign word *siwilai* and they indicated the sense of transformation into the new age, or modernity (ibid., p. 531). Thongchai (ibid., p. 529) strongly believes that by the mid-nineteenth century in a new world order, in which Europe reached its zenith of influence, the Siamese quest for *siwilai* was an attempt to attain and confirm the relative superiority of Siam, as the traditional power in the region. He argues that "the quest for *siwilai* was not as much a necessity or a genius strategy for independence and survival as a desire to maintain relative superiority" (ibid., p. 537) while Peleggi (2002, p. 3) posits that in the later decades of the nineteenth century and the first decade of the twentieth, the Siamese court's conformity to contemporary European norms in the forms of etiquette, dress, habitation, patronage and pageantry was the demonstration of being civilised individuals and instigators of progress. He argues that the royal elite contemplated themselves in new clothes, new domestic settings and new urban spaces to convince themselves, more than the Westerners, of being modern (ibid.).

In the older world order, in the complex system of tribute payment and mutual recognition, all kings in the region realised their positions as one among many kings of various positions in the hierarchies. Siamese kings were fully aware of their Burmese counterparts. Siam acknowledged India and China as *axis mundi* of the world, but by the mid-nineteenth century, both countries were defeated by the Europeans, and for this reason, Siam had to reconceptualise itself in relation to the rest of the world since Europe became the new *axis mundi* (Thongchai, 2000, p. 533). Peleggi (2002, p. 164) states that "connection to and recognition by the new civilisation center, from which *siwilai* spread, had to be secured if the royal elite's prestige and self-esteem were to be revalidated in the globalising imperial

system of which they were now effectively part". Thongchai (2000, p. 534) agrees, affirming that Siam needed a confirmation that it measured up to other leading countries in order to survive from indignity and inferior existence.

The quest for *siwilai* was outward looking. Europe was the imagined model for progress and desirable changes. Ideas and practices from Europe had been selectively appropriated. For instance, Buddhism was forcefully reaffirmed and polygamy was excused (ibid., p. 538). It should be noted that in the Bangkok era, polygamy was recognised by King Rama I's Three Seals Law Code of 1805 (Reynolds, 2006a, p. 185) in which the three general categories of wives are described, namely a major wife, a minor wife and a slave wife (Loos, 2006, p. 137). After the absolutist system was replaced by the constitutional monarchy in 1932, a law on monogamy was passed in 1935 (ibid., p. 12). One of the reasons the laws relating to family and marriage in Siam were not investigated for legal reform until the early twentieth century is because of a published response to early Western criticism of polygamy by a member of the Siamese elite.

Reynolds (2006a, p. 207) believes that the Siamese elite had to be attentive to Western morality of marriage custom because it was a question of *realpolitik*. Chaophraya Thiphakorawong²⁸ (Kham Bunnag, 1813–1870) published *Kitjanukit* (กิตจานุกิต, A Book Explaining Various Things) in 1867 (Reynolds, 1976, p. 214). The author explains that polygamy accommodates the differences in man's and woman's nature, thereby contributing to social harmony by reducing conflict between sexes and it is not disallowed by the Buddhist precepts (Thiphakorawong, 1872, pp. 262-263, 265-266). Thiphakorawong (ibid., p. 261) asserts that it is the role of a man to initiate sexual contact while the role of a woman is to passively acquiesce. He explains that a man must have many wives so that he can alternate among them and not force any one against her will, thus losing merit (ibid., pp. 267-268). Reynolds (2006a, p. 206) concludes that Thiphakorawong's justification of polygamy is bound up with Buddhist ideas of merit and his assertion is consistent with the provisions of Siamese law and the marriage practices of the noble and royal families.

Barmé (2002, p. 159) affirms that due to Thiphakorawong's defense that polygamy was in no way immoral, the matter was not subject to further consideration until the Siamese government was anxious

²⁸ The Siamese Minister of Foreign Affairs during the reign of King Rama IV (Reynolds, 2006, p. 214).

to reassert full authority in judicial matters within its borders and began a process to reform the legal system along western lines. The promulgation of a new Criminal Law Code, the first stage of legal reform, was completed in 1908 in the reign of King Rama V. A preliminary discussion about a proposed Civil and Commercial Code ensued. Family law was one of the elements to be included in the code and this necessitated a consideration of indigenous marriage customs (ibid.). King Rama VI, like Thiphakorawong, emphasised that the institution of polygamy was deep-rooted in Siamese society, therefore the practice should continue. However, he believed the situation could be improved by suggesting that a system requiring men to register their wives be introduced. At length, the king's suggestion did not lead to any concrete legal change (ibid., p. 161). When pressure was placed on civilising the family, the Siamese elite contended with the West by defending and endorsing long-standing polygamy. It can be said that Siam had, in this instance, articulated its alternative modernity. During the reign of King Rama VI, when *KCKP* was compiled and edited, the country was no longer under colonial threat. The quest for *siwilai* was not yet over because Siam still wanted to maintain its relative superiority. Thongchai (2000, p. 545) points out that until the 1920s, for curiosity and pleasure, urban elite and intellectuals traveled to distant places in the interior of Siam and they constructed Otherness within by stereotyping its people into the uncivilisable and the backward in comparison to the more *siwilai* elite. This internal process implies different degrees of advancement. However, to exist as a dignified state, Siam also had to look to the *siwilai* Europe and some Western values were transferred and internalised, hence the Siamese version of modernity.

The Siamese elite realised the need to emerge as a nation of the modern world and it seems that *KCKP* under the direction of Damrong had to become a national literature in an era influenced by Victorian morality. Bellamy's (1988, p. 133) investigation of Victorian novels concludes that because of the conviction about the moral influence of literature and the assumption that females were sensitive, frail and easily led, some publishers were reluctant to allow their writers to acknowledge sexuality even within marriage, and it definitely was hardly dealt with outside it; for the most part women's sexuality was ignored, even denied.

Jackson (2004b, pp. 239-240) affirms that highly stylised but explicit representations of eroticism had been common in Thai artwork and literature until the middle decades of the nineteenth century.

However, in mid-nineteenth century, the Siamese elite learned that Western visitors found the explicitness of erotic representations in the high culture of the court and state religion to be “acutely embarrassing” (ibid., p. 240). A Siamese image, imbued with a sufficient charismatic charge of civilisation was constructed to counter the “disparaging and demeaning effects of negative Western representations” (Jackson, 2003). The regime of images in modern Thai sexual culture emerged as a result of attempts to “expel representations of eroticism from the public domain to keep them away from the critical eyes of civilised Westerners” (Jackson, 2004b, p. 239). A new division of social life into private and public spheres as part of the self-civilising mission led to “previously public representations of eroticism being expelled into the domain of the private” (ibid.). A sharp divide between a civilised Westernised public domain and a private domain that remained local and Thai was created (ibid., p. 249) but the prudish Victorian-inspired regime of public representation had little impact on the private domain (ibid., p. 240). It should be noted that royal edicts and an unofficial policy of bowdlerizing Siam’s/Thailand’s literary classics have succeeded in “almost completely expunging representations of eroticism from elite culture” (ibid.). Under the modernising regime, external shows, performances and public discourses are intensely policed while interior phenomena of thought and desire are not monitored (Jackson, 2004a, p. 182).

To become *siwilai* in the eyes of Western imperialists, *KCKP* as a Siamese national classic seemed to comply with the Victorian literary convention. Passages where women were sexually expressive were deleted. Some of these passages reinstated by the translators are as follows:

Segment 1

They led the horses out through the palace gate. Crowds of people sat to watch. Khun Phaen galloped off merrily. Phlai Ngam and the phrai rode in pursuit,

all carrying their particular weapons at the ready. Young women crowded around to look. “Oh, sir, this young and going to war already.”

“So slight I can’t take my eyes away.” “Such a pretty body, I’d not go to sleep at all.” “I’d love to go to war with you but the action would make my clothes filthy.”

Widow fluttered their eyes at Khun Phaen. He still looked brisk, galloping along with his legs in the stirrups powerfully urging the horse ahead. “I’d like to jump up in his saddle for a ride.”

The thirty-five volunteers struggled to control unruly horses. One pranced sideways, frightening a Mon woman who fell down with a bump.

"Tcha you slave horse, you trumpet flower! Damnit, lord fuck me, a pot of shrimp paste has broken." A fish vendor was knocked aside and her cloth fell open. "Don't bash me, you evil horse." (Baker and Pasuk, 2012, pp. 569-570).

Segment 2

All the woman vendors—young, old, and widows—liked what they saw, and smacked their lips. "Just perfect! Figures good enough to eat."

The widows fancied Khun Phaen. "I think we would be just right for each other." The young women thought Phlai Ngam was a dish. Their hearts were in turmoil.

When the men looked over, a young woman wriggled her shoulders to make her uppercloth slip down, and left it there with breasts bare, then jiggled her eyebrows as she turned her body away. (ibid., p. 578).

The evidence that Damrong was influenced by Victorian morality is not concrete. Thanapol (2009) in particular refers to disapproval of some elements of *KCKP* by the West without being able to confirm the source. In his 2009 article, Thanapol discusses both the boom and the decline of missionary publishers. He states that "rumour has it" that a foreigner forced Smith out of business by suing him in the British consular court for publishing immoral books containing pornographic content (ibid., p. 392). American missionaries who knew Thai were asked by the plaintiff to be the key witnesses and translators of some obscene passages from a number of books, including *KCKP* (ibid.). Smith lost the case and it seems that he was discouraged and sold the business to a Thai commoner in the late 1880s (ibid.). If this rumour has no merit at all, I believe Thanapol would not have included it in his study. Supposedly, the British consular court was convinced that *KCKP* contained pornographic elements and disapproved of this literary work, still there is the lack of evidence that Damrong might have learned about this case. In spite of that, Damrong's own view (the court view) towards these elements coincided with the imperial West's. The literary mould the ruling elite adopted in constructing national literature lent support to the *siwilai* project. In the quest for *siwilai*, the ruling elite exercised their liberty and authority in choosing that which they liked from the West and rejecting that about which they felt self-confident and wanted to preserve. The royal elite did not have to defend

themselves (as they had to with other issues, such as polygamy) since the elite's own view towards female sexuality was in line with the Victorian morality.

In the introduction to *Disturbing Conventions: Decentering Thai Literary Cultures* (2014), which contains an article written by Baker and Pasuk (2014, pp. 193-216) about gender and sexuality in *KCKP*, Harrison (2014a, p. 19) posits that "purification of literary content was part of the process of cultural invention instituted under the Bangkok elite's project of *siwilai*". Harrison elaborates further:

A widespread bowdlerisation of texts took place under the directive of Prince Damrong during the early twentieth century as part of his involvement in the (re)production of traditional literature, as Baker and Pasuk testify in their discussion of *Khun Chang Khun Phaen* in this volume (ibid.).

In the article itself, Baker and Pasuk never once refer to the word *siwilai* or that Damrong was under the pressure to create a national literary work. Harrison also refers to translated literary works produced during the same period. For instance, King Rama VI removed all sense of sexual innuendo in his translation of Shakespeare's *Romeo and Juliet* (ibid., pp. 19-20). She states that the ruling elite forcefully regulated literary production to ensure for "literature an enduring role as a symbol of 'good' national culture" (ibid., p. 20). To follow this line of argument, it seems that both national literary works and translated works were subjected to the ruling elite's sanitisation of literary content.

Harrison's support for the quest for *siwilai* argument can be traced back to her own investigation of King Rama VI's creation of *Nithan Thorng-In*, the invention of a localised genre of crime writing, influenced in part by the Western literary form. Harrison (2009) argues that *Nithan Thorng-In* is an amalgam of literary source materials and influences, which include the straightforward replications of Arthur Conan Doyle's *Adventures of Sherlock Holmes* and allusions to the works of Guy De Maupassang, Edgar Allan Poe and others. She posits that of the three monarchs (referring to King Rama IV and King Rama V):

King Rama VI had imbibed colonial discourses most completely as an effect of his lengthy education in Britain and his consequent exposure to such values in their popularised and most pervasive forms, such as the pages of the *Strand* magazine with their Sherlock Holmes stories (ibid., p. 329).

She concludes that the quest for "siwilai" brought Siam voluntarily closer to Europe in cultural terms and the apparent mimicry of the West was motivated by the fear of European domination and a

recognition of colonial discourses as a source of power that could be adapted to the requirements of internal control (ibid., p. 344).

Harrison also affirms the 'quest for *siwila*' argument when gender is discussed. In the introduction to part III of *Disturbing Conventions: Decentering Thai Literary Cultures* (2014b) entitled 'Individual, Nonconformity, and Sexuality: Reading against the Grain' in which Baker and Pasuk's article is located, she claims:

Royalist intervention in the development of the classic literary text *Khun Chang Khun Phaen* therefore clearly confirms the effects of the "civilising mission" of the Bangkok elite in terms of gender relations as a model for the "morally pure" Thai state, expressed through the invention of the "good Thai woman" (*kunlasatri*) in the image of the "good Thai nation" (Harrison, 2014b, p. 145).

Following Harrison's line of argument, when the perception towards the nation was linked with the projected image of women in literature, the male characters in the poem(s) then could be vilified. A case in point is *Khun Phaen*. In the Wachirayan Library's/National Library's edition, due to Damrong's preference for Khru Jaeng's composition, *Khun Phaen* is made to be villainous. Gender bias, also towards the leading male character, will be discussed at length in Section 2.2.2 'The creation of powerful spirits'. It should be noted that the definition of the word *kunlasatri* (กุลสตรี) in the Royal Institute Dictionary is "a woman who is from a good family and has good behaviour". The same prefix 'kunla' (กุล) is not used with the noun *burut* (บุรุษ, meaning a 'man') to refer to a man who is from a good family and has good behaviour. After analysing usage of just one prefix, Thai language has subjected women to scrutiny more than it does men.

In contemporary Thai society, Thai women are still scrutinised as argued by Kham Phaka (pseudonym) (2014). In her literary criticism of four highly respected Thai literary texts, Kham links issues of gender, sexuality, Thai literature and the nation. With reference to the highly acclaimed and widely read novel *Si Phaen-din* (1951, *Four Reigns*), authored by Kukrit Pramoj²⁹, the virtuous heroine *Mae*³⁰ Phloi³¹ is constructed as a representative of the model Thai woman (ibid., p. 179) and the characterisation of the good Thai woman (*kunlasatri*) created by the novel frames the understanding that "Thai culture has

²⁹ Kham Phaka (2014, p. 170) describes him as "ultra-conservative Thai politician, journalist and novelist".

³⁰ Literally means 'mother'. *Mae* was used as a title prefixed to the name of a woman or girl.

³¹ Mae Phloi's life begins during the reign of King Rama IV and ends during the reign of King Rama VII. She lives in Siam that was ruled by four absolute monarchs, hence the title 'Four Reigns'. She is raised at court and marries the king's royal page.

nothing but rich heritage, delicate sophistication and a heightened sense of aesthetics” (ibid., p. 185).

The literary text *Si Phaen-din* creates a “distorted illusion” that:

The only Thai women in our imagination are those such as *Mae Phloi* who appear in various contexts, be it the promotional brochures of Thailand’s Tourist Board (TAT), the calendars of Thai International Airways or Thai cookery books, with their pictures of women clad in traditional attire and engaged in carving fruit and vegetables (ibid.).

She adds that Thai people are addicted to the notion that “Thai women are sweet and gentle, demure and pure, and can preserve their virginity to their wedding day” (ibid.). Kham asserts that Kukrit’s classic novel of the life of Mae Phloi forges the association between women, the nation, politics, aesthetics and female sexuality and this association persists in present-day Thai state discourses (ibid., p. 186). In contemporary times, Thai state authorities and charitable organisations have reclaimed Valentine’s Day as “Preserving your Virginity Day” to instil the values of sexual purity until marriage in female teenagers (ibid., p. 185). She posits that the invention of the “good Thai woman” as a manipulative role model by the national culture serves to constrain and disempower women both in fiction and in real life (ibid., p. 190). Kukrit can be seen to follow in Damrong’s footsteps. The difference is that Damrong censored some behaviour of female characters in pre-existing verses in *KCKP* while Kukrit created the female character to be a *kunlasatri* prototype. I agree with Kham Phaka’s interpretation of the effects created by Thai literary texts. Because of the construct of the “good Siamese/Thai woman” in *KCKP* and *Si Phaen-din*, Thai women in contemporary society are expected to conform to social code of ‘kunlasatri’ behaviour.

It should be noted that most female characters who figure prominently in *KCKP* were of lower classes. They were portrayed as polite, shy and discrete about their sexual thoughts nonetheless. According to Damrong (1917/2012, p. 28), scrutiny and correction in *KCKP* were done with the aim of “preserving a poetic work”. In the editorial process, preserving the work, it seems, entailed projecting the royal elite’s aesthetics of literature. The result is that sexuality of Siamese women in the folktale who led normal lives in the villages was censored. Western literary convention dictated by Victorian morality (that women’s sexuality was not to be acknowledged in literary works) may have partly led Damrong to edit the folktale by changing perceptions about female sexuality. As the editor, Damrong ensured that in the standard edition the Siamese women could not be sexually expressive, similar to women in

Victorian novels. Apart from projecting desirable images of women from Damrong's point of view in literary works, Damrong also explicitly verbalised proper behaviour that Siamese women should follow. The formulation of women's identity through written works and educational policy will be the focus of the following section.

2.2.1.3 Siamese women's identity

Damrong created an identity for women by formulating educational policies and writing biographies of women to teach women from noble families how to be noble Siamese women (Saichon, 2003, pp. 266-267). He intended to establish separate schools and formulate separate curricula for boys and girls (ibid., p. 267). He saw that the schools for girls were not established to educate women on how to make a living since this sort of education was reserved for boys intending to enter the learned professions (ibid.). Moreover, certain girls-only schools had to admit only the girls from noble families in order to separate them from commoners so that these girls would not become like commoners (ibid., p. 268). He wrote many biographies of women from noble families, such as Khunying³² Lueanrit Thep-hatsadin Na Ayutthaya and Khunying lam Sunthrakhun, to emphasise the roles of women in the family. It is shown in these biographies that a woman's success comes from her husband's and her children's achievement and as a wife and a mother she should sacrifice everything for her family (ibid., pp. 270-273). Saichon (ibid., p. 280) notes that Damrong created an identity for women from noble families to be just a mother and a wife so their children and husbands could work for the king and the nation to their full capacity. In short, he had confined women within domestic space. He also claimed in these biographies that women were not as able as men. All political powers were in the hands of men when the country was still ruled by absolute monarchs and Damrong stresses this point in the biographies he authors to maintain the status quo (ibid., p. 283). Saichon (ibid., p. 285) concludes that the identity of women created by Damrong had simultaneously blocked women from becoming political, economic and cultural leaders. One of the reasons women could only play the roles of wife and mother was because widespread primary education was not promoted until 1898 in the reign of King Rama V.

³² Khunying is a conferred non-inheritable lifetime title by the king for a married non-royal woman. King Rama V created the titles for women. King Rama IX (King Bhumibhol, 1946–present) usually grants the titles for women on the coronation day, 5 May, every year.

The number of literate men had exceeded the number of literate women for centuries. In the Ayutthaya era and the Bangkok era³³, only boys were sent to monasteries to learn elementary *dhamma* (Buddhist teaching and doctrines), reading, writing and arithmetic. Barmé (2002, pp. 21–22) points out that:

Females were excluded from this monastic learning by religious injunctions that forbade close association with monks. It was only at the elite level that girls had the opportunity to gain an education similar to that of boys. In the early Bangkok period this type of education was restricted to women from the Inner Palace (*fai nai*). In contrast, girls from the population at large remained illiterate, their education being confined to learning various domestic skills from their mothers or other female relatives.

During the nineteenth century, one of the earliest initiatives to provide girls with modern formal education came from Protestant missionaries (ibid., p. 22). Bristowe (1976, p. 21) posits that the missionaries started the first schools in Bangkok in response to King Rama IV's encouragement. Barmé (2002, p. 22) notes that King Rama IV engaged a number of Western missionary women to teach ladies from the Inner Palace (ฝ่ายใน) and the programme continued for three years before it was terminated seemingly largely as a result of the missionaries' critical views on polygamy. Bristowe (1976, p. 22) argues that it is also because the missionaries abused their privileged position by teaching Christianity. While missionaries were permitted to teach in Siam shortly afterwards, concern about foreign influences on local women considerably stimulated direct Siamese involvement in female education (Barmé, 2002, p. 22).

King Rama V was determined to launch the first educational reforms in Siam and as a result the first public school for commoners was established in 1884, followed by the opening of a large number of public schools for ordinary citizens in Bangkok and other parts of the country (Pachrapimon and Gamage, 2011, p. 426). The first early form of organised development of education was the National Education Plan of 1898 and a Royal Decree issued in 1902 declared that the government would provide education throughout the kingdom for the children of all citizens (ibid.). However, it was not until the reign of King Rama VI that primary education was made compulsory in 1921. The number of literate females in Siam grew rapidly during the 1920s, with the levels of literacy and knowledge attained varying tremendously (Barmé, 2002, p. 135). While 5,396 girls were reported to be receiving a formal education in 1915, this number had grown to some 235,465 by 1925 (ibid.).

³³ Formal education was introduced in 1868.

Apart from the rising literacy rate among Siamese women, a literary genre also became widespread along with educational development. Baker and Pasuk add that manuals of correct behaviour became a popular genre in nineteenth-century Bangkok. In the reign of King Rama III, three different long poems were composed to directly instruct women in proper conduct: *Kritsana Son Nong* (The Advice of Kritsana to Her Younger Sister) commissioned by the king and written by the Prince-patriarch Somdet Phramahasamanajao Kromphraparamanuchitchinorot, *Suphasit Son Ying* (Words of Wisdom for Women) by Sunthon Phu (1786–1855)³⁴ and *Owat Kasatri* (The Teaching for Women) by an anonymous poet (Suwadee, 2004, p. 57). Suwadee (*ibid.*, pp. 57-58) concludes that two of the authors of such advice were men and therefore the advice reflected men's concern about female roles and behaviour to the extent that they set up the criteria of proper conduct. It also reflected men's conviction that they had the right to define women's roles and behaviour. Reynolds (2006b, p. 237) believes that these versified manuals of deportment were steeped in the hierarchy of the time since the wife was taught to defer to the husband; she must not dress in an alluring manner so as not to attract the attention of other men; and she must take care to reflect well on her husband's reputation.

Baker and Pasuk (2012, p. 898) surmise that the popularity of the manuals of correct behaviour "reflected the emergence of a new middling social stratum that wanted to learn genteel behaviour in the hope of upward mobility". Several passages in *KCKP* contain didactic advice that resembles these manuals and most likely these passages are composed by court writers. For example, Sriprajan talks to her daughter Phim (later Wanthong) about the devices of being a wife:

Now you're grown up and leaving my bosom, I'm concerned because you have to look after a husband. I fear you'll do something wrong or speak rashly. You must make no mistake that moves the man to malice.

A cool head is mistress of the house. Follow what I've always taught you. Both inside and outside the house, in whatever situation, be careful to pay respect to your husband and heed him.

Don't be jealous and make accusations that cause a scandal. Don't go ahead of your husband, it's not appropriate. I brought you up in the hope you'll do well. I pray you'll be blessed with constant happiness.

(*ibid.*, p. 164)

Queen Apson (Queen of Chiang Mai) lectures her daughter, Soifa, on the art of being a wife:

³⁴ Sunthon Phu is one of the greatest Thai poets. According to Damrong, *Kamnoet Phlai Ngam* (The Birth of Phlai Ngam), chapter 24 in *KCKP*, is Sunthon Phu's composition.

For this reason, when you have a husband, don't be negligent. If you make a mistake, it's like life is over. You must please him every day so you win his undying affection.

Show him respect. Don't alienate him by your manner or words. If you want to arouse him, or if there's something annoying you, deal with it in secret when there are no people around.

Observe what he likes—in food and everything else—and then do what you can without him having to force you. Make him feel you're a truly good housekeeper. (ibid., p. 725)

Apart from Victorian morality that may have influenced Damrong's editorial decisions, the excised passages in *KCKP* that do not promote correct female behaviour as prescribed in the manuals may have also served his purpose of separating female aristocrats from commoners. In order to create a sanitised version of *KCKP*, the behaviour of many female figures in this story had to be modified. The girls from noble families cannot be exposed to improper behaviour of female characters in *KCKP* (who are commoners), hence the excision. The women from emerging middle-class families, who wanted to achieve upward mobility, probably wanted to learn "acceptable" manners. A literary work was undoubtedly one source they could learn from. Not long after the publication of the Wachirayan Library's *KCKP*, a considerable number of Siamese females became literate. Damrong may have wished to continue to educate female readers on correct female manners through this literary piece of work.

We surmise that the morality of the time and Damrong's construction of Siamese women's identity affected his editorial decision to portray Siamese women differently. As an aristocrat who assumed an important administrative position as the Interior minister, he was not left unaffected by the changes in Siam from the late nineteenth century to the early twentieth century. As a result, the national religion, Buddhism, had to be defended against Western criticism and religious formalisation ensued. Buddhism had to be rationalised and institutionalised and Damrong supported this mission by making an editorial decision to excise the segments portraying monks as clowns from *KCKP*.

2.2.1.4 Buddhist cosmography and formalisation of the Buddhist ecclesiastical system

Buddhist cosmography stood at the core of Siamese Buddhist belief for centuries but as Siamese society changed, the function of the cosmography in modernising Siam changed as well. Critiques of

the cosmography raised by the kings and aristocrats emerged after they had acquired new knowledge in the nineteenth century.

Trai Phum of Phra Ruang (ไตรภูมิพระร่วง, *Three-Worlds Cosmography of Phra Ruang*) was supposedly first compiled in Siamese prose from the Pali canon and commentaries in 1345 C.E. by King-to-be Lithai (Reynolds, 1976, p. 203). In this cosmic structure, there are three worlds that are subdivided into thirty-one levels. The lowest world contains eleven levels of beings conditioned by sensation, desire and form. The middle world has sixteen levels of beings conditioned by form. The highest world contains four levels of formless and insensate beings.

The *Trai Phum* ranks all beings in a hierarchy of accumulated merit according to the physical, cognitive and verbal actions of past lives, namely karma (ibid., p. 204). Karma conditions the mobility and rebirth possibilities of each being; therefore, it gives order and regularity to the universe (ibid., p. 209). Based on the evidence from the fourteenth century, the idea that gender is conditioned by karma has already existed. King Lithai's daughter founded a monastery in 1399 C.E. and in the Sukhothai epigraphy she dedicated the merit to her deceased family members and expressed the hope that she be reborn as a man (ibid., p. 208). The female characters in *KCKP*, such as Phim (later Wanthong) and Saithong, also express the same view of the world. For instance:

Phim says:

Oh, this is my karma! Why was I born a woman? I fell for your sweet words, and now it looks as if I've really fallen. I'm afraid you'll abandon me to sorrow and heartbreak (Baker and Pasuk, 2012, p. 130).

Saithong (foster-sister of Phim) says:

Come here. I've something for you to hear. Are you mad enough to kill yourself so easily? It's very difficult to be born a man. Won't you miss Phim? (ibid., p. 142).

Querying subordination of women under Buddhism, the arguments by Tannenbaum (1999), Van Esterik (2000) and Gross (1993) will be reviewed. Tannenbaum (1999) disagrees with framing Thai gender in Buddhist terms while Van Esterik (2000) strongly believes that Buddhism must be front and centre in discussing Thai gender. In pursuing a feminist reconstruction of Buddhism, Gross (1993) undertakes a feminist revalorisation of Buddhism, that is to bring the tradition into line with Buddhist fundamental values and vision than was its patriarchal form.

Tannenbaum (1999, p. 251) believes that not all aspects of Thai culture must be understood in Buddhist terms only because Thailand is a Buddhist country. She proposes that to understand female sexuality (another aspect Damrong decided to censor), its meanings, control over it and the question of oppression and exploitation, rather than arguing about interpretations of Buddhism, the biological construction of female nature needs to be explored (ibid., pp. 254-255). On the other hand, Van Esterik (2000) opines that Buddhism provides many Thais with “a way of viewing the world, a sense of reality, moral standards, and shared language and metaphors for analysing their existing life situation” (ibid., p. 66). In relation to *Trai Phum*, Van Esterik (ibid., pp. 69-70) refers to it as an instance of a single story that is cited as if “textual evidence were equivalent to contemporary belief or practice”. She argues that in spite of discourses that “perpetuate the oversimplified notion that women cannot achieve high spiritual status unless they are first reborn as men”, popular and canonical Buddhism confirm that the path to enlightenment is open to women (ibid., p. 71). She admits that the idea of rebirth as a woman as a result of misdeeds in past lives is widespread in Thailand (ibid., p. 74). This idea is perpetuated more through popular Buddhism than through examination of philosophical texts (ibid.). She posits that the statement that bad karma determines rebirth as a woman “makes no sense within Buddhist logic” (ibid.) though women are not permitted to be ordained as monks³⁵ as in other ‘Theravāda’³⁶ Buddhist countries (ibid., p. 75). She forcefully states that women face “an androcentric monastic order (*Sangha*) unsympathetic to their concerns” (ibid., p. 74). Gross (1993, pp. 210-211) also addresses the idea that gender is conditioned by karma. A popular claim that women’s difficult situations were the result of negative karma and previous misdeeds is the pan-Indian and pre-Buddhist idea of karma (ibid., p. 210). She posits that Buddhism has a strong basis for gender equality in key Buddhist teachings, however, Buddhism’s record on gender equality is not better than that of any other religion (ibid.). For

³⁵ Women were ordained during the time of the Buddha and the order of fully ordained women (*bhikkhuni*) survived into the eleventh century in Sri Lanka (Van Esterik, 2000, p. 75).

³⁶ The term ‘Theravāda’ is problematic according to Prapod (2010), Skilling (2009) and Seeger (2011). Seeger (2011, pp. 667-668) states that the word ‘Theravāda’ has become “a convenient standard term for both Buddhists and scholars referring to the dominant religion of the ‘Buddhist countries’ in South East Asia” and “the imprecise use of the term ‘Theravāda’ in studies of the history of South East Asia has resulted in numerous misconceptions and oversimplifications.” Prapod (2010, p. 149) points out that modern scholars regard Theravāda Buddhism as “the purest form of Buddhism because it is devoid of all irrational accretions.” He explains that this view is “the result of focusing on sacred texts and normative literature to the exclusion or neglect of the actual lived tradition existing in Theravāda Buddhist countries” (ibid.). He adds that the label ‘Theravāda Buddhism’ is a Western or modern construct and a typical Southeast Asian does not normally distinguish between different schools (ibid, p. 177). Skilling (2009, p. 66) agrees, believing that Buddhist Studies should be liberated from the inappropriate imposition of terms like ‘Theravādin’. He notes that grouping all of South East Asia under ‘Theravāda’ oversimplifies and obscures the historical development of monasticism, ritual and literature (ibid, p. 49).

gender issues, Gross (1993, p. 211) concludes that there is a massive and irreconcilable conflict between view and practice in Buddhism. Van Esterik (2000, p. 90) agrees, stating that in the real world it is difficult for women who are discriminated against to argue that “at the upper levels of cosmological space, there is no male, no female”.

In *KCKP*, the belief that women have inferior karma is never questioned by any female characters. In the poem, women are placed in the disvalued realm of reproduction and domestic labour and Buddhism is preserved and transmitted in monasteries where Siamese women are discouraged from even dreaming of entering that spiritual realm. The idea that rebirth is conditioned by karma persists in Thai society. This idea, used to justify patriarchy and androcentrism, is expressed in a best-seller book called *Sia dai khon tai mai dai an* (เสียตายคนตายไม่ได้อ่าน, Such a pity that the dead do not get to read this) by Dangtrin (ตั้งตฤณ, pen name). The author is a man. After it was first published in 2004, a million copies were sold. One chapter is dedicated to explain why a person is reborn as a woman. He goes so far as to claim that once a person is reborn as a woman, she will be reborn as one again, because women are more greedy, more vain and more resentful than men (Dangtrin, 2004, p. 28). The author does not intend to disguise misogyny. He explains the rebirth condition without mentioning any Buddhist texts yet the book is popular. Part of its popularity is that it explains many Buddhist concepts in plain language and that many Thais still find it difficult to grasp the idea that gender is irrelevant to rebirth.

The belief that female birth is conditioned by karma is perpetuated through popular Buddhism, for this reason, this aspect of Thai culture must be understood in Buddhist terms. I agree with Van Esterik (2000, p. 65) that Buddhist practice varies by class, region and ethnicity. However, I believe the tradition of ordination shapes the consciousness of most rural and urban Thais who identify themselves as Buddhist. Thai women are not permitted to be ordained as monks. The status quo continues to exclude women from the most valued roles within the ordination tradition. Identity as male and female is not fixed for eternity in the Buddhist tradition and the relation between karma-result and gender determination has been interpreted and reinterpreted to justify male dominance as Dangtrin successfully has. In contemporary Thai society, women do not explicitly express their desire for rebirth as men but Thai daughters are conscious of the duty that only Thai sons can perform, that is to be

monks strictly for three months. There is a Thai saying “ko chai pha lueang” (เกาะชายผ้าเหลือง), which literally means “to lay hold of the saffron robe”, expressing the expectation Thai parents have of their sons who should become monks (and clad in saffron robes) once in their lives for a period of time. Thai men are expected to fulfill this duty to accumulate merit and transfer this merit to their parents. Since Thai daughters cannot do the same, most Thai families expect their sons to become monks, even for as short as a week. Men who work in governmental organisations are allowed to take three-months leave specifically for ordination. This practice is practically sanctioned by the Thai government. In addition, SCG (Siam Cement Group), one of the biggest Thai corporations, expresses its support of this tradition by allowing their male employees to take the same type of leave. Some families expect their homosexual sons to perform this rite of passage (though many hold a strong belief that homosexual men should not be ordained but this is another issue to be investigated in another occasion). It is considered a rite of passage because there is another saying, used specifically with men, “buat kon biat” (บวชก่อนเมีย), meaning “be ordained before get married”. This contemporary Buddhist practice frames the thinking of gender hierarchy in the Thai society. It determines explicitly the religious moral inferiority of women. As long as monkhood continues to exclude women from the most valued roles within the ordination tradition, the society and Thai women themselves will continue to believe that birth as a woman indicates bad karma from past lives and there is something wrong with female birth. Apart from the belief in karma, another important aspect in the *Trai Phum* to be discussed is cosmography.

From the Sukhothai era to the reign of King Rama IV of Bangkok era, cosmography was an unquestioned instrument for communicating Buddhist values and culture. However, the changing attitudes of the Siamese elite from the late nineteenth century to the early twentieth century when *KCKP* was compiled, edited and published led to the reassessment of Buddhist cosmography. King Rama IV's formalisation of Siamese Buddhism was coincident with the growing number of Europeans and Americans in Siam and the growing level of engagement between the Westerners and members of the nobility and royalty. The earliest published response to the influence of Western cosmographic concepts is *Kitjanukit* (หนังสือแสดงกิจจานุกิจ), published in the 1860s, which conveys a systematically and formally articulated critique of the *Trai Phum* through an imaginary pupil questioning his master.

Thiphakorawong used physical science to counter-explain some natural phenomena cited in the *Trai Phum* but he retained the idea of karma and merit as an explanation for human difference and hierarchy and reiterated that karma conditioned gender (Reynolds, 1976, p. 216).

As the Siamese state entered a new era, the moral or religious world was redefined in the face of the greater explanatory power of Western science. Reynolds³⁷ (ibid., p. 217) states that *Kitjanukit* can be seen as a successor of the *Trai Phum* that could no longer remain an unchallenged interpretation of the Siamese Buddhist world in the mid-nineteenth century. He adds that the publication of this book in 1867 “encapsulates the ending of one world and the beginning of another” (ibid.). Tambiah (1984, pp. 80-81) disagrees, claiming that Reynolds provides only one side of the story. King Rama V “staged a grandiose tonsure ceremony for his crown prince Vajiravudh in which the king himself played the part of Siva on top of Mount Kailāsa³⁸” (ibid, p. 81). Tambiah believes that the cosmology is enacted one way or another in the several rites of people of all classes (the rich, the poor, the educated and the remote peasantry) (ibid.). Reynolds³⁹ and Mani (1982, p. 22) support Tambiah’s argument, stating that the influence of cosmological motifs are pervasive in the royal rituals. For instance, a replica of Mount Sumeru was built to serve as the funeral pyre of the deceased king in the royal funeral rites (ibid.).

A convincing point raised by Reynolds (1976, p. 217) is that *Kitjanukit*’s dialectical exchanges represent the product of changes and many of the changes involved adjustments on the part of the elite to cultural, economic, and political differences they perceived between their own and Western societies. The new model of thoughts may not be able to completely replace the traditional conceptions of cosmic order. However, the coming of Western power and modern ideas and ideologies created a situation in which the traditional cosmological orientation was queried, evidenced by *Kitjanukit*.

The argument that Buddhist cosmography must give way in the face of new knowledge that contradicts it grew over time to divorce the cosmography from contemporary monarchical symbolism and releasing it for new literary purposes. Damrong expressed the idea that the *Trai Phum* belonged to a past age in a preface to the first printed edition of the *Trai Phum* in 1912. As the editor, he remarked that the text was made available to a wider audience because it was an old book, difficult to obtain and no one was

³⁷ Craig J. Reynolds, Professor in South East Asia at the Australian National University.

³⁸ The royal tonsure ceremony involved the use of a representation of Mount Kailāsa, which was understood to be the abode of the great god Siva (Reynolds and Mani, 1982, p. 22).

³⁹ Frank E. Reynolds, Professor Emeritus in the History of Religions and Buddhist Studies at the University of Chicago.

willing to publish it commercially, therefore the Wachirayan Library was issuing it as a so-called cremation volume⁴⁰. In 1913, King Rama I's edition of the *Trai Phum*⁴¹ was first published and the comment "some statements in the *Trai Phum* tend to be not quite correct" appears in the preface (ibid., p. 218).

The decline in prestige of the *Trai Phum* cosmography text was initiated most dramatically by Thiphakorawong's critique in *Kitjanukit*. Its relevancies were dismissed while Buddhist principles, namely karma, merit, rebirth, giving and the precepts (ibid., p. 215) imbedded in it, were saved and reasserted.

Cosmographical terminology is in *KCKP* verse. For instance, Wanthong refers to Mujalin Lake, a lake in the Himmaphan Forest in the *Trai Phum* when she berates Khun Chang. Another example is the curtain featuring the Himmaphan Forest embroidered by Wanthong and slashed into pieces by Khun Phaen when he abducts her from Khun Chang's house. The translators note that the figures in this story might not know the *Trai Phum* but would be informed about the geography of heavens and hells from sermons and murals in the temples (Baker and Pasuk, 2012, p. 939). The references to the *Trai Phum* in the poem reflect its significance of this text in the minds of *KCKP* characters. More importantly, the doctrine of karma and merit, a significant aspect of the *Trai Phum*, continues to have a variety of residual social use. The relationship between karma, religious merit and demerit on human well-being that has never been completely dismissed in Siam resonates throughout *KCKP*.

The theory of karma, that each person reaps the positive and negative consequences of only his or her own karma, holds a central place in Buddhist doctrine. The Thais believe that everyone has a certain store of merit from one's past karma and that everyone is capable of accumulating more merit (Keyes, 1983, p. 269). Merit is conceived almost as a substance that can be possessed in variable quantities and can be translated into this-worldly virtue or power and stored up to be used at death to ensure a good rebirth. Merit can be shared in part or in whole with other people and used by them for

⁴⁰ Cremation volumes, a literature genre that is unique to Thailand, are published and distributed as gifts on the occasion of cremation ceremonies (Olson, 1992, pp. 279-280). The first cremation volume was printed in 1880 (while some argue that it was printed in 1901) but the custom of distributing books for free most likely started before 1880 (ibid., pp. 282-284). The volumes often contain works that had been personal favorites of the deceased (ibid., p. 284) and the popular subjects chosen for publication are religion, fables, jātakas tales (birth stories), biography of famous people, language in the royal court, cooking and medicine (ibid., p. 285). Olson (ibid., p. 279, 288) remarks that the body of cremation-volume literature, though scattered and ephemeral, has been a rich source of literature, folklore, history and biographical information.

⁴¹ King Rama I (1782-1809) made merit by commissioning a recension of the *Trai Phum* in 1783 before his revision of the *Traipidok* (Tīpitaka, Pali canon) in 1788 (Reynolds, 1976, p. 209). Work on the compilation of the *Trai Phum* lasted around nineteen years (ibid., p. 210).

their benefit (ibid., p. 270). It can also be transferred to the dead (ibid., p. 280). There are over 200 segments in *KCKP* where both leading and supporting characters, such as Khun Phaen, Wanthong and Kaeo Kiriya (another wife of Khun Phaen), refer to karma and merit in relation to past lives, future lives and merit-transference. In terms of a system of thought, the *Trai Phum* remains relevant when these characters refer to karma, which is constant, hell and heaven. An example is shown below:

Khun Phaen says:

My love for you has dragged our love to disaster, as if I'd thrown you away in a great ocean. Oh, this is the result of some karma we've made. I'll cry until blood spurts from my eyes.

Your breast, my breast will swell and collapse, but nobody will see how we feel inside. Look after yourself all the time. Do no more bad deeds,

and through the merit we've made in the past, there should come a day we overcome this misfortune. Recalling good memories will help you endure until this karma eases. (Baker and Pasuk, 2012, p. 313).

The critiques and counter-explanation of certain aspects of the *Trai Phum* provided by Siamese intellectuals in the nineteenth century were related to the formalisation of the Buddhist ecclesiastical system, led by King Rama IV, to excise supernatural and mythical elements.

After Prince Mongkut (who later left the monastic life and became King Rama IV in 1851) had been a monk for six years, in 1830 he established a new 'order' (นิกาย, *nikai* in Thai) (Kamala, 1997, p. 6) called *Thammayut* (ธรรมยุติก) that had a separate ordination tradition and a distinctive interpretation of Sangha discipline (Keyes, 1989, p. 125). The prestige and authority of the Thammayut became the basis for formalisation of Thai Buddhism.

King Rama V began to form a centralised state of Siam with a fixed boundary before the end of the nineteenth century. In creating a modern state, the Bangkok authorities needed a common religion and they assumed that a rationalised form of Buddhism would provide the most unity and harmony (ibid., pp. 7-8). Prior to the imposition of modern state Buddhism, monks of regional traditions used *jātakas* (birth stories) along with myths, legends, and folk tales to convey *dhamma*. *Jātakas* recount events in about five hundred of the Buddha's previous existences as a *bodhisatta* (future Buddha), in which he assumed a variety of human and nonhuman forms (ibid., p. 30). The *sangha* inspectors' reports provide evidence of the widespread popularity of *jātakas*, especially the Great Birth story called

'Mahachat' (มหาชาติ), in all regions of Siam (ibid.). The king, therefore, ordered that local manuscripts of jātakas be burned (McDaniel, 2008, p. 102). To marginalise the jātakas, the king relied on the work of European scholars who had been working in the field of Pali textual studies since the middle of the nineteenth century (Jory, 2002, p. 897). In 1904, King Rama V published a collection of thirty jātakas translated from Pali into Thai with an introductory essay he wrote himself explaining how the jātakas should be read (ibid., p. 893). In the essay, the king, heavily influenced by T.W. Rhys Davids' chapter on the jātakas in *Buddhist India* (1903), asserts that the Buddha did not narrate the jātakas and these stories are considered pre-Buddhist folklore (ibid., p. 905).

However, Kamala (1997, p. 33) explains that the sermons based on jātakas have a pragmatic value since they embody an ideal of human conduct, which is not exclusively monastic and can be followed by laypeople. Viewing the jātakas negatively, the Buddhist scholars of the Thai court, including Prince Wachirayan and other senior members of the court, believed that the jātakas were a thriving part of the kingdom's popular culture (Jory, 2002, p. 910). *Sangha* authorities dismissed jātakas and folktales as false, nonsense and useless because regional Buddhist sermons played upon myths, jātakas, or folk tales solely to entertain. State Buddhism decided that sermons should focus on the Buddha's own life, not his previous lives and they should draw on the Buddha's *sutta* (discourses) rather than on tales or parables (Kamala, 1997, pp. 33-34).

The evidence that jātakas have exerted a strong influence upon the religious life of Siamese people can be found in monastery art and literature. For instance, after King Rama I ascended the throne, he renovated many temples. At Wat Rajapurana, murals considered to be the First-Reign masterpieces depicting the Great Birth (or Vessantara-jātakas) and non-classical jātakas like Samuddhaghosa and Golden Conch (สังข์ทอง, Sang thong) were produced (Skilling, 2012, pp. 322-323). The importance of jātakas is also evident in *KCKP* itself. When ordained as a novice, the leading male character, Phlai Kaeo (later Khun Phaen), impresses the leading female character, Phim (later Wanthong), his childhood friend, during his recitation of the Great Birth. This is a major scene that marks the beginning of their courtship. Non-classical jātakas, taken from a jātakas tale and adapted into *lakhon nok* (ละครนอก, literally 'outer drama') by Sunthon Phu, are also mentioned in *KCKP*. The examples are stories of Khawi (คาวี), Kaki (กากี), Manora (มโนราห์) and Phra Suthon (พระสุธน) and a story of

Janthakhorop (จันทโครพ). The attempts to standardise Buddhism were significant. However, Damrong did not excise the segments about *jātakas* that reflect the concept of religiosity of the Siamese people. Dismissing the use of *jātakas* to convey *dhamma* could not yet forcefully standardise Buddhism. To reinforce the process of religious institutionalisation, a state ordinance was passed. In 1898, King Rama V promoted widespread primary education in the provinces and appointed Damrong, the interior minister, and Prince Wachirayan, head of the Thammayut order, to implement an elementary education system in the provinces. The Interior Ministry provided funds and support services. The monks were the primary agents in the role of directors, inspectors, and teachers in monastery schools (Tambiah, 1976, pp. 219-220). The Sangha Act of 1902 relating to the administration of the *sangha* passed by King Rama V was the formalisation and legitimisation of developments in ecclesiastical organisation precipitated by the *sangha's* involvement with the historic experiment of spreading primary education in Siam (*ibid.*, p. 233). The monk-directors who were sent out to each *monthon* (region) drew up plans in their respective *monthon* for the grouping of monasteries into *khana* (กณ, four great divisions) at various provincial and district levels (*ibid.*, p. 234). The reports of these directors and the improvements they had subsequently effected provided the basis and outline for the Sangha Act of 1902, establishing an ascending administrative hierarchy on a national scale and a standard set of Buddhist observances applicable to the entire kingdom (*ibid.*). Another significant feature of 1902 reforms was the examination system for monks and novices (McDaniel, 2008, p. 102).

Tambiah (1976, p. 239) states that one of the objectives of erecting a national *sangha* organisation with its centre in Bangkok was the elimination of regional variants considered dangerous to orthodoxy in the interests of a national standardisation and homogenisation. The creation of a national *sangha* hierarchy was politically part of the realisation of a countrywide civil administrative structure that would achieve a national administrative integration (*ibid.*, p. 238). The modernisation of the country was consistent with the conservation and strengthening of Buddhism to be achieved through the bureaucratic rationalisation of the administration of the *sangha* as stated in the preamble to the act of 1902 (*ibid.*). This act created a *sangha* bureaucracy with a Siamese patriarch at the top, paralleling with the civilian government hierarchy (Kamala, 1997, pp. 8-9). It marked the beginning of a government policy seeking to mould diverse cultural and religious traditions into a single, centralised,

and uniform type (ibid., p. 293). However, McDaniel (2008, p. 108) argues that the Sangha Act had little effect outside the capital and did not change the lives of the urban and rural poor. Prince Wachirayan publicly stated that the Pali canon was the most important source of Buddhist ethics, law and history (ibid., p. 102). When he formulated his exams and wrote his textbooks for monks, the canon hardly played any role (ibid.). The examinations and texts used before Wachirayan and after showed small differences (ibid.). McDaniel posits that ideologically and institutionally, change has occurred, but practically the reforms were not actually implemented in any significant way. He also points out that the vast majority of formally or informally trained monastic students never sit for state-sponsored monastic examinations and of those who sit, fewer pass (ibid., p. 108).

Though Damrong did not play a major role in subjecting Siamese monks to monastic discipline, as a state administrator, it seems that he would object to any practices that did not reinforce monastic discipline. In alignment with the Sangha Law of 1782 (which bans prayer chanting in twelve languages), Damrong might not have wanted to promote humorous chanting by monks who became “clowns” in order to entertain laymen at cremations. It seems that he would believe that the subordination of an entire monkhood to centralised ecclesiastic hierarchies was an important mission during the time the country was undergoing many reforms, including a religious one, arguably not successful enough to call it a religious reform. For this reason, a passage about the past reality; how monks entertained the laymen, had to be excised. In other words, religious formalisation overrides the preservation of a traditional form of entertainment, monk-clowning, in *KCKP*.

2.2.2 The creation of powerful spirits

The inclusion of the violent account of the creation of *kuman thong* (กุมารทอง) or Goldchild seems to go against the mission to portray Siam as a *siwilai* nation. Damrong justifies the inclusion based on its popularity among *sepha* reciters. He explains that Khru Jaeng is an esteemed poet but given a chance he tended towards crudity (Damrong 1917/2012, p. 32). In the chapter featuring the creation of Goldchild that Damrong decided to include in the standard edition, he had to excise such crudity, such as a segment about love scene (ibid.). He explains his editorial decisions in the prefaces to *KCKP* volumes and it is clear that vulgarity has no place in the standard edition. The segment about *kuman*

thong creation itself is not composed in crude language. The practice this segment narrates, however, would not be considered modern or civilised. The popularity of one segment, *kuman thong* creation, should not have trumped the attempt to keep up appearances of being *siwilai*. The violent account is reproduced over and over since the National Library's edition had eliminated competition, namely other published editions that featured a different account of the same episode.

Baker and Pasuk decided to present the less violent scene (in their opinion) in their translation (see pages 65-67 for the translation of the segment). They hold the strong opinion that the segment Damrong retains changes the characterisation of Khun Phaen, making him more violent than the old account they found in the Wat Ko edition. The translators recognise that the belief in powerful spirits plays a crucial role in *KCKP* but chose to interweave a less violent account for the same episode because they claim this violent scene "strongly affects the reader's impression of the whole work" (Baker and Pasuk, 2012, p. 948). The existence of this controversial segment has been discussed briefly in the Thai literary context. We will now examine the creation of *kuman thong* in a wider context, a religious one. A debate about the definition of Thai Buddhism in relation to superstition/supernaturalism will be reviewed.

Prapod (2010, p. 152) states that belief and practices in Buddhist countries in Southeast Asia derive from both indigenous and Indian cultures and supernaturalism is not regarded as something foreign or unacceptable to what scholars call "normative" Buddhism. Supernatural beliefs remain because they form an important part of the belief system (*ibid.*). McDaniel (2011, p. 17) shares the same view, noting that Thai Buddhists are not blind to the differences between Brahmanism, Buddhism, animism, and other religious categories but at the same time they do not generally avoid nonexplicitly Buddhist practices or beliefs. For example, a Thai nun or monk may follow the monastic code strictly but also produce amulets, offer gifts to ghosts, or magically heal the sick (*ibid.*).

Prapod (2010, p. 147) explains that different beliefs and practices are seen as hierarchical, but according a higher status to one belief does not "debase" the others. Buddhist monks generally ignore practices that are not in strict accordance with Buddhist doctrine but they make no sustained effort to prevent people from performing them (*ibid.*). McDaniel (2011, p. 135) also supports this by stating that:

There has never been a sustained or vocal protest by members of the Thai sangha to raise the profile of Buddhist celebrations over Hindu, national, or royal holidays. Some rituals are performed

on demand and not according to prearranged lunar dates or major holidays. These include house blessings, vehicle blessings, acceptance of gifts, honoring the taking of the Five or Eight Precepts by laypeople, among others.

Prapod (2010, p. 152, 193) emphasises that supernaturalism is quite a common feature in Theravāda Buddhism in popular practice and Theravāda Buddhism was already flourishing as early as the fourth century in central Thailand, and possibly before, and this tradition shows every sign of continuity as the prevalent religion in that area up to the present time. He defines 'supernaturalism' as "any reference to ghosts, spirits, or sorcerers" (ibid., p. 150). Supernatural beliefs remain because they form an important part of the belief system of Southeast Asian people (ibid., p. 152). The word "remain" signifies a tradition of beliefs before the advent of Indic religions. Prapod (ibid., p. 42) insists that it is impossible to avoid a discussion of the word "superstition" when speaking about traditional beliefs in mainland Southeast Asia.

McDaniel (2011, p. 8) agrees and points out that ghosts are normative in Thai Theravāda Buddhism but are depicted by scholars as marginal or as simply an 'unfortunate' leftover of the past. He believes that local cults, saints, relics, rituals, ghosts, and magical practices loom large in Thai Buddhism (ibid., p. 224).

Kuman thong have been objects of worship in Thai society and this belief in powerful spirits is not foreign to Thai Buddhism. Thai Buddhists are not horrified by *kuman thong*. They are aware that some people worship them. Not many people have witnessed the extreme practice of *kuman thong* creation as described in detail in the standard edition of *KCKP* being performed. The objects of worship these days are not real corpses. Most *kuman thong* held by monks and lay magicians are ceramic dolls covered in gold (ibid., p. 172).

However, some cases of *kuman thong* creation made front-page news. In July 1995, a novice named Novice Ae (เณรเณอ) in Saraburi, Thailand, was arrested because he created a *kuman thong* by grilling a nine-month stillborn corpse and gathering corpse oil for sale. The whole ritual was videotaped. He claimed the creation of *kuman thong* was performed because it had been in practice as shown in *KCKP* (an account in the standard edition that Thai people are familiar with). After watching the video, laypeople, who strongly believed that this activity was both illegal and cruel, reported the case to the police resulting in his arrest (Daily News, 2012). He was accused of concealing and destroying a

human corpse, found guilty, imprisoned for one year and prohibited from being involved in any superstitious (ไสยศาสตร์/*saiyasat*) practices for five years after being released (Khaosod Newspaper, 2012). Another case was reported in June 2010. A Thai woman was arrested because she took the fetuses from an amateur abortionist and kept them at her house (fourteen at the time) (McDaniel, 2011, p. 172). After receiving phone orders, she sent the fetuses to potential customers looking to create *kuman thong* (ibid.). The most recent case took place in May 2012. A Taiwanese man was arrested at a hotel in Bangkok because he possessed six infant corpses covered in gold, tied by holy thread, and supposedly created as *kuman thong*. They were packed in boxes and ready to be shipped to Taiwan (Thairath Newspaper, 2012). After the Taiwanese man was taken into custody, many women flocked to the police station where the *kuman thong* were kept (before being sent to Institute of Forensic Medicine) to ask the *kuman thong* to help them pick winning lottery numbers (ibid.). Rather than frightening them, these actual corpses drew them in.

McDaniel (2011, p. 176) studied the worship of corpses at Thai Buddhist monastic shrines and he argues that the corpses do not participate in aesthetics of shock or gory verisimilitude since the shrines do not generally attempt to present gore. The mummies are covered in gold. Some wear dresses. They are surrounded by toys, cash, incense and candles. He concludes that they are objects of worship and are not meant to frighten. They serve as a type of guardian angel. Though lifeless, they are still powerful and act as tools in an individual protective arsenal (ibid., 175).

Kuman thong, both simulacra and actual corpses, are objects of everyday religiosity. Many Thais associate winning cash lottery numbers with luck accrued from worshiping powerful objects. The extreme practices in creating *kuman thong* are not publicly performed since they are illegal but Thai people in general are aware of them. In the most recent case in 2012, once some heard about the confiscation of the *kuman thong*, they could not stay away and had to go ask for lucky lottery numbers from these corpses. It did not matter to them how these *kuman thong* were created. They did not need to know where these bodies came from and who performed the rituals. Based on the known number of arrests, the worship of *kuman thong* is a living practice and *KCKP* has remained its reference point.

The English readership, however, may be disgusted by the extreme practice of bleeding, desiccating, and roasting the aborted fetuses to create powerful spirits. This practice is illustrated in the standard *KCKP* edition, a composition by Khru Jaeng that Damrong retains as follows:

He plunged the knife into her chest, piercing right through. She writhed and died. Red blood spurted out and spread all around like the killing of a buffalo.

He cut her belly wide open, and severed the umbilical cord. Examining the baby, he was happy to find it was the male he wanted.

He lifted the infant out of her belly. "Come, my Goldchild. Go with your father." He picked up his big sidebag and hung it round his neck. He wrapped the son in a cloth, and slung him on his shoulder.

Opening the door, he walked quickly away from the village through the forest to Wat Tai. He closed the door of the preaching hall, shot the bolt inside, and inserted battens to secure it tight.

He put down the sidebag and took out his flint box to strike a flame and light candles. He stuck pieces of victoriflora wood in the ground to make a frame on which to lay the Goldchild.

He put a yantra cloth with a Narayana design of mighty power over his head, another with a Racha design on his lower body, another with Narai Ripping the Chest on his middle, and one with Nang Thorani on the ground.

He drove amora wood into the earth as pillars of the four directions, attached more yantra cloths as flags, and circled them with sacred thread. As a canopy he put a cloth with the design of Indra's breast chain. Everything was prepared according to the manual.

To light a fire on the ground below, he made a bundle of goodwood, armorbark and shieldvine. He meditated to focus his mind, and sat grilling the Goldchild,

heating the whole body, turning it over front and back so the fat dripped and sizzled. Just as the dawn brightened and a golden sun rose, it was dry and crisp as he wanted (Baker and Pasuk, 2012, pp. 1193-1194).

Baker and Pasuk did not censor this segment, for they translated chapter 16 in Damrong's standard edition and presented it as an alternative version in the companion volume. However, the main and companion volumes are sold separately. If the TT reader decides to buy just the main volume, s/he will be unaware of the violent account retained by Damrong and the translators' interpretation of the story would influence the reader more forcefully.

The translators favour the less violent account from the old version in their translation as follows:

He hurried away, making for the forest. After a long time traveling in search of spirits, he came upon the grave of a dead woman, I-Ma.

He chanted a mantra and put himself in a trance. The earth trembled and split apart. The spirit of I-Ma rose through to breast level with hair disheveled, tongue lolling, body twisting upwards,

eyes sunken, and huge head towering aloft. From a mouth as hollow as a cave, the spirit roared and shrieked in his face, then collapsed face down, waied⁴² and asked,

“Sir, where are you going? What business of revenge do you have? Do you desire anything from me? I pay respect at your feet.”

Khun Phaen, great master, told the spirit truthfully, “I want the child from your womb according to the manual.” He used a chisel to pierce her belly,

and took the child. He went to a graveyard where bodies were buried, and found a long oblong pit where a spirit named I-Phet-khong was buried.

He chanted the potent Great Collection mantra, put a fresh egg in a leaf basket, and concentrated to summon I-Phet-khong.

The spirit of Phet-khong was greatly enfeebled under the effect of the mantra. She turned her head, and her body swung upwards. The earth and sky resounded with thunder,

crashing and crashing as if the world would collapse. An unnatural storm raged. The spirit hollered angrily.

She had hollow eyes, a huge white glistening head, sunken chest, short neck, white teeth, lolling tongue, flashing eyes, long hair, great height, and bloated belly.

Her womb was split open to reveal the intestines. She stood with feet apart, lolling a tongue as long as a *phaka* tree, peering from sunken eyes, and growling, “You crafty fellow, why do you come to the graveyard?”

Hearing Phet-khong, Khun Phaen hurled rice and chanted mantras. “I want to take the child in your womb according to the manual. I want to raise it.”

He chanted a Great Suppressor mantra, creating as much fear as a thundering sky. The spirit shrank down to the size of a bullet, hid its body away, and peered out.

Phet-khong was so confused and frightened that her body shook and she fell down flat. Pulling her belly open, she took out the child and offered it, “Here.”

The child came out of her belly wailing. Khun Phaen plucked the mother’s hair by mantra, cut her tongue, and took the infant as his Goldchild (ibid., pp. 321-322).

⁴² ‘Wai’ is a specific gesture of greeting or showing respect, which is performed by pressing one’s palms against each other and bowing one’s head. Baker and Pasuk retain its transliterated form throughout their translation. It is naturalised; the grammatical rules are equally applied to it the same way verbs in English are treated. ‘Wai’ takes the verb forms –ing or –ed in Baker and Pasuk’s English translation.

2.3 Conclusion

The revision and edition process of *KCKP* took place in the early twentieth century in a changing Siam and this process was not freed from the comparison with Western cultural models. Damrong Rajanubhab, the editor of *KCKP*, an important aristocrat who helped modernise Siam, was one among many Siamese elites in the quest for *siwilai*. In creating a modern Siamese state, the form of rationalised Buddhism as a centralised, bureaucratic, and hierarchical religion had to be imposed. Siam's encounter with the West and its own internal historical dynamics impacted the ways in which the ruling elite regulated literary production.

Damrong excised and replaced segments about a religious practice he deemed inappropriate. However, the story is full of magic, charms, ghosts, and supernatural beings with great powers, which were questioned, probed and dismissed by his contemporaries who were in the same quest for *siwilai*. They could not all be excised or *KCKP* would lose its intrigue. In editing this classic, Damrong faced conflicting choices: to preserve *KCKP* which he himself claimed was an excellent book and at the same time to present a work of Siamese literature through which a civilised Siamese nation could be portrayed. He retained the stories of magic, superstitions, and unusual persons but excised and replaced the segments he considered improper. In the quest for a sanitised version of *KCKP*, the Siamese monks and women in the story become more *siwilai* and behave according to morality of the time: monks are no longer clowns and women are never forthcoming. Damrong was, however, conflicted as evidenced by his preference for the more violent and graphic version of the scene in which the extreme practice of creating *kuman thong* or Goldchild is described in detail. Undoubtedly Damrong knew that this practice would make Siam look barbaric, not more *siwilai*, judging by the Western standard. The gatekeeper role Damrong played in compiling and editing *KCKP* led him to make conflicting editorial decisions in view of the fact that there was a real desire to position Siam as part of the civilised world. By incorporating Khru Jaeng's segment about *kuman thong* creation in the National Library's edition, this segment becomes an authoritative account of Khun Phaen's character, the person who kills even his own wife and son.

The translators of *KCKP* were on a different quest. In the search to provide access in English to a well-known traditional verse text in Thai, the folk view of the world in this classic is valued by the

translators. The realities of life in Siam were brought back after the translators had compared Damrong's standard edition with many older manuscripts, namely the Wat Ko/Samuel Smith printed editions, Khru Jaeng's compositions, the *Samnuan kao* fragments and some *samut thai* texts in the National Archives. For the readers of the English version of this story, the translators present alternative passages to represent different pictures of Siamese women and Khun Phaen, the male principal character, and to inform them of an old form of entertainment 'monk clowning'.

Baker and Pasuk do not have an alternative version to counter the belief that karma structures gender hierarchies as expressed by female characters in *KCKP*. Von Flotow (1997, p. 25), one among many feminist translation scholars and translators, posits that feminist translators intervene in the text to dismantle misogynist aspects of patriarchal language. Baker and Pasuk's textual intervention is ideologically driven. They could only partially dismantle some misogynist aspects of the poem as they would not go too far as to replace segments they deemed misogynist by their own compositions. The gender bias the translators detect in the ST includes the bias against Khun Phaen and they tried to dismantle the violent aspect of this male character. The bowdlerisation of the source poem led the translators to intervene in the TT. Translator's intervention will be discussed throughout the thesis, specifically when the relevant translation theories are reviewed in Chapter 3 and the text and paratext are analysed in Chapter 4 and Chapter 5.

Baker and Pasuk's intervention manifests itself at textual level for they restored a great number of passages excised by Damrong, claiming these passages are differently assessed by today's values. Presenting Thai, or to be historically accurate, Siamese values, belief systems, and ways of life, found in different editions of this story, is the desire of the translators to bring the 'folk' origin back to more dynamic literary scenes, both international and local, in the twenty-first century.

The contextualisation in this chapter provides an essential backdrop against which the reconstruction of *KCKP* can be assessed. The quest for 'siwilai' argument has been developed and supported by the royal elite's adoption and adaptation of European norms. While not being formally colonised, Siam had to adjust itself to the colonial world order. However, the construction of *KCKP* as a national literary work was largely influenced by Siamese values. The foreign values that happened to be similar to the local ones may have been internalised and manifested themselves in the national epic poem. The

acceptable conduct for Siamese women was infused with Siamese court values. The prohibition of explicit female sexual desire in Siam coincided with Victorian morality. The construction of identities (of Siamese women, Khun Phaen and Buddhist monks) reflects the ruling elite's attempt to become the source of literary and cultural legitimacy and the ruling elite employed a number of institutions to maintain their power. In the context of colonial encounter, cultural authority over their own people seems more important to the ruling elite than literary recognition by the West. To elucidate this point, a reference to Lefevere's work has to be made.

Lefevere (1998, p. 78) believes that unrecognised national literatures wanting to be admitted to the fellowship of world literature would advance their case considerably if they were able to produce an epic of their own. The case in point is the Finnish epic poem, the *Kalevala*, constructed by Lönnrot. In his 1835 preface to the first version of his work, Lönnrot refers to the Greek model (ibid., p. 80). Lefevere asserts that Lönnrot collected the old traditional songs with the analogue of the epic firmly in mind (ibid.). A point worth mentioning is that the *Kalevala* never became a people's book or treasure but it was enough that it was declared one (ibid.).

The case can be made for the Finnish epic but the assumption cannot be applied to the Thai epic. *KCKP* was not turned into an obvious analogue of the Greek epic. Damrong did not travel the country to collect traditional poems. *KCKP*'s manuscripts were made available to him. He and his team at Wachirayan Library constructed this epic by censoring the passages that were not in line with court values. Damrong never refers to any Greek model in the prefaces to *KCKP* volumes. I believe that the process of analogisation could be implemented more successfully when the national epic is constructed in the language that is not culturally and linguistically diverse from Greek. If Damrong would attempt to do so, it would prove difficult to equate *KCKP*'s characters and objects with those of Greek epics. As *KCKP* has its root in the folk tradition, the passages (that were not composed at court) are both homely and funny, which are not the characteristics of the classical Greek literature. In addition, *KCKP* has become people's book. After RSL announced its selection and *KCKP* was awarded the best in the genre of *klon*, it has been read, adapted into prose versions, novels, plays, films, and comic books. *KCKP* is truly the Thai people's book. Even before the Wachirayan Library's

edition of *KCKP* was published, *KCKP* was one among many cheap paperback serials produced and sold by Bang Kho Laem Printers, founded by Smith⁴³ (Thanapol, 2009, pp. 390-391).

The construction of the Thai epic was largely conditioned by domestic reception. Damrong proclaimed that *KCKP* was a book that anyone could and should read but not before Damrong and his team at Wachirayan Library finished bowdlerising it. It seems that *KCKP*'s existence within the wider context of world literature did not concern Damrong. The same cannot be said about its translations. According to Lefevere, the reception of lesser-known literatures can be done by the process of analogisation. After the text and paratext are analysed, we will then be able to conclude whether Baker and Pasuk's translation submits to the textual system by creating something that is analogous to some element of 'world literature'. The theories, approaches and models to be applied in the analysis in Chapter 4 and Chapter 5 will be introduced in the following chapter.

⁴³ Later Wat Ko Printers printed *KCKP* by copying Smith's edition.

Chapter 3

Theoretical Framework and Methodology

This chapter will introduce the theories, approaches and models to be applied in later chapters in the analysis of twenty-four verse passages, twenty key culturally specific items (CSIs) and four paratextual elements. First, the study will be situated in the basic map of Translation Studies proposed by Holmes (1988). Second, to investigate a relationship between the two texts, an original poem in Thai and its translation into English, the concept of equivalence will be introduced as a basis for determining the similarity in shape, sound and meaning between the two texts. Third, the specific models to be adopted for each type of data will be introduced.

For the verse passages, the formal textual matrix proposed by Hervey and Higgins (2002) and Holmes's approaches to translating verse (1988) are chosen. The key CSIs will first be categorised by 'Triad of Culture' adapted by Katan (2004, 2009a) and analysed by Dickins's conceptual grid (2012) to identify specific translation procedures employed by Baker and Pasuk. Genette's framework (1997) will be adopted for the analysis of four paratextual elements. The translation also draws on multimodal modes of representation to contribute to the construction of meaning, for this reason, Kress and van Leeuwen's visual structures of representation (1996) will complement the analysis of illustrations.

As the translation may be ideologically produced, the fourth section of this chapter will concern itself with shifts in relation to ideological motivations and effects. The concepts of conceptual grid by Lefevere (1998), translator's invisibility by Venuti (1995/2008) and feminist translation practices by the Canadian theorists, such as von Flotow (1997, 2011) and Godard (1990), will be reviewed.

3.1 Descriptive translation studies (DTS)

In his seminal paper of 1972, Holmes (1988, pp. 67-80) envisions Translation Studies as a discipline in which the structure, goals and methods of the natural sciences are adopted. According to Holmes's map of Translation Studies, the current study falls into the branch of pure translation studies and further into the sub-branch of descriptive translation studies (DTS).

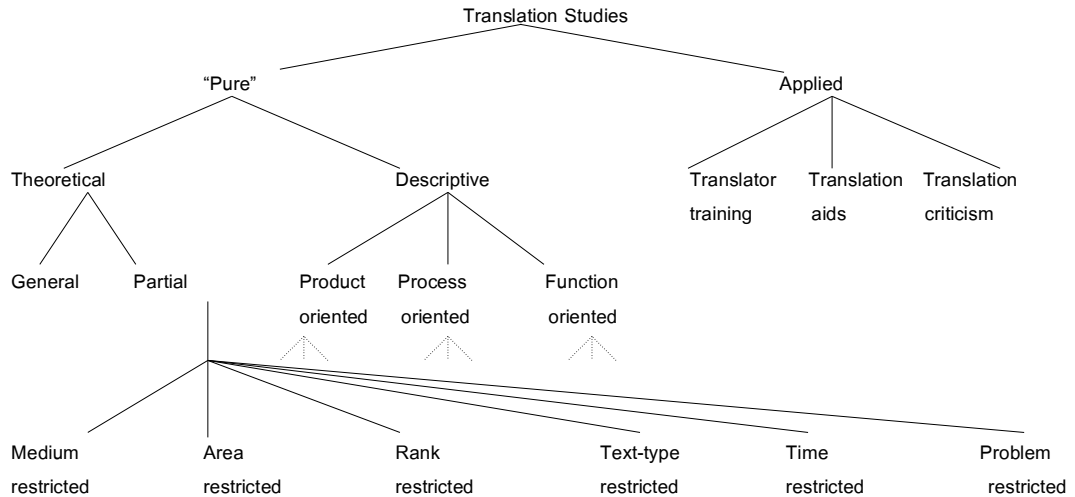


Figure 3.1 Holmes's basic 'map' of Translation Studies (in Toury, 1995, p. 4)

DTS focuses on observable aspects of translation. It is empirical and target-oriented. There are three kinds of research in DTS: product-oriented DTS, function-oriented DTS and process-oriented DTS. A product-oriented DTS is the area of research that describes existing translations, while function-oriented DTS is interested in the description of the translations' functions in the recipient socio-cultural situation and process-oriented DTS concerns itself with the process or act of translation (Holmes, 1988, p. 72). This study will examine a product — which is the existing translation *The Tale of Khun Chang Khun Phaen* (2010/2012) — to identify trends in translation solutions and to deduce the decision-making processes of the translators, Baker and Pasuk.

Toury (1995, pp. 36-39, 102) proposes the three-phase methodology for systemic descriptive translation studies. First, the text that the target culture considers to be a translation is identified. Second, the chosen target-text segments will be mapped onto the source-text segments as paired texts for comparisons. Third, regularities evinced by translation shifts are identified, generalisations about norms of translational equivalence (which is defined as the translational models in the target culture) are formulated, and implications for future translation works are presented.

In addition, Toury (ibid., p. 29) opines that a proper contextualisation applied to texts assumed to be translations is indispensable when making an attempt to offer exhaustive description and viable explanations. After a text in another language has been established as its ST, the translation will be mapped onto that assumed counterpart, in an attempt to determine the relationships between the pair

of texts. In the process of mapping, it will be target-text segments which will be mapped onto segments of the ST. Having been established for a series of paired segments and grouped together on the basis of the results of the comparisons themselves, translation relationships will then be referred to the concept of translation underlying the text as a whole. This will be done through the mediation of a notion of translation equivalence.

All chosen segments from the translation will be compared manually to their STs. The translators have identified the main ST manuscripts they have used and in this research, the standard edition and the Wat Ko edition of *KCKP* are established as the counterparts. Using more than one ST is relatively unusual. It is evident that there is a translation shift at the textual level since the translators created a new version of the story by interweaving segments from different manuscripts. Equivalence then has to be evaluated by comparing the chosen TT segments with their alternative ST segments.

From the translation, the three types of data are selected based on their distinctive features. The verse passages are a distinctive feature in the translation that is mainly rendered into prose. The key CSIs (whose definition will be provided in Section 3.3.2) are chosen because of their character as culturally- or religiously-bounded items that pose difficulties to translators in any language pair. Four paratextual elements manifested through verbal and visual representations are selected based on their influence on reception and contribution to assigning meaning to the translated text. The three distinctive features, which also represent the text as a whole, will be investigated in an attempt to identify practical norms of translating lengthy traditional Thai poetry.

3.2 Equivalence

Jakobson (1959/2012, p. 127) forcefully states that 'equivalence in difference' is the pivotal concern of linguistics and fundamental problem of language. He asserts that there is no full equivalence between code-units on the level of interlingual translation or 'translation proper' (an interpretation of verbal signs by means of some other language) (ibid.). Equivalence has long been a central concept, albeit a controversial one in translation studies (Panou, 2013, p. 1). It is generally accepted that the ST and the TT bear a relationship in which sameness or equivalence is either used as a prescriptive notion or a descriptive one. Some scholars rule out equivalence. For Snell-Hornby (1988, p. 22), the concept of

equivalence is general, abstract, and unsuitable as a basic concept in translation theory because the term presents an illusion of symmetry between languages, which distorts the basic problems of translation. However, the notion of equivalence is still central to the particular area we are researching into. The influential equivalence theories proposed by Nida (1964) and Nida and Taber (1969), Koller (1979/1989), and Baker (1992/2011) will be introduced.

Attempting to offer a scientific approach to translation, Nida's *Toward a Science of Translating* (1964) and *The Theory and Practice of Translation* (Nida and Taber, 1969) invigorated the debate in the field. Nida and Taber borrow theoretical concepts from semantics and pragmatics and are influenced by Chomsky's generative-transformational grammar. Nida (1964) maintains that there are two basic types of equivalence: formal and dynamic equivalence.

- (i) **Formal equivalence** focuses attention on the message in both form and content (ibid., p. 159). Gloss translation, in which the translator attempts to reproduce the form and content of the original as literally and meaningfully as possible, typifies this type of equivalence (ibid.). To make the text fully comprehensible, a gloss translation would require footnote(s) since it is designed to allow the reader to identify him/herself with a person in the source-language context and to understand the customs, manner of thought and means of expression (ibid.). In his later work which he co-authored with Taber, the term 'formal equivalence' has become '**formal correspondence**' and in the glossary, they note that formal correspondence distorts the grammatical and stylistic patterns of the target language, and for this reason the message is distorted (Nida and Taber, 1969, p. 203).
- (ii) **Dynamic equivalence**, later called **functional equivalence**, is based on equivalent effect, aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his/her own culture (Nida, 1964, p. 159). It is defined in terms of the degree to which the target audience of the message in the target language respond to it in the same manner as the audience in the source language (Nida and Taber, 1969, p. 24).

Nida and Taber propose a system of priorities, stressing that dynamic equivalence has priority over formal correspondence (ibid., p. 14). Because of the emphasis on the translation of the Bible in their

work, dynamic equivalence in translation entails both the expressive element in communication (presenting the message in a way that the audience can feel its relevance) and the imperative function (making the audience respond to the message in action) (ibid.). To elicit the same reaction from the TT reader seems to be infeasible, especially in translating comic passages in *KCKP*. Humorous passages tend to carry many cultural connotations that cannot be transferred completely into another language. To get the TT reader to respond to humorous passages in *KCKP*, the translated passages may have to be annotated and even with lengthy explanations, the TT reader may not think that those passages are funny.

One of the most vocal criticisms of Nida's equivalence types is from Bassnett (1991, p. 26) who points out that Nida's categories are loosely defined and lead to dubious conclusions. For example, E.V. Rieu's deliberate decision to translate Homer into English prose is an instance of when the significance of the epic form in Ancient Greece is considered equivalent to the significance of prose in modern Europe (ibid.). Bassnett states that Nida's categories can be in conflict with each other when dynamic equivalence is applied to the formal properties of a text (ibid.).

Dickins, Hervey and Higgins (2002) and Stine (2004) question how equivalent effect can be measured. Dickins, Hervey and Higgins (2002) believe that it seems impossible to determine what the effects on ST readership might have been (ibid., pp. 19-20). If classical Arabic poem would be translated into English, it seems impossible for the target readership to respond to it in the same manner as the Arabic-language audience (ibid.). In addition, dynamic equivalence might be seen as giving translators freedom to write more or less anything as long as it sounds good and reflects something of the ST's content (ibid., p. 19). On the other hand, Stine's line of questioning pays specific attention to the translations of the Bible. He argues that the effect of a text on the original readers cannot be ascertained and texts, especially biblical texts, rarely contain only one meaning (Stine, 2004, p. 134). To move the text towards the reader (Schleiermacher, 1813/2012, p. 49), i.e. to create a translation that sounds natural in the target language to the extent that the reader can believe the Bible or other texts being translated was written in his/her language, the nature of the original text is inevitably altered, especially when the translations of the Bible should sound as if they were written directly for the modern reader (Stine, 2004, p. 134). Stine posits that a dynamic equivalence translation can at

best reflect only one or some of the meanings and it is not possible to achieve dynamic equivalence (ibid.). In short, these criticisms are directed at the value vested in the effects and insist that eliciting the same responses in two different cultures and times is not possible.

Despite the criticisms, it can be said that Nida and Taber's binary opposition remains one of the most influential equivalence typologies. Equivalence types that go beyond this binary opposition are proposed by other scholars. Koller (1979, 1989) contributes to the debate in his German-language work *Einführung in die Übersetzungswissenschaft* (Introduction into the Science of Translation). He formulates a hierarchy of five types of equivalence: (i) denotative, (ii) connotative, (iii) text-normative, (iv) pragmatic, and (v) formal.

- (i) **Denotative equivalence** relates to extralinguistic content and it is attainable in principle (1989, pp. 100-101). To achieve referential identity between source language and target language units, correspondences of different types, such as one to many, many to one, one to zero and one to one, have to be analysed (ibid., p. 101). Textual factors determine the choice of a given equivalent in a specific case (ibid.). For instance, in our study the words 'ngoen thong' (เงินทอง) in ST 24 (see Appendix) are translated as 'silver and gold' in TT 24. The literal meaning of this collocation is chosen rather than the meaning 'money', in contemporary Thai usage. By bringing the temporal factor into the equation, denotative equivalence, or correspondence, can be achieved.
- (ii) **Connotative equivalence** involves lexical choices and it poses one of the major problems in the field (ibid., p. 100, 102). Denotative meaning may be expressed in many ways (ibid., p. 101). An example from our ST is the word 'chang' (ช้าง) and its near-synonym 'khotchasan' (คชสาร) in ST 17 (see Appendix). Both mean an elephant but *khotchasan* also means a big elephant. When the poet switches from using a common term 'chang' to a more elegant term 'khotchasan', the translators have to take connotative meanings of its synonym into account while rendering a verse translation. The translation of synonyms will be discussed at length in Section 4.4.1.2 Generalisation.
- (iii) **Text normative equivalence** refers to usage norms for text types in question (ibid., p. 100). The editorial team expected *KCKP* to also be a historical and cultural handbook

(personal communication, July 23, 2014). The reader who had previously read other translations from Thai into English published by Silkworm Books would not find footnotes because it is a policy that footnotes are to be avoided in literary works (*ibid.*). Exception was made for this translation. When the editors of the translation, Trasvin Jittidecharak and Susan Offner, were interviewed, they strategically categorised the translated text into more than one text type (*ibid.*). The translators were then allowed to translate a literary work that is heavily annotated. The genre of the TT is almost historical/cultural handbook and for this genre using footnotes is the norm.

- (iv) **Pragmatic equivalence** concerns itself with the TT readership (Koller, 1989, p. 100). The translator may have to deviate from the requirements of text-normative, connotative or denotative equivalence to achieve this type of equivalence (*ibid.*, p. 103). The target language readership of this translation is not restricted to a narrow circle of experts in Thai language, history and literature. The translators decided to be active and agentive in their work with footnotes. The English reading public are confronted with 1,839 footnotes in the translation. In this regard, pragmatic equivalence is achieved by deviating from the requirements of text normative equivalence set forth by the publisher for other literary works.
- (v) **Formal equivalence** relates to aesthetic language features (*ibid.*, p. 101) and it is suggested that the translator produces an analogy of form in the TT by exploiting the formal possibilities in the target language or creating new forms to achieve formal equivalence (*ibid.*, p. 103). TT 23 is the case in point (see Appendix). The translators attempt to create prescribed rhymes according to the rhyme-scheme of *klon paet* (กลอนแปด) meter (see *klon paet* diagram in Section 4.2.1.1.1). Baker and Pasuk create a *klon paet* form in English to achieve formal equivalence. The formal possibilities in English are exploited to accommodate an analogy of form.

Koller's typology advanced the equivalence paradigm by offering several types of equivalence, some of which may be more important than others and some may be applicable to a particular type of text. His typology is designed to go beyond the dichotomy between formal or dynamic equivalence Nida (1964)

and Nida and Taber (1969) propose. The examples above show that when pragmatic equivalence is taken into account, it adds to the features of the preceding level, which is text normative equivalence. In other words, the usage norm (text normative) ordinarily dictates a literary translation without footnotes; however, for the translation of a lengthy traditional Thai poem into English, the TT readership (pragmatic), whose knowledge about Thai language and culture may be limited, is supplied with copious notes. This translation involves a genre shift. The ST is a literary work without any footnotes whereas the TT is also presented as a historical/cultural handbook. In sum, Koller's typology shifts the focus from word-versus-sense, as many perceive Nida's equivalence concept to be, to a wider-ranging category.

Also departing from presenting rigid equivalence typologies, Baker (1992/2011) discusses equivalence by taking a bottom-up approach for pedagogical reasons. She asserts that equivalence is influenced by a variety of linguistic and cultural factors and is therefore always relative (Baker, 2011, p. 6). Baker investigates how equivalence is created at five levels, from micro to macro: (i) equivalence at word level, (ii) equivalence above word level, (iii) grammatical equivalence, (iv) textual equivalence and (v) pragmatic equivalence. The first and the fifth levels of equivalence will be discussed on account of their relevance to the contents to be analysed in Chapter 4.

Baker defines **equivalence at word level** only implicitly in her definition of what non-equivalence is at word level. Based on her definition of non-equivalence, it can be surmised that equivalence at word level would refer to a direct equivalent for a word used in the ST in the target language. Baker posits that when there is no word in the target language that expresses the same meaning as the source language word, translation problems arise (ibid., p. 9). She offers a number of non-equivalence types largely due to linguistic differences and various strategies that can be used. For instance, the source-language word may express a complex set of meanings (ibid., p. 19). An example is a Brazilian word *arruação*, a semantically complex word that means "clearing 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" (ibid.). Another type of non-equivalence occurs when the target language has specific words but no general word or the target language lacks a specific term (ibid., pp. 19-20). For instance, English has a variety of hyponyms (specific terms) to distinguish different types of building that have no equivalents

in many languages, such as bungalow, cottage, chalet, lodge, hut, mansion, manor and villa (ibid., p. 20). Baker discerns that it is not possible to reproduce every aspect of meaning for every word in a ST; where necessary, priority should be given to the meaning of key words that are important to the understanding and development of a text (ibid., p. 23).

Baker deals with **pragmatic equivalence** by addressing two notions, coherence and implicature, to explore the way utterances are used in communicative situations and the way utterances are interpreted in context (ibid., p. 230). Only coherence is pertinent to the textual analysis in Chapter 4. Baker explains that coherence is a network of relations that organise and create a text and stretches of language are connected by virtue of conceptual or meaning dependencies as perceived by language users (ibid., pp. 230-231). The coherence of a text depends on the interaction between knowledge presented in the text and the reader's knowledge and experience of the world (ibid., p. 232). Baker (ibid., p. 262) stresses that many factors, both linguistic and non-linguistic, affect coherence and many of these factors are language- and culture-specific. If a lexical item is mistranslated, it can impact the way a text coheres (ibid.). A 'shift in coherence' occurs when the ST uses two or more meanings of an item but the translation fails to render any of those meanings; as a result, the layers of meaning will be lost (ibid.). Baker concludes that to maintain coherence, the translators have to decrease discrepancies between the model of the world presented in the ST and that with which the target reader is likely to be familiar (ibid.). The extent of the intervention depends on the translators' ability to assess the knowledge and expectations of the target reader and the harmony assumed to exist between the model of the world introduced in the ST and the target culture's version of the world (ibid.). The translators' own view of their role and the loyalties to the ST or the target reader also determine the extent of direct intervention (ibid., pp. 262-263). Baker and Pasuk's intervention within the text and through paratext will be examined in Chapter 4 and Chapter 5.

Equivalence, or more specifically non-equivalence, at word level and pragmatic equivalence can be identified in the analysis of the verse passages and the key CSIs (see Chapter 4). A particular verb 'ka-ken' (กะเณน) in TT 2 (see Appendix) rendered as 'hunting' in a verse passage will be investigated to see whether it is a direct equivalent at word level and through the translated choice 'hunting', whether the translators succeeded in creating pragmatic equivalence. The CSI 'kwan'

(ขวัญ), which is used several times in the poem and translated as 'soul' in both verse and prose passages, is the subject of the verb 'ka-ken'. Investigating equivalence at these two levels will reveal whether the meanings were divorced from the personal experience and the conceptual framework of the person receiving the message. This issue will be discussed at length in Section 4.4.2 'Macrostructural shifts'.

The typologies offered by translation theorists inform the approach to analysing the TT. The relationship of the equivalence concept with signs, meanings, references and languages has maintained its usefulness in studying translated texts. The degrees and kinds of equivalence in the verse passages and the key CSIs will be examined to identify how interlingual equivalence is achieved, what gain and loss arises as a consequence of simultaneous constraints of form and meaning in verse-to-verse translation, and how the translators compensate during the transfer process (see Section 4.3.1.4 'Compensation'). The notion of equivalence is important in order to assess the relationship between source and target segments. In addition, to offer a comprehensive framework of analysis and a taxonomy for the categorisation of translation shifts, specific models and approaches appropriate for each type of data will be introduced in the following section.

3.3 Models

A recent study on translations from Thai into English by Koraya (2016) employs methodological tools mainly based on sociology in her work. She applies Pierre Bourdieu's approaches (1980) of field, habitus, capital and doxa in justifying dynamics and structures of selections for production and circulation of modern Thai literature in translation. Her study examines a body of literary translations whereas this research specifically focuses on one translation. Lefevere's works (1992, 1998) which pay attention to the social agents and institutions which drive the activities within the system has framed the discussion on the agents involved in the production of both the ST and TT in the previous chapters.

A number of approaches will be adopted for textual and paratextual analyses in this study. They are chosen because they can deal with the characteristics of the ST and the TT to reveal translation strategies and procedures. A translation strategy is the "overall orientation of a translated text" (Munday, 2012, p. 33) while a translation procedure is a "specific technique used at a given point in a text" (ibid.). Examples of strategies are foreignising and domesticating (see Section 3.4.3 'Translator's

Invisibility') and some procedures are borrowing and calque (see Figure 3.2 'Procedures for translating CSIs').

As there are three types of data to be analysed in Chapter 4 and Chapter 5, different approaches focusing on particular features of the texts are needed for the investigation to be carried out in this study. Hervey and Higgins's schema of textual matrices (2002), the formal matrix in particular, brings our attention to the salient features of the ST, which may or may not be possible to retain in the TT in translating verse into verse. Hervey and Higgins's approach is designed for all text types; however, the textual matrices, useful to this study, as will be shown in the following section, do not provide a category for the translation into verse forms. For this, Holmes's categorisation proposed and discussed since 1988 is still relevant and complements the analysis of verse passages. Apart from analysing the chosen segments of the translation, analysis will also be carried out on key cultural terms, vital for the understanding of the ideology of the ST. The key CSIs will be analysed using the conceptual grid proposed by Dickins (2012), which is a synthesis of the procedures Hervey and Higgins discuss in their cultural matrix (one of the five textual matrices) and an array of procedures adopted by Ivir (1987) and Newmark (1981, 1988). The conceptual grid will allow us to identify the orientation of the translation of the key CSIs. An important element of any CSIs is 'culture' and the work by Katan (2004, 2009a) will contribute to the analysis to verify the extent of translators' intervention in relation to the level of culture that influenced the translators the most.

The issue of the translator's intervention looms large in this study. The use of extensive paratextual agency in the translation will be explored whether and how it serves an ideological function. To analyse the chosen paratextual elements, the five characteristics of paratext, which are (i) spatial, (ii) temporal, (iii) substantial, (iv) pragmatic and (v) functional, proposed by Genette (1997), will be applied. One of the four paratextual elements to be explored in this study is illustrations. Genette leaves out this practice and Kress and van Leeuwen's work (1996) will contribute to the analysis of visual structures in producing meanings alongside linguistic structures. To explain the applicability of the models and approaches, Hervey and Higgins's textual matrices will be discussed first as their model forms the basis for analysing the first type of data, the verse passages.

3.3.1 Verse passages

3.3.1.1 Hervey and Higgins's matrices

Hervey and Higgins's schema of textual matrices is a top-down approach, taking text-type and context as starting points for discussing translation problems and strategies. The five matrices of features are proposed to help the translator ask and answer a series of questions that apply to any text given for translation (Hervey and Higgins, 2002, p. 2). This bottom-up approach can also be adopted for the analysis of the translated text. The most relevant matrix for the analysis of verse passages found in *The Tale of Khun Chang Kun Phaen* is the formal matrix at phonic/graphic level. Other matrices, namely genre matrix, cultural matrix, semantic matrix and varietal matrix are pertinent but cannot be applied to the analysis of all verse passages. For instance, the semantic matrix deals with connotative meanings while the cultural matrix is more relevant to the analysis of the key CSIs. The varietal matrix in particular is relevant to four verse passages, ST 19, ST 20, ST 21, and ST 22 (see Appendix). The use of dialects will be investigated when the ST is analysed at phonic level in Section 4.2.1.4. Before the formal matrix is discussed in detail, the genre matrix will be introduced in this chapter while the application of the formal matrix will be shown in Chapter 4.

Hervey and Higgins (ibid., p. 57) state that genre is important when a translator tries to decide a translation strategy because the translator has to answer the questions about the kind of text the ST belongs to and the kind of text the TT should be. They propose five broad genre-types: empirical genres, philosophical genres, religious genres, persuasive genres and literary genres (ibid., pp. 59-60). Knowing the genre-type of the ST will lead the translator to ask a vital strategic question: "What are the salient features of the ST?" Once the translator finds the genre-specific characteristics that require the special attention, the translator has to decide on the genre-specific features the TT should have (ibid., p. 61). The verse passages are taken from *KCKP*, an epic poem belonging to literary genre-type. When the translators decided to translate verse into verse, I posit that they would undoubtedly pay special attention to the genre-specific features because they had to decide on which poetic form they would opt for. The chosen form will have to serve the translators' attempt to recreate in a target language the source poem's semantic content and its poetic/stylistic form.

Apart from genre-types, Hervey and Higgins also separate the texts into oral and written. They point out that “an awareness of the properties of oral texts is a necessary starting point for translating an oral ST into an oral TT” (ibid., p. 62). The Thai *KCKP* is suitable for oral performance and silent reading. The translators of this epic poem started with a written script and produced a TT suitable for silent reading, not for oral performance as evidenced in the TT that is mainly rendered into prose. The translators expressed their awareness of the oral properties of *KCKP* and attempted to retain these properties when they could (personal communication, January 29, 2014). From Robert Fitzgerald’s famous translations of the *Iliad* (1974) and the *Odyssey* (1961), Baker says he noticed that Fitzgerald “had great fun with the way he did these pieces, very nice adjectives [...]. It’s obviously being true to the form” (personal communication, January 29, 2014). Baker added that in the more modern translations of Greek poems the translators tended to “muddy” the oral properties of the text, unlike Fitzgerald (ibid.). The translators did not set out to translate the oral-style ST into an oral TT; nonetheless, part of their translation strategy seems to be informed by an awareness of the properties of texts with oral origins.

With reference to the formal matrix, Hervey and Higgins borrow some fundamental notions from linguistics, hierarchically ordered series of six levels of textual variables, in assessing formal properties of texts. They propose six layers of textual variables: (i) phonic/graphic level, (ii) prosodic level, (iii) grammatical level, (iv) sentential level, (v) discourse level and (vi) intertextual level (Hervey and Higgins, 2002, p. 5). A bottom-up approach, from phonic details to intertextual matters, is recommended and the text should be scanned level by level to see what textual variables of the ST are absent from the TT and vice versa (ibid., p. 76). We shall follow a similar procedure in our analysis of the translation methods employed by Baker and Pasuk.

Looking at a text on the phonic/graphic level of textual variables means to consider it as a sequence of sound-segments or phonemes and a sequence of letters or graphemes (ibid., p. 77). The repetition of sounds is classified for the analysis at this level into alliteration and assonance (ibid., p. 78). Alliteration, assonance, and rhyme are exploited more in the less purely factual text, and the most obvious example is poetry (ibid.). The authors stress that marked phonic features have thematic and expressive functions, especially sound-symbolism, which utilises phonic echoes and affinities (ibid., pp.

78-79). They remark that to create textual effects the written texts also depend to some extent on their visual layout (*ibid.*, p. 82). Hervey and Higgins elaborate on graphic level much less than the phonic level because they believe that “the *shapes* are less commonly a source of textual effects” (*ibid.*). This issue of visual effects will be discussed at length when the ST and the TT are analysed at graphic level in Section 4.2.2.2 and Section 4.3.2.2.

In carrying out textual analysis, the STs will be examined at the phonic level and graphic level respectively. At phonic level, four elements of the ST will be discussed: (i) metres, (ii) prominence and deviance, (iii) lineation and (iv) dialects. At graphic level, two aspects: (i) presentation and (ii) effects of the ST, will be examined. The TTs will also be examined at phonic level first and four features of twenty-four segments, all verse passages found in the translation, will be examined. These features are: (i) forms, (ii) rhyme-schemes, (iii) lineation, and (iv) compensation. At graphic level, the same two aspects: (i) presentation and (ii) effects of the TT, will be investigated.

One of the four elements of the ST to explore is ‘prominence and deviance’. ‘Prominence’ is defined as phenomenon of linguistic highlighting by which some linguistic features stand out and ‘deviance’ refers to the difference between the normal frequency of a feature and its frequency in the text or corpus (Leech and Short, 1981, p. 48). The outstanding linguistic features in Thai poetry will be discussed at length in Section 4.2.1.2.

Another element of the ST to examine is ‘lineation’. This term refers to division into lines (Lennard, 2005, p. 153) and relates to the question of whether the line is end-stopped, where a line-break is reinforced by a punctuation mark (*ibid.*, p. 34) or enjambed (sense and/or syntax continues into the next line, couplet, or stanza) (*ibid.*, p. 188). Line-breaks in *klon paet* (กลอนแปด), the ST’s form, will be addressed in Section 4.2.1.3.

The fourth element of the ST to be examined is dialects. In the schema of textual matrices, the varietal matrix is one of the five matrices Hervey and Higgins discuss (2002, pp. 161-167). They specify four types of speaker-related information that can be inferred from style, namely tonal register, social register, sociolect and dialect. Dialect is a language variety with features of accent, lexis, syntax and sentence-formation characteristic of a given region (*ibid.*, p. 166). It is directly related to four verse

passages. The use of dialects as a feature of the ST should be taken into account because it relates to the decision to use or not to use TL dialectal features in the TT (ibid.).

The four features of the ST and the TT at phonic level are chosen because of their correlation. The metres and prominence and deviance of the STs directly relate to forms and rhyme-schemes of the TTs. Lineation has to be explored and explained for both the source and target texts to explicate the poetic conventions of the two semiotic systems. When dialects are used in the compositions, translating them, whether into verse or prose, requires some forms of compensation and these two aspects have to be examined hand in hand.

Hervey and Higgins's formal matrix allows us to assess the formal properties and determine the salient features of the texts for comparison. To identify the forms the verse passages are cast into, Holmes's work on the translation of verse form will complement the analysis of the textual outcome.

3.3.1.2 Holmes's forms of verse translation

Holmes (1988, pp. 23-24) asserts that verse translation, "interpretative in intent", "determinate in length and subject matter", makes use of verse as its medium and "aspires to be a poem in its own right", thereby creating a 'metapoem'. The verse form to be used has to be made at an early stage because it will determine the nature and sequence of later decisions (ibid., p. 25).

Holmes does not specifically pinpoint that when a poem is translated into prose, the form is sacrificed for the sake of the content. However, his attitude is revealed when he judges prose translation to be a nil-form seeing as the translator 'sidesteps' the problem (ibid.). Many have argued for a translation of poetry into poetry. Translating German poetry into English, Paterson (2006, p. 65) calls his verse translation a 'version' that tries to be a poem in its own right while Scott (2000, p. 249) advocates the medium of 'free verse' for the translation of Baudelaire's French poems into English.

Boase-Beier (2012, p. 480) asserts that only a small number of translators argue for a translation into prose with the implication of strict discipline in the rendering of meaning. Translating a lengthy narrative poem into prose may be dictated by the same consideration. The importance of meaning seems to exceed consideration of the shape and the pattern of the poem in view of the fact that Baker and Pasuk rendered the poem mostly into prose. However, as to not entirely 'sidestep' the problem of

translating poetry, they translated twenty-four segments into English verse forms, in which the contents are undeniably constricted into certain formal moulds. Baker and Pasuk read many translated poetic works in English before they began their translation project (personal communication, January 29, 2014). Their decision to partly reproduce both content and form coincides with Holmes's translating practice and theoretical approach, that is to create a poetically valid target poem. When asked why certain segments were translated into poetic forms, Baker explained that they did so "to give the readers the idea that this is a poetic performance, that you are showing a poetic performance in place happening, to really, to signal that to the readers otherwise I thought people might miss it" (ibid.).

The forms of the twenty-four verse passages suggest that the translators did not concern themselves with choosing only one poetic form to cast all the chosen segments as Holmes suggests the translator do at an early stage. To retain poetic effects, Baker and Pasuk then translated those segments into many different forms, covering various kinds of metapoem, each of which will be described by the terms Holmes introduces.

Holmes (1988) proposes four traditional approaches to rendering a poem into a metapoem as follows:

(i) Mimetic form

The translator recreates the source poem's semantic content and its poetic form by mimicking the source poem's patterning in which the translator imitates the form of the original as best s/he can (ibid., p. 26). For instance, Baker and Pasuk use the ST form, *klon paet* (กลอนแปด), and its governing metre to translate the opening and closing paragraphs of the poem. This decision dictates the shape of the two verse passages, TT 1 and TT 23, and the shape itself may be a source of textual effects to be investigated in Section 4.3.2.2.

(ii) Analogical form

The translator who makes use of this form looks to the function of the original poem's form within its poetic tradition, then seeks a form that fills a parallel function within the poetic tradition of the target language (ibid., p. 28). Holmes points out that some translators believe that the verse appropriate to the epic in English is blank verse (ibid.). To follow this approach, the Thai epic should then be translated into English blank verse. The majority of the verse passages in the TT are indeed cast into

an analogical form. These passages will be investigated whether blank verse is employed when the TT is analysed at phonic level in Section 4.3.1.1.

(iii) Organic form

The translator starts from the semantic material by allowing it to take its own unique poetic shape as the translation develops (ibid., p. 27). It is a new intrinsic form that is allowed to develop from the inward workings of the text itself (ibid., p. 28). Mimetic and analogical forms are form-derivative forms while organic form is a content-derivative form (ibid., p. 27). The distinguishing feature of this form is that the translator does not try to fit the content into existing forms. In this case, the translators would look beyond *klon paet* and blank verse to render the chosen segments and the end result would be a new form that Baker and Pasuk created.

(iv) Extraneous form

The translator translates the poem into a form that is not implicit in either the form or the content of the original (ibid., p. 26). Holmes calls this form a 'deviant form' since it does not derive from the original poem at all (ibid., p. 27). However, in some cases, the extraneous form is an "older collateral of the organic form" in which the translator minimally conforms to the formal requirements of his or her poetic culture but still has the freedom to transfer the meaning of the poem (ibid., p. 28). Even though this form gives the translator more creative freedom to transfer the meaning of the poem than the other three, it is, however, not discussed by Holmes at length. Holmes quotes many examples of poems translated into mimetic and analogical forms but he only mentions that extraneous form is not a period form and has been constant across the years (ibid.).

When one passage in this translation is rendered into an extraneous form, it reveals the approach that is least favoured in the translation of the Thai-English direction (see Table 4.1 Verse forms chosen for verse passages). As a tradition of verse translation in the Thai-English direction is in early development phase, the number of verse passages analysed is limited to twenty-four. The TT reader will be confronted with how to read the poems, scattered throughout the translation. Concomitant with an early development of a translation tradition, a rendering into English of a Thai poem into both prose and verse will undoubtedly challenge the TT reader to confront a different poetic convention.

The formal matrix informs us that the verse passages should be examined both phonically and graphically and in turn the approach the translators took for each verse passage will be revealed. Holmes's approaches are chosen because they are the most helpful and the most relevant categorisation of poetry translation into different verse forms from Thai into English. All twenty-four verse passages will be categorised according to the four approaches to help identify the translation patterns. Additionally, within some verse passages, there are terms that are specific to Thai culture; and the translation procedures for these key cultural terms suggest an underlying ideological intervention and are the main concern in the following section.

3.3.2 Culturally specific items (CSIs)

Hervey and Higgins (2002, p. 31) remark that translating involves not just two languages but a transfer from one whole culture to another. They then go on to address translation loss resulting from non-replication of 'culturally relevant features', which are features that are specific to the source language and the source culture and which make the ST what it is (ibid., p. 21). They state that the translation procedure 'literal translation' is taken as being culturally neutral (ibid., p. 31) and the translation procedures discussed in the 'cultural matrix', which are exoticism, calque, cultural borrowing, communicative translation, and cultural transplantation, are less neutral. These 'less neutral' procedures are situated along a cline of source-culture and target culture bias. I disagree with Hervey and Higgins that 'literal translation' is culturally neutral. It is possible that Hervey and Higgins consider it as such because it employs regular parts of lexis/grammar of the target language. However, literal translation may render a collocation that is not part of the target language and does not convey the meaning intended by the source language. Translation that renders a pair of words that are not habitually juxtaposed in the target language is source-culture oriented, not culturally neutral.

Going further than Hervey and Higgins, Dickins (2012) locates three influential typologies, including that of Hervey and Higgins's, along six clines, which he calls 'dichotomies'. Dickins uses a different term, 'culturally specific items' (CSIs), to refer to the same kind of features and offers a brief definition of CSIs as "words or phrases specific to one culture" (ibid., p. 43). The works of Newmark and Ivir

deserve some discussion as their typologies are synthesised by Dickins, to be used as the model of analysis for the key CSIs in this study.

Newmark (1988) proposes procedures for the translation of 'cultural words' and defines 'culture' as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (ibid., p. 94). He elaborates that it is easy to detect 'cultural words' as they are associated with a particular language and cannot be literally translated (ibid., p. 95). Ivir (1987) proposes nine translation procedures for the translation of 'unmatched elements of culture'. No definition is offered but he elaborates on the existence of cultural gaps (ibid., p. 37). The gap only exists in contrast as members of a culture would not know what their culture lacks until they see it in another culture and they would be unaware of other ways than their own of lexicalising features of extralinguistic reality until they encounter them in another language (ibid., p. 38).

Other terms used are 'extralinguistic culture-bound reference' (ECR), which is defined by Pedersen (2008, p. 102) as an expression referring to an entity outside language which a person may not know, even if s/he knows the language in question, and 'culture-bound' terms or 'culturemes' used by Katan (2009b, p. 79) to mean "formalised, socially, and juridically embedded phenomena that exist in a particular form or function in only one of the two cultures being compared".

All the terms and definitions point to the lack of asymmetry through the use of words such as 'unmatched' and 'gap', which is a central problem in translation in general. The kind of asymmetry in discussion is caused by the elements embedded in or bound by 'culture'. The preferred term to be used to refer to the cultural elements in this study is the one Dickins adopts, 'culturally-specific items' (CSIs). The definition of CSIs to be used in this research is also the one proposed by Dickins, which is "words or phrases specific to one culture" (2012, p. 43).

Both Dickins's definition of CSIs and the conceptual grid are chosen for the analysis of the key CSIs in this study because his work offers the most comprehensive framework of analysis. Katan (2004, 2009a, 2009b) discusses culture in translation at length, however, he does not propose any typology for translating CSIs. He refers to Kwieciński's four groups of translation procedures (2001), which are a summary of influential typologies, such as that of Newmark (Katan, 2009b, pp. 80-81). Pedersen's

work (2008) discusses strategies specifically for subtitling, a different branch of Translation Studies with its own challenges.

Dickins synthesises three influential typologies that include seven procedures proposed by Hervey and Higgins, seven procedures by Newmark (who offers seventeen procedures, some of which are provisional solutions and some of which overlap with others) and seven procedures by Ivir. Due to overlapping nature of these three influential procedures, Dickins's synthesis offers a unified conceptual framework. His categorisation can be considered a new model of procedures for translating culturally specific items, which contains more coherently defined categories.

There are twenty CSIs chosen for the analysis. They are chosen as the key CSIs based on their frequencies in the poem. They are also chosen because they represent different levels of culture. These CSIs represent features associated with the source culture with which members of the Thai culture are familiar. They are 'phrai' (ไพร่), 'yok' (ยก), 'krajae' (กระแจะ), 'wat' (วัด), 'kuti' (คู่มือ), 'sabai' (สบาย), 'baisi' (บายศรี), 'sala' (ศาลา), 'pho' (โพธิ์), 'Jek' (เจ๊ก), 'Khaek' (แขก), 'Farang' (ฝรั่ง), 'nang nai' (นางใน), 'wai' (ไหว้), 'roek' (ฤกษ์), 'kaeo ta' (แก้วตา), 'nuea on' (เนื้ออ่อน), 'nuea yen' (เนื้อเย็น), 'di' (ดี), and 'khwan' (ขวัญ). Before we elaborate on the translation procedures located on the conceptual grid, the aspects of culture significant to the understanding of culturally/religiously-bound items will be introduced first.

3.3.2.1 Triad of Culture

Katan (2004) views translation as communication and translators as cultural mediators. He adapts Edward T. Hall's iceberg model called 'Triad of Culture' (1959/1990) in which aspects of culture are divided into three levels, (i) technical (visible), (ii) formal (semi-visible) and (iii) informal (invisible), to be used as hierarchical frames as follows:

- (i) The tip of the iceberg is the first cultural frame and the language signs at this technical level have a clear referential function (2009a, p. 70). Technical culture is scientific, analysable and can be taught (2004, p. 45). Music, art, food and drink, dress, architecture, institutions and visible behaviour belong to technical level (ibid., p. 43).

- (ii) The second level of culture or formal culture is described in terms of normality and appropriacy, which are rarely formally taught, therefore, the area is under the visible part of the iceberg (2009a, p. 72). People are not aware of the conventions surrounding the routines of life but awareness is prompt when the convention is openly disregarded (2004, p. 45). Some examples at this level are rituals and customs (ibid., p. 43).
- (iii) The third level of culture is termed by Hall as 'informal' or 'out of awareness' where there are unquestioned core values and beliefs without formal guides to practice (2009a, p. 72). People respond to out-of-awareness culture emotionally and also identify with it (2004, p. 46). Action, communication, environment, time, space, power, individualism, competitiveness, structure and thinking are categorised as informal culture (ibid., p. 43).

Katan (2009b, p. 79) states that the level of culture that influences the translator the most will determine the extent of the translator's intervention in translation. By intervention, he means "interpret and manipulate rather than operate a purely linguistic transfer" (ibid.). He asserts that professional translators are generally more interested in the technical culture because of its visibility while translation scholars focus more on formal and informal culture (ibid.). Katan does not elaborate on the cultural frame that generally influences literary translators. The investigation in this study will shed some light on this issue.

The key CSIs, such as 'phrai' (ไพร่) and 'sabai' (สบาย), mostly fall into the category of the first cultural frame, the visible part. The translator's interventionist strategy can manifest itself through the use of paratext as well as translation procedure. For instance, the CSI *yok* (ยอก), translated as 'yok' in a non-italicised form throughout the translation, is accompanied by a footnote and a definition is provided in the glossary. The practice of footnotes and glossaries are in line with Katan's definition of translator's intervening acts as Baker and Pasuk go beyond a purely linguistic transfer in translating the CSI 'yok'. Paratextual elements are the main interventionist devices employed by the translators in this translation. The investigation into the function of paratext, linguistic or ideological, will be carried out in Chapter 5.

Whereas Katan is interested in identifying a particular cultural frame that influences a translator, Dickins provides the conceptual grid of translation procedures for the translation of features that are specific to a culture and a language to which we will turn our attention in the next part of this chapter.

3.3.2.2 Dickins's conceptual grid

Hervey and Higgins's cultural matrix can be applied to the translation of the key CSIs. However, the typology they propose is not as comprehensive as those synthesised by Dickins (2012). The synthesised typologies are presented in the conceptual grid in which all translation procedures are sited. Dickins (*ibid.*, p. 45) locates 'exoticism' and 'calque' as foreignising translation procedures in which the translated items are non-lexicalised, ungrammatical, semantically anomalous, and synonymy-oriented. Furthermore, Hervey and Higgins's exoticism and calque overlap with Ivir's lexical creation (*ibid.*). Dickins's approach to analysing CSIs encompasses three influential typologies and will benefit the textual analysis. For this reason, we will adopt a conceptual grid proposed by Dickins (2012) as a model of analysis for the translation of CSIs. Figure 3.2 is the synthesis of the typologies proposed by Ivir (1987), Newmark (1981, 1988), and Hervey and Higgins (1992).

Dickins proposes six dichotomies:

- (i) Source Culture-/Source Language-oriented (foreignising) vs. Target Culture-/Target Language-oriented (domesticating)

The most general distinction in this type of analysis is whether the translation is oriented towards the Source Culture and by taking the same line of argument further, Source Language, or the Target Culture and by extension Target Language (Dickins, 2012, p. 44). Source Culture-/Source Language-oriented is identified with foreignising while Target Culture-/Target Language-oriented is associated with domesticating (*ibid.*). Column 1, 2 and 3 contain foreignising procedures and domesticating translation procedures are given in Column 5, 6 and 7. Column 4 refers to culture-neutral translation, which is equally appropriate to both Source Culture and Target Culture (*ibid.*). For example, the translation of the CSI *sabai* (ស៊ែបៃ) as 'sabai' is a Source Culture-/Source Language-oriented, thereby a foreignising translation procedure while the translation of the CSI *roek* (រ៉ុក) as

'auspicious time' is culture-neutral as it is achieved through the use of words generally understood in the target culture.

(ii) Non-lexicalised/ungrammatical vs. lexicalised/grammatical

A non-lexicalised word is not by nature a regular part of the language, therefore, it is not found in dictionaries (ibid., p. 46). Ungrammatical form refers to the form that does not conform to the standard grammar of the language (ibid.). For instance, the translation of the CSI *phrai* (ไผ่ไร่) as 'phrai' delivers a non-lexicalised word seeing that this word is not a regular part of the English language because it cannot be found in English dictionaries.

(iii) Semantically systematic vs. semantically anomalous

'Semantically systematic' refers to a standard part of the semantic system of the language and 'semantically anomalous' means to not be part of the semantic system of the language (ibid.). Non-lexicalised words are semantically anomalous by definition (ibid.). A case in point is the CSI *nang nai* (นางใน), which is rendered as 'inner lady'. This translated choice is semantically anomalous in the sense that the collocation 'inner lady' is not part of the English language.

(iv) Synonymy oriented vs. non-synonymy oriented

Synonymy-oriented refers to the translation that is likely to be close to synonymous and non-lexicalised words can be regarded as synonymous with their ST forms (ibid., p. 47). When the issue of synonymy is not significant, non-synonymy oriented translation procedures will be adopted (ibid.) and they are domesticating since they involve Target-Culture-oriented uses of language. By not attempting to find any equivalent for a culturally specific item, omission is considered as a problem-avoidance oriented translation procedure, which is in column 5 (ibid.). For instance, the translation of the CSI *pho* (โพธิ์) as 'bo tree' is synonymy-oriented because 'bo' has a strong phonological relationship with the Thai word 'pho' ('ph' in the transliteration system used in this research represents the sound 'p' not 'f').

(v) Situationally equivalent vs. culturally analogous

The two types of non-synonymy oriented translation are situationally equivalent and culturally analogous (in column 6 and 7). Situational equivalence is adopted when the same situations or functions can be identified in both cultures and when there is no obvious situational equivalence in the TT Culture, cultural analogy has to be searched for (ibid., p. 48). An obvious example is the CSI 'khwān' (ขวัญ). The concept of *khwān* does not exist in the West, *khwān* then has to be equated with something that does exist and 'soul' seems to be considered by the translators to be culturally analogous.

(vi) Lexical vs. structural

Lexical refers to a feature of the words used in a TT and structural means the TTs are put together from individual morphemes or words to form larger phrases or both (ibid., pp. 48-49). Many CSIs to be analysed are monomorphemic words, such as *phrai* (ไพร่), which is translated as 'phrai' by Baker and Pasuk, thereby falling in the category of 'Row A: Lexical'. On the other hand, the translation of a term of endearment *kaeo ta* (แก้วตา), rendered as 'eye's jewel', belongs to 'Row B: structural' as the translators divide two individual words *kaeo* and *ta* and render them literally.

In the second half of Chapter 4, which specifically deals with the translation of the key CSIs, the translation procedures the translators employed will be identified. For some CSIs, it may be possible that Baker and Pasuk use more than one translation procedure. The majority of CSIs cannot operate without paratext in this translation. For one CSI, sometimes three paratextual elements have to be used. The CSI *baisi* (translated as 'baisi') is a clear example (see page 178). When the translation of the key CSIs is almost always supplemented by paratextual elements, sometimes by both verbal and graphic devices, the roles paratext plays in the translation cannot be ignored. Works on paratext that will inform the approach to analysing four paratextual elements will be taken up in the following section.

Figure 3.2 Procedures for translating CS/Is

Source culture/Source language oriented		Target culture/Target language oriented					
FOREIGNISING		DOMESTICATING					
Non-lexicalised / Ungrammatical		CULTURE-NEUTRAL					
Semantically anomalous		Lexicalised / Grammatical					
Semantically anomalous		Semantically systematic					
SYNONYMY-ORIENTED		PROBLEM-AVOIDANCE ORIENTED					
Situationaly equivalent		NON-SYNONYMY ORIENTED					
Culturally analogous		Culturally analogous					
ROW A: LEXICAL	<p>Cultural borrowing proper</p> <p>H+H: cultural borrowing</p> <p>Ivir: borrowing</p> <p>Newmark: transference and naturalisation</p>	<p>Semantic extension mirroring SL usage ('literal' lexical equivalent)</p> <p>Newmark: literal trans-lation</p> <p>Ivir: literal translation</p>	<p>Lexicalised cultural borrowing</p> <p>Ivir: borrowing</p> <p>Newmark: transference and naturalisation</p>	<p>Contraction</p> <p>Culture-neutral word/phrase</p>	<p>Unique equivalent</p> <p>Newmark: cultural equivalent</p> <p>Ivir: substitution</p> <p>H+H: cultural transplantaion</p>		
ROW B: STRUCTURAL (morphotactic or syntactic)	<p>Ungrammatical calque/exoticism</p> <p>Ivir: lexical creation</p> <p>H+H: calque/exoticism</p>	<p>Grammatical but semantically anomalous calque/exoticism involving semantic extension ('literal' translation of phrase)</p>	<p>Grammatically and semantically systematic calque/exoticism</p> <p>Newmark: through-translation</p>	<p>Omission for cultural reasons</p> <p>Ivir: omission</p> <p>Newmark: descriptive equivalent</p> <p>Newmark: functional equivalent</p> <p>Ivir: defining</p> <p>Ivir: addition</p> <p>H+H: explanation expansion (explanation)</p>	<p>Communicative translation</p> <p>Multiple equivalents</p> <p>Cultural transplantaion</p>		
	COLUMN 1	COLUMN 2	COLUMN 3	COLUMN 4	COLUMN 5	COLUMN 6	COLUMN 7

3.3.3 Paratext

Paratext is accompanying productions that surround, extend and present the text to ensure the text's reception and consumption in the form of a book (Genette, 1997, p. 1). Paratext is a threshold (or *Seuils*, the French title of Genette's book) or an undefined zone between the inside and the outside (ibid., p. 2). Genette uses spatial category to classify paratext into 'peritext' and 'epitext'. Peritext refers to elements around the text, such as author's name, a title, a preface and illustrations. Epitext is defined as distanced elements located outside the book, such as book reviews, interviews and advertisements (ibid., p. 5).

A literary work consists of a text that is rarely presented in an unadorned state, unreinforced and unaccompanied by a certain number of verbal or other productions (ibid., p. 1). These productions surround the text and extend it to ensure the text's presence in the world (ibid.). The ways and means of the paratext change continually, depending on period, culture, genre, author, work, and edition, with varying degree of pressure (ibid., p. 3). For instance, in some periods it was not obligatory to record an author's name or even a work's title (ibid.). Genette remarks "the presence of paratextual elements is not uniformly obligatory, so, too, the public and the reader are not unvarying and uniformly obligated" (ibid., p. 4). He elaborates this point by adding that no one is required to read a preface and many notes are only addressed to certain readers (ibid.). He asserts that the most essential of the paratext's properties is functionality but paratext may not always fulfil its function (ibid., p. 407, 409). The contentious point Genette makes is that paratext is only an accessory of the text (ibid., p. 410). He leaves out two practices, translation and illustrations, which will be investigated in this study, whose paratextual relevance, he admits, seems undeniable (ibid., p. 405). Nonetheless, his paratextual examination is influential to many subsequent works, such as Tahir Gürçağlar (2002) and Alvstad (2012)⁴⁴, on paratextuality in translation.

Kovala (1996, p. 127) classifies paratextual elements in translations into four different types of paratext: (i) modest paratext, which offers basic information including author's name and title, (ii) commercial paratext, which advertises other books by the same publisher, (iii) informative paratext, which

⁴⁴ Tahir Gürçağlar (2002) investigates the way extratextual and paratextual material can be used to reveal translational phenomena that are absent or only implicit in translated texts themselves while Alvstad (2012) examines Swedish publishers' paratextual materials in mediating literature from Africa, Asia and Latin America.

describes and contextualises the work, and (iv) illustrative paratext, which draws attention to the illustrations in and around the text. This classification only focuses on categorising peritext. 'Commercial paratext' in Kovala's category refers to advertisements located inside the book. His categorisation excludes all paratextual elements considered to be epitext.

Also focusing on peritext, McRae (2012) examines a corpus of 810 contemporary fictional works, excluding dramatic fiction and poetry, translated into English from the principal world languages and finds that only twenty per cent included a preface and only ten per cent discuss the translation or provided information about the source culture that might be unknown to the target audience. She categorises the contents of the prefaces into the functions they serve, which are (i) foregrounding differences of cultures and languages, (ii) promoting understanding of the source culture, (iii) promoting understanding of the translator's role and intervention, (iv) helping critics assess the quality of the translation and (v) being useful as process documentation (ibid., p. 72). The function that is most served by the contents is the first function, followed by the other functions as numbered respectively (ibid., p. 80). The first three functions would lead to increased intercultural understanding and the analysis indicates that the translators view this goal as the main purpose of their prefaces (ibid., p. 81). McRae's paratextual analysis aims to encourage literary translators to include prefaces to describe their activities to increase understanding of the source culture and to help critics understand the translator's reasoning behind the choices that s/he made.

Examining both peritext and epitext within a narrower scope, Haddadian-Moghaddam (2014) discusses paratextual elements in two Persian translations of the same English novel, Jane Austen's *Pride and Prejudice* (1813). The elements he explores in the translations published in 1957 and 2006 are footnotes, translator's introductions, cover pages, title pages, translation reviews and publisher's promotional materials. His investigation on peritext is relevant to this study and will be discussed in detail. Haddadian-Moghaddam claims that the footnotes in the translation published in 1957 have a pedagogical purpose (ibid., p. 95). In the footnotes, the translator of the translation published in 1957, Mossaheb, (i) provides the equivalent of all the English names, such as 'Bennet', 'Netherfield Park' and 'Long', (ii) defines cultural terms like 'Michaelmas' by transliterating the English term into Persian and adding that 'Michaelmas is one of the feast days of Christians, the birthday of Michael', (iii) uses

explications for the abbreviated names, explaining that Lizzy is the abbreviated name of Elizabeth, (iv) gives definition of 'mile' in terms of meters, and (v) provides an explication for 'St. James's', explaining that the palace was the residence of British kings from 1698 to 1837 (ibid., pp. 95-96). Haddadian-Moghaddam also investigates another translation of the same novel published in 2006 and finds no use of footnotes. He states that the decision of the translator, Razaei, to avoid them is his stylistic preference as he prefers to be invisible to the readership and believes that footnotes distract the reader from the story (ibid., p. 136, 145, 147). Razaei's approach to minimising his paratextual agency in the text are (i) the attempt to serve the growing middle class readership which called for accessible translations without textual distractions and (ii) the reaction to the 'so-called intellectual translations', often of low quality and inaccessible to a wider audience, that have saturated the market (ibid.).

Gerber's (2012) work is different from other works on paratext discussed so far because illustrative paratext, to borrow Kovala's term, is also included in her study. Gerber (2012) investigates the mediation of paratextual material in a corpus of twelve Australian children's novels translated into German and the way in which paratextual material helps shape perceptions of Australia and Australianness in German-speaking cultures. She focuses on the translation of titles by looking at translation strategies and alterations made to names and/or the thematic focus of the texts. Her study also examines the adaptation of cover art and illustrations in the German translations. She does not adopt any model for the visual analysis and only cites Genette's claim that the printed cover is no longer a peripheral feature of the peritext (ibid., p. 54). She concludes that most TTs use thematic cover images produced by German artists with a strong preference for illustrations over photographic images (ibid., p. 56). Her analysis also indicates a tendency to not use the original illustrations in translations and more stylised illustrations were employed by German publishers (ibid., p. 57). In one TT, the German illustrator's drawings imply a rather different imagining of the Australian natural environment and in another TT the German illustrator's drawings fail to evoke the sense of space of the Australian bush (ibid., pp. 57-58). Gerber acknowledges that marketing strategies associated with the alteration of cover art can be researched into (ibid., p. 56).

Soison (2003) analyses the Thai literary classic poem *Lilit Phra Lo*, its related non-literary arts and its transformation versions in her doctoral thesis in which Genette's theory of intertextuality is employed. Paratext, such as prologue and preface, is investigated to find out how referring to the main theme of the original poem influenced reception and perception of the literary transformation versions of *Lilit Phra Lo* (ibid., pp. 92-96). She concludes that paratext functions to control the readers' and audiences' perception of the text (ibid., p. 93).

Harvey (2003) and Sonzogni (2011) specifically contribute to the studies on paratext in terms of visual representations in translations.

Harvey (2003) analyses the titles, cover photos, and back cover blurbs of three gay fictional texts translated from American English into French. He calls the peritext he examines the 'bindings'. John Rechy's novel *Rushes* (1979) translated by Georges-Michel Sarotte was published in France under the title *Rush* in 1980 (ibid., p. 51). The cover features a close-up photo of a typical late-1970s thirty-something man whose hairstyle and outfits were adopted by many French gay men (ibid., p. 54). Harvey concludes that the prospective reader is likely to have picked up the book and received its message of American gayness from both its anglicising title and its cover photo (ibid.). An even bolder intrusion of an English term into the consciousness of a target culture reader is the translation *Fags* (1981) by Brice Matthieussent from Larry Kramer's novel *Faggots* (1977). The cover has a photograph of a red handkerchief tied around a bunch of keys (ibid., p. 58). As a sign of their gayness, American gay men often wore keys at the hip and different coloured handkerchiefs were shown coming out of their pockets of jeans as a way of signalling particular sexual proclivities (ibid., p. 57). Harvey is of the opinion that the allusions to gayness represented through the cover photo would have been lost on 'general readers' in France and the publisher was taking the gamble that enough gay men in the target culture would be aware of these signs to pick up the allusions (ibid., pp. 57-59). The third translation Harvey analyses is *Le Danseur de Manhattan* (1980) by Philippe Mikriammos. The ST is *The Dancer from the Dance* (1978) by Andrew Holleran (ibid., p. 61). The title flags up the Americanness of the story's setting (ibid., p. 62). The cover photo features the colour photograph of a young man with blue eyes wearing denim jacket who represents the type of beauty that can be seen on the streets of Paris (ibid., p. 64). Harvey concludes that the title tells the prospective reader that this is a story about

attractive foreign place, Manhattan, while the photo suggests that the characters in the book are fundamentally like “those young sons of the Parisian middle-classes” the reader will meet on the streets (ibid.). The title and the cover photo transmit distance and proximity or otherness and similarity (ibid.). In sum, *Rush* and *Fags* import their foreign-identified bodies into the French domain through the shock of linguistic strangeness while *Le Danseur de Manhattan* positions the text in a geographically determinate location in a cultural ‘elsewhere’ (ibid., p. 62).

While other scholars focus on both textual and iconic manifestations, Sonzogni (2011) specifically focuses on visual representations in translations. He claims that the book cover provides the potential reader with a visual summary of the book’s contents (ibid., p. 4). A book cover works as an advertisement that uses primarily visual means to attract attention to the text and to convey the minimum of essential information, namely title and author, and possibly other information, such as publisher’s name and blurbs (ibid., p. 15). For the cover of a translated work, the cover represents and re-positions the text across languages, cultures, times and spaces, providing a bridge between authors and readers (ibid.). Sonzogni believes that a book cover cannot and should not be considered as fully independent from its book because if the cover is unrelated to the text of the book, the content of the book could be misrepresented and may mislead the reader (ibid., p. 22). He argues that the cover should engage first and foremost with the genre of the book and then with the content and, if relevant, with the chronological and geographical setting (ibid.). Book cover design is a process of selective translation, the criteria of equivalence and evaluation ought to be linked to the text that is being translated into visual terms (ibid., p. 27). When a reader picks up a book, another translation has already occurred: the text has been visualised into a cover (ibid., p. 153).

The works on paratextual analyses in translations reviewed in this section inform us about the different frameworks and approaches with which paratextual elements could be analysed. To reveal the influence of important paratextual elements on reception and their contribution to the meaning of the translated text, a specific model chosen for paratextual analysis in this study will be discussed in the following section.

3.3.3.1 Genette's categories of paratextual field

As Genette's work still offers the most comprehensive approach to date, this study will adopt his systematic categories of paratextual field. We will analyse the peritext but will also refer to the epitext when it is relevant to the point in discussion. The paratextual elements to be examined are (i) the footnotes, (ii) the preface and the afterword, (iii) the covers, and (iv) the illustrations. In analysing the covers of both the first and second editions, their appendages, which include name(s) of the author, title of the work, sub-title, name of the translator(s), cover art, edition, back cover, and book spine (Genette, 1997, pp. 24-26), will also be discussed. Preface and afterword will be discussed together because Genette considers an afterword to be a kind of preface. According to Genette (*ibid.*, p. 161), preface refers to every type of introductory text, authorial or allographic, that consists of a discourse produced on the subject of the text that follows or proceeds it. The 'postface' is considered a variety of preface (*ibid.*). The translation contains both and the obvious difference lies in the locations, preludial and postludial (the beginning and the end of the book) (*ibid.*, p. 172). Another difference is the length; the preface is only two-page long while the afterword is seventy-page long.

Genette proposes five characteristics of paratext that should be considered. We will adopt the same five characteristics when analysing the peritext as follows:

- (i) Spatial – determining its location
 - Around the text, within the same volume or inserted into the interstices of the text (*ibid.*, p. 4).
 - For instance, the title appears on the front cover, the spine, the title page, is repeated on the back cover and used as the running head (the tops of all the pages). Genette (*ibid.*, p. 75) stresses that the title is an object to be circulated or a subject of conversation (while the text is an object to be read).
- (ii) Temporal – determining the date of its appearance and disappearance
 - A paratextual element may appear at any time, the date of the text's appearance or prior public production, such as prospectuses or posthumous (*ibid.*, pp. 5-6).
 - Most common paratextual elements appear at the same time as the text and Genette terms this type of paratext 'original' (*ibid.*, p. 5).

- Prefaces and postfaces are generally written after the texts they deal with (ibid., p. 174) and a preface produced for some particular edition may not be reproduced (ibid., p. 176).
- (iii) Substantial – determining its mode of existence
- All the paratextual elements Genette discusses are of a textual kind. They are utterances which vary in scope yet share the linguistic status of the text (ibid., p. 7). He mentions the paratextual value that is vested in other types of manifestation: these include iconic (illustrations) and purely factual (ibid.).
 - Genette discusses factual paratext, which consists of a fact which, if revealed to the public, provides some commentary on the text and influences how the text is received (ibid.). Examples are age or sex of the author, membership in an academy, receipt of a literary prize, and implicit contexts that surround a work (ibid.). An example of factual paratext Genette refers to is homosexuality. He explains that the reader who is aware that the author is gay reads the work differently than who does not (ibid., p. 8).
- (iv) Pragmatic – determining its sender and addressee
- Certain paratextual elements are addressed to the public in general while other paratextual elements are addressed more specifically or more restrictively only to the readers of the text (ibid., p. 9).
 - Genette (ibid., p. 319) defines a 'note' as "a statement of variable length connected to a more or less definite segment of text and either placed opposite or keyed to this segment". In theory, the addressee of the note is the reader of the text, to the exclusion of any other person to whom the note might make no sense (ibid., p. 323).
- (v) Functional – determining the functions that the message aims to fulfil
- The paratextual element is always subordinate to its text and this functionality determines the essence of its appeal and its existence (ibid., p. 12).
 - In a famous discussion of functionality in relation to paratextual status, Nabokov places a strong emphasis on textual paratext in translations. Nabokov (1955/2012, p.

125) summarises problems of translating Pushkin's *Onegin* in English and concludes that it is impossible to translate it in rhyme but it is possible to describe the modulations and rhymes of the text, its associations and other special features in a series of footnotes. As an eccentric advocate of the use of footnotes, he suggests that they can reach up like "skyscrapers to the top of this and that page so as to leave only the gleam of one textual line between commentary and eternity" (ibid.). He demands the absolutely literal sense and copious footnotes for the translations of all the poetry in other languages that still remain in their poetical versions (ibid.).

- Genette (1997, p. 12) argues that paratext in all its forms is "dedicated to the service of something than itself that constitutes its *raison d'être*". For instance, the chief functions of preface are to get the book read and to get the book read 'properly' (ibid., p. 197). This is a controversial claim since the reader may want to read it differently than what the preface suggests him/her to do so. The relations of subordination between function and status of paratext in this translation will be investigated in detail in Chapter 5.

Genette states clearly that to examine the practice of illustration in its full scope, one needs the historical information and technical and iconological skill; lacking this, he has to exclude this practice in the discussion (ibid., p. 406). In our case, the well-known work by Kress and van Leeuwen (1996) on reading visual images will complement the analysis of line drawings in the translation.

3.3.3.2 Kress and van Leeuwen's visual structures of representation

Visual structures realise meanings as linguistic structures do, and by that means point to different interpretations of experience (Kress and van Leeuwen, 1996, p. 2). The use of illustrations in the translation proves to a certain extent that "some things can be expressed both visually and verbally; and in part they diverge – some things can be 'said' only visually, others only verbally" (ibid.). The meaning that can be realised in language (the English translation) and in visual communication (the illustrations) overlap. The translators represent some objects or activities through a multimodal text, whose meanings are realised through more than one semiotic code. In this translation, the image is

always accompanied by translated word(s). We posit that language imposes meaning on the image and the image enhances the meaning for the TT readers.

In the analysis of multimodal texts drawing on an array of examples from printed advertisements, paintings, cartoons, charts, scientific diagrams, folk art to children's drawings, Kress and van Leeuwen (*ibid.*, p. 183) insist on not seeing the picture as an 'illustration' of the verbal text, thereby treating the verbal text as prior and more important but rather looking at whole page as an integrated text.

Kress and van Leeuwen's work is based on a model of multimodal texts where the visual and textual elements were produced simultaneously while the illustrations in this translation are the result of translating the contents of a written language into a verbal text in English first and then offering the same contents in a different medium (personal communication, February 3, 2014). Though the images in this translation are regarded as illustrations, we contend that the images are not subservient to the text because their existence helps realise the meaning in the translation.

Operating within systemic functional language context, Kress and van Leeuwen posit that visual design, like language and all semiotic modes, fulfills two major functions: (i) an ideational function, a function representing the world around and inside us and (ii) an interpersonal function, a function of enacting social interactions as social relations (*ibid.*, p. 13). After elaborating on functions, they discuss visual structures of representation, which is divided into narrative and conceptual.

3.3.3.2.1 Narrative representations

Narrative processes present unfolding actions and events, processes of change, and transitory spatial arrangements. All narrative sub-categories are: (i) action processes, (ii) reactional processes, (iii) speech process and mental process, (iv) conversion processes, (v) geometrical symbolism, and (vi) circumstances (*ibid.*, pp. 61-73). The sub-categories that can be applied in paratextual analysis are action processes, conversion processes and circumstances.

The sub-category 'action processes' is explained through the pictures taken from an Australian primary school social studies textbook. The images represent the traditional technology of the Australian Aborigines, which are a stone axe, a bark basket, and a wooden sword, and the superior technology of the British who invaded their territory, which are guns (*ibid.*, p. 43). The salient participants are the

British, which are larger than the Aborigines and placed in the foreground (ibid., p. 61). Kress and van Leeuwen interpret the pictures to represent a transactional structure in that the British aimed the guns at the Aborigines (ibid., p. 63).

To explain the sub-category 'conversion processes', a communication model taken from Watson and Hill (1980) is employed to represent a conversion process in which human interaction is represented as though it was a natural process (ibid., pp. 68-69). The message is sent and received through the encoder/interpreter/decoder as a cycle (ibid., p. 68).

The last relevant sub-category to this study is 'circumstances' which refer to the participants who could be left out without affecting the basic proposition realised by the narrative pattern (ibid., p. 71). An example of the image in this sub-category features the penguin and her baby (ibid., p. 72). Based on the frontal display of the penguins against a de-emphasised background, Kress and van Leeuwen interpret the image as the kind of picture that is more likely to illustrate a text giving descriptive information about penguins than a story about what penguins do (ibid., pp. 72-73).

A great number of illustrations in the translation represent an unfolding action in an event. For example, the illustration 'sprinkling water' can be categorised as a narrative representation in the sub-category of 'conversion process'. Representations of natural events are common conversion processes and conversion processes can also be applied to human interaction when it is represented as though it was a natural process (ibid., p. 68). The action of sprinkling water performed by a monk is received by the participants willingly. The interaction between the monk and the laymen is a natural process in the Thai society and more discussion entailing illustrations in this category will be taken up in Section 5.4.2.

3.3.3.2.2 Conceptual representations

Conceptual representation structures represent participants in terms of class, or structure, or meaning. The term 'participants' is defined as the subject of the communication, that is, the people, places and things, represented in the image (ibid., p. 46). The first sub-category is classificational processes, which relate participants to each other in terms of a 'kind of' relation or a taxonomy (ibid., p. 81). The second sub-category is analytical processes, which relate participants in terms of part-whole structure

(ibid., p. 89). The third one is symbolic processes, which are about what a participant means or is (ibid., p. 108). All sub-categories are applicable to the illustrations in this study, the majority of which can be classified as conceptual representations and discussed in detail in Section 5.4.1.

(i) Classificational processes

An example of this sub-category is a Revlon advertisement (ibid., p. 80) where the image shows arrangements of three nail polish bottles that represent the variety of products marketed under a brand name and arrangements of four different women who all use the same product to show one thing in common: the women are all 'unforgettable' and they all 'wear Revlon' (ibid., p. 81).

(ii) Analytical processes

One example of these processes is shown through a diagram 'Evolution' from a Swedish history textbook that can be interpreted to say "the evolution of humankind consists of the 'Ape' stage, the 'Apeman' stage, the 'Australopithecus' stage and etc." to represent history as successive stages with fixed and stable characteristics realised by a time line (ibid., p. 95).

(iii) Symbolic processes

Kress and van Leeuwen use a figure of oil drilling installation in the Sahara desert to show symbolic processes. The de-emphasising of detail results from the extreme lighting conditions in which the oil drilling installation becomes a symbol for the disappearance of the old Beduoin lifestyle (ibid., p. 112).

Some illustrations can be categorised as being both conceptual and narrative representations. Kress and van Leeuwen have not coined a term to represent this kind of images. We propose the term 'hybrid patterns' to explain the illustrations in the translation that can be classified as both. The illustration that exemplifies a hybrid pattern is 'bathing jetty'. It is a sketch of a place for bathing and a woman in the act of bathing. Section 5.4.3 will provide an analysis of the illustrations categorised as being both conceptual and narrative patterns in an attempt to explicate why certain participants and actions have to be explained both verbally and visually.

To summarise our approach to the analysis of paratextual elements, Genette's five categories of paratextual field will answer the following questions: where is each particular paratextual element located?, when does it appear?, how does it appear (verbal or graphic)?, for whom is it produced?, and what function(s) should it fulfill?. Illustrations will also be analysed in terms of their narrative or

conceptual representation to decode the relations between the semiotic codes of the translated language and pictures. The analysis based on these two approaches will uncover the roles paratextual elements perform in the transmission of the text from one culture to another and how they contribute to the overall translation strategy.

Since paratext is considered to be interventionist device employed by the translators to produce meaning for the receiving culture, and based on the assumption that meaning is ideologically and historically produced, ideological issues in language and translation should be examined. It is believed that the degree of intervention depends on the cultural and linguistic distance or gap between the pair languages. However, the possibility that manipulations, both conscious and unconscious, may be a part of every literary text cannot be disregarded. To identify the causes of translation shifts, translator's practice guided by ideology will be discussed next.

3.4 Shifts in relation to ideological motivations and effects

Certain textual translation practices are ideologically driven. Power relations govern choices at many different levels, beginning with what texts to translate, the way in which texts should be translated and the notion of representation. In order to detect the translators' ideology in this study, their translation strategies and procedures will be investigated in terms of power relations in languages and literatures and gendered subjectivity.

3.4.1 Ideology

The significance of the concept of ideology is evidenced by its inclusion in the first edition of *Routledge Encyclopedia of Translation Studies* (Baker, 1998), which contains an entry 'ideology and translation' and the second edition of *Routledge Encyclopedia of Translation Studies* (Baker and Saldanha, 2009) in which this entry is revised and one word 'ideology' suffices. When the definition and category of translation and ideology are not unequivocal, textual intervention during translation process leads to the question whether translation strategies and procedures employed by the translators are ideologically motivated (Fawcett and Munday, 2009, p. 137). Ideology holds interest in translation studies because it is linked with the concept of language and power relations and the distortion of the ST and culture in

the process of translation (ibid., p. 138). The textual and other choices made by all actors involved in the process inherently render translation as a partial representation of the ST (ibid.). Apart from textual translation practices, the use of paratextual elements can also reveal ideological manipulation and orientation (ibid., pp. 138-139). Fawcett and Munday (ibid., p. 140) conclude that questions of power and ideology continue to be tied up with the relative power of different languages.

This concept is also foregrounded in *The Translator*, which published a special issue (Volume 13, Number 2, 2007) entitled 'Translation and Ideology'. It seeks to contribute to the discussion by investigating ideological clashes and encounters outside literary and religious texts. For instance, Sánchez (2007, pp. 171-194) examines gender in translation in scientific discourse, Kang (2007, pp. 219-242) explores ideological shifts found in news translation about North Korea and Munday (2007, pp. 195-217) investigates how ideology is expressed in the translations of political speeches, writings and interviews. The focus of this issue is on translation as a social practice, which can shape, maintain or challenge the asymmetries between different languages and parties involved in hegemonic practices.

'Ideology' is defined as "an action-oriented set of beliefs" (Seliger 1976, pp. 91-92 quoted in Ireland, 1989, p. 131). Believing that aesthetic, religious, or poetic beliefs are political in the sense that "their application establishes relations of dominance", Fawcett (1998, p. 107) asserts that historically both individuals and institutions have applied their particular beliefs to the production of certain effects in translation. The translated text in discussion is both a cultural transfer and a cultural construct. Difference or shift will be studied whether it is related to cultural, ideological, or subjective circumstances.

A prominent scholar who discusses ideology and hegemonic practices through the concept of 'dominant poetics' is Lefevere (1992). His influential work will be discussed in the following section.

3.4.2 Conceptual grid

Lefevere (1992, p. vii) firmly believes that rewriting is manipulation and, that translation, a rewriting of an original text, can introduce new concepts, genres, and devices to shape power of one culture upon another or repress innovation, distort and contain in the service of power. He stresses that translation

is “the most obviously recognisable type of rewriting” (ibid., p. 9). The image of a literary work as projected by a translation is determined by the translator’s ideology and the dominant poetics in the target culture at the time the translation is published (ibid., p. 41). Poetics consists of two components: (i) an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols and (ii) a concept of what literature is or should be in the social system as a whole (ibid., p. 26). Literature, analysed in systemic terms, is a contrived system since it consists of texts and human agents who read, write and rewrite texts (ibid., p. 12). In connection with the system, the relevant issue to the translation in discussion is the position certain literary works have attained. Lefevere points out that some literary works will be elevated to the level of classics within a short time after publication while some are rejected, some reached the position of a classic later after the dominant poetics changed (ibid., p. 19). He introduces the concept of twin grids: a textual grid and a conceptual grid. Lefevere (1998, p. 5) explains that a textual grid is the collection of acceptable ways in which things can be said or a more sophisticated definition of a textual grid as provided by Gentzler (1998, p. xiii), which is “the collection of acceptable literary forms and genres in which texts can be expressed”. A conceptual grid contains opinions and attitudes deemed acceptable in a certain time, and through which readers and translators approach texts (Lefevere, 1998, p. 48). Lefevere applies the concept of analogy and the grids in examining the construction and translations of a Finnish epic.

In an essay published after his death, Lefevere (ibid., pp. 76-89) explains how the *Kalevala*, which was constructed based on the oral poetry collected from all over Finland, was revised by Lönnrot to validate a national culture. For instance, all references to elements that would contradict the claim that his epic was rooted in “the mists of time” were eradicated. Lefevere stresses that literatures written in languages that are less widely used, will only be accepted if they submit to the ‘textual system’, in other words, create something that is analogous to some element of ‘world literature’ whether or not that element is actually part of their own literature in that form (ibid., p. 76). The dominant concept of ‘world literature’ of Lönnrot’s time demanded that all national literatures should begin with epics (ibid., p. 82) and some national epics also make their compilers into a national figure as Lönnrot has become (ibid., p. 84). He proceeds with the analysis of the translation of this epic by examining the work of John Martin Crawford, the first translator of the *Kalevala*, who based his translation on the translation

into German (ibid., p. 83). Crawford prepares the reader in the long introduction to translation stating that the ST is a national epic. Lefevere uses the word 'analogy' because he believes that Crawford's strategy is to equate what is in the *Kalevala* with its analogies in classical Greek mythology and literature (ibid.) and his strategy is successful as evidenced by the entry in *Cassell's Encyclopedia of Literature* which states that "the *Kalevala* consists of the Odyssey-like quest of *sampo*, the magic mill and the Iliad-like war between Kalevala (Finland) and Pohjola (Lapland, literally Northland)" (ibid., p. 84).

The construction of this Finnish epic and the translation strategy has many parallels with *KCKP*, the ST. This Thai folk tale was rooted in oral recitation and later compiled and edited for publication by Prince Damrong Rajanubhap under ideological constraints. The cultural script set forth how women were to behave in his time. Damrong's status as a national figure, not solely because of this literary work, as elaborated in Chapter 2, helped cement the reception of the National Library's edition, the sanitised version of the story, in Thai society, while the older version, the Wat Ko edition, was forgotten and its existence was not known to the general public until the translators found it and published it in 2013. Another parallel is that the epic position of the Thai literary work is foregrounded by the translators and advertised by the publisher. The translators' ideological mediation and intervention in the TT will be revealed when the paratextual elements are examined. The translators' introduction to their translation is short, however, the long afterword, an important paratextual element, which is published in the main volume, will be analysed in Chapter 5 in an attempt to answer whether the translators consciously or subconsciously submitted to 'world literature' (or the analogy to Greek epics). Lefevere defines patronage as "the powers (persons, institutions) that can further or hinder the reading, writing and rewriting of literature" (1992, p. 15). The patron works towards preserving the stability of the social system as a whole and furthering the literary production that is accepted and actively promoted within that social system (ibid., p. 17). The patronage of *KCKP* is Damrong. It should be noted that the translation was not produced under the same poetological constraints; the translators did not feel the need to agree with the dominant ideology of Damrong's time. Baker and Pasuk are caught between their adherence to an ideology that is not that of Damrong's. They view sexual matters in a different manner and they cannot rewrite a text that runs counter to their ideology. As a result, they rewrote the

text by inserting segments from the Wat Ko edition in which female characters show stronger and more forthcoming personalities in their translation to challenge the traditional and misogynist conceptions of gender roles and attributes. Furthermore, the reluctance the translators displayed towards translating Damrong's version of *kuman thong* (กุมารทอง, Goldchild) creation may reflect the object and belief that the target audience is used to or willing to accept, therefore, they weaken the violence displayed in the standard edition.

Textual intervention was made possible because alternative versions were made available. The translators interwove segments from other manuscripts and consistently informed the TT reader in the footnotes. Their decisions to intervene and to remain visible will be discussed along another binary opposition, 'domestication' versus 'foreignisation', which is popularised by Venuti (1995/2008).

3.4.3 Translator's invisibility

Venuti (1995/2008) discusses the translator's invisibility together with a binary opposition 'domestication' and 'foreignisation'. He uses the term 'invisibility' to describe the translator's situation and activity in contemporary British and American cultures, in which the translator manipulates the translating language, English, to ensure easy readability by eradicating any linguistic or stylistic peculiarities in the translation and a translated text is judged acceptable by most publishers, reviewers and readers in the United Kingdom and the United States when it reads fluently (*ibid.*, p. 1). Venuti claims that a fluent translation produces the illusion of transparency and the more fluent the translation is, the more invisible the translator will be (*ibid.*).

Venuti draws on Friedrich Schleiermacher's lecture in 1813, in which he argues that there are only two translation methods, the translator can leave the author in peace and moves the reader towards the author or vice versa (*ibid.*, p. 15). Venuti's interpretation is that Schleiermacher permits the translator to choose between domesticating or foreignising practice (*ibid.*). Domestication is an ethnocentric reduction of the foreign text to receiving cultural values and foreignisation is an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text (*ibid.*, p. 15).

Venuti criticises Nida's 'dynamic equivalence', which aims at naturalness of expression, because it signals the importance of a fluent strategy which involves domestication (*ibid.*, p. 16). He asserts that

foreignising translation signifies the differences of the foreign text (ibid., p. 15) but it cannot offer unmediated access to the foreign since no translation can (ibid., p. 19). Though his main concern is British and American translation traditions, Venuti stresses that the concept of foreignising can be productively applied to translating in any language and culture (ibid., p. 19). In addition, exoticising is not the same as foreignising. According to Venuti, exoticising translation produces a translation effect indicating a superficial cultural difference with reference to specific features of foreign culture and the retention of foreign place names, proper names and odd foreign words (ibid., p. 160) while foreignising translation admits ethnodeviant and potentially revising literary canons in the translating language, signals linguistic and cultural differences of the foreign text and performs a work of cultural restoration by using a discursive strategy deviating from established discourses, for example, employing dense archaism as opposed to transparency depending on current standard usage (ibid., p. 125).

The translated text will be analysed both microtextually and macrotextually to glean which translation strategy the translators adopted. Venuti's work cautions us to differentiate between exoticising and foreignising translation and these concepts will be applied in an attempt to identify overall translation strategy or orientation towards a text.

The strategies and approaches to translating texts are mostly formulated in terms of contrast between two concepts. Moving away from duality, feminist translation developed a method of producing works that constituted efforts to attack, deconstruct or bypass inherently misogynist language. Fidelity and equivalence in translation are not a matter of the utmost importance to feminist translators. To make their presence felt in the texts, they intend to intervene in the text in many different ways. Their non-traditional approaches to translation will be introduced in the following section.

3.4.4 Feminist translation practices

For feminist translators, gender serves as a lens for analysis of individual translation and the focus is on the details of language that may reflect the gendered aspects of a text and it is integrated into Translation Studies by focusing on gender as a socio-political category in analysis of translation production. The works on translation as a feminist practice have mostly been written in French and English by Canadian theorists. Translators who render feminist neologisms consider their works as

feminist experimental translations. For example, a neologism in French is Nicole Brossard's title *L'Amèr* (1977). It is the wordplay of three terms: *mère* (mother), *mer* (sea), and *amer* (bitter) to reflect the themes of the woman who is reduced to reproduction, her suffocation and her subsequent tendency to suffocate her own children (von Flotow, 1991, pp. 75-76). These theorists and translators reflect on the act of intervening in translation to express political and personal identity as Godard (1983) renders the neologism *L'Amèr* as follows:

The e
 S our
 mothers.

Figure 3.3 The English translation of the French novel's title L'Amèr: ou Le chapitre effrité

Chamberlain (1988/2012, p. 255) surveys the metaphors of translation and points out that the sexualisation of translation appears most familiarly in the tag *les belles infidèles* – translations, like women, are either beautiful or faithful. The rhyme in French and the fact that the word *traduction* is a feminine one has sustained this 'double standard' that marks opposition between writing and translating in that the former is original and 'masculine' and the latter is derivative and 'feminine' (ibid.). Translation has been figured metaphorically in secondary terms. The metaphors disguise the secondary status of translation in the language and even though both men and women engage in translation, the binary logic also defines this activity as an archetypal feminine activity (ibid., 263). She proposes that feminist translators should discuss their works, both antagonistic and sympathetic, to make the principles of a practice part of the dialogue about revising translation (ibid., pp. 266-267).

Godard (1999) and von Flotow (1997) both discuss specific feminist translation strategies or practices while Simon (1996) and von Flotow (2011) in her more recent work foreground the roles of female writers and translators in their works. The three feminist translation academics all emphasise on the visibility of feminist translators.

Godard (1990, p. 90) insists that translation, in the theory of feminist discourse, is production, not reproduction. Translation is a "topos" in feminist discourse used to communicate new insights into

women's experience and their relation to language (ibid., p. 89). She confidently states that "feminist discourse is translation" (ibid., p. 90) in that it sets out to destroy the discursive mechanism by assuming the feminine role deliberately in an act of mimicry, which is "to convert a form of subordination into an affirmation and to challenge an order resting on sexual difference" (ibid.). The feminist translators flaunt the signs of their manipulation of the text or 'womanhandle' the text in translation, to affirm their critical difference and the delight in interminable re-reading and re-writing (ibid., p. 94). The feminist translators are active participants in the creation of meaning who flaunt their signatures in italics, footnotes and prefaces (ibid.). In translating a work from French into English entitled *Picture Theory* (both French and English versions bear the same title) by a feminist writer, Nicole Brossard, Godard implements feminist translation strategies, including the use of graphic modes of representation and wordplays (Simon, 1996, pp. 25-27).

Von Flotow (1997) discusses the issues of intervention and censorship in translation. She posits that feminist translators intervene in the text for political reasons to dismantle misogynist aspects of patriarchal language and demonstrate their decision-making powers (ibid., p. 25). Feminist translators want recognition of the work and assume responsibility for their texts (ibid., p. 38). She introduces three practices of feminist translation: supplementing, prefacing and footnoting, and hijacking (von Flotow, 1991, pp. 74-80).

- (i) Supplementing can be seen as 'over-translation' (ibid., p. 75). It compensates for the differences between languages and calls for interventionist moves by the translator (ibid.). Von Flotow uses an example from Howard Scott's translation of Louky Bersianik's *L'Euguélonne* (1976). The ST is 'Le ou la coupable doit être punie.' The extra 'e' is added to 'punie' to indicate that it is the woman who is punished for aborting. This cannot directly be transferred into English because of the lack of gender agreements. The translator then supplements this lack by rendering 'The guilty one must be punished, whether she is a man or a woman'. Scott intervenes and supplements another part of the text, thereby making the critique of language apply to English.
- (ii) Prefaces and footnotes draw attention to the translation process. The feminist translators reflect on their work in a preface and emphasise their active presence in the text in footnotes.

Marlene Wilderman, the translator of Nicole Brossard's *La Lettre aérienne* (1985) into English entitled *The Aerial Letter* (1988), discussed neologisms in the preface and then highlighted the use of neologisms in footnotes.

- (iii) Hijacking refers to the appropriation of a text whose intentions are not necessarily feminist by the feminist translator (Simon, 1996, p. 15). Susanne de Lotbinière-Harwood's translation *Letters from Another* (1990) of Lise Gauvin's *Lettres d'une autre* (1984) makes the feminine seen and heard in her translation by deliberately feminising the TT (Von Flotow, 1991, p. 79). Von Flotow concludes that de Lotbinière-Harwood "has in fact hijacked the text, appropriated it and made it her own to reflect her political intentions" (ibid.).

Von Flotow (1997, p. 35) states that the politically aware and engaged translators are conscious of their influence on the text and may seek to impose it overtly. When the feminist translators introduce and comment on their work and offer explanations for it, they are aware that their identities as gendered rewriters enter into their work (ibid.). The feminist translators reject the stand for translator's invisibility; they want recognition of the work and recognition of the translator's individuality (ibid., p. 38). She concludes that translators working within an ethics of feminist thought tend to assume personal responsibility for their texts and be unwilling to disclaim their part in text production (ibid., p. 96).

Simon (1996, p. 27) affirms that the interventionism of the translator is oriented by the text itself and clearly marks the presence of the translator within the text. Translators draw attention to their identities as feminists and transform the fact of gender into a social or literary project by exploiting the resources of grammatical gender for imaginative or political purposes to elucidate texts (ibid., p. 7). In theoretical texts, prefaces, and footnotes, the feminist translators affirm their role as an active participant in the creation of meaning and draw attention to the process of their own work (ibid., p. 29).

Apart from encouraging the translators to intervene, Simon (1996) and von Flotow (2011) also attempt to make the writings of important female writers and translators visible, whose reputations suffered and have been rehabilitated through translations. For feminist translators in the French-Canadian discourse, translation is considered to be a creative utterance and they foreground the identity of women by using the medium of translation to insert personal and political statements. In recent years, more works on

gender in translation have been carried out and many have challenged the term 'feminist translation practices', arguing that the translation procedures employed by feminist translators are not essentially feminist since they are the same procedures translators who do not foreground gender in their translations also resort to.

Leonardi and Taronna (2011) examine the translated works from English into languages that are characterised by grammatical gender, namely Galician, Spanish and Italian. The first case-study is Mark Haddon's *The Curious Incident of the Dog in the Night-Time* (2003), which was first translated by a Galician feminist translator, María Reimóndez, and her use of gender was corrected by the publisher, Moisés Barcia (ibid., pp. 383-384). Her translation was not published and the publisher re-translated the book and published the translation in 2009 (ibid.). How gender-inclusive terms, ambiguous gender terms, marked gender terms, and sexist terms are translated in the four translations, which are (i) the unpublished Galician version by Reimóndez, (ii) the official Galician version by Barcia, (iii) the Spanish translation by Patricia Antón and (iv) the Italian translation by Paola Novarese, are studied and compared. Leonardi and Taronna argue that feminist translation strategies are not exclusively feminist as they resemble ordinary translation strategies (ibid., p. 379) and the use of a particular practice which reflects a specific ideological strategy is not necessarily associated with any feminist agenda (ibid., p. 399). At macro-level, Castro (2013) discusses translation effects discerned through the analysis that takes cultural, political and literary climate of the translating culture into account. She investigates the ideological struggle emerging from two opposite rewritings of gender markers in the same two translations of the same literary text into Galician. The author examines the use of inclusive language in literary translation to point out the gap between the theory and practice of translation and the missing link between feminist approaches to linguistics and Translation Studies. Castro concludes that the linguistic representation of women and men in translations from English into Galician is often defined by a sexist and androcentric use of language even when the ST was completely free of linguistic sexism (ibid., p. 43). She posits that fidelity to the ST and to the author, the translator's invisibility, objectivity, and fluency are the notions behind the disparities between the two "conscious ideologically driven interventions" of both unpublished and published translators (ibid., p. 53). While there are more translation practitioners formally trained in universities, and if the objective of education

is to raise an informed awareness of the powerful position the translators have in society (which lead to political and ideological consequences), a more fruitful dialogue between translation trainers and translation students is needed (*ibid.*). To change the perception of translation and gender inclusivity in the wider society, interdisciplinary collaborations between Translation Studies and feminist linguistics are demanded so that decisions of deliberate textual interventions during translation can be explained and justified (*ibid.*, pp. 53-54).

These works, which are based on the translated works between western languages, cannot be directly applied to the translation from Thai into English, most apparently because Thai is not a gender-marked language and if and when neologisms are offered by the translators, they are not in connection with championing the feminist causes in language and translation. However, the practice of feminist translators, who present themselves deliberately as interventionists, informs the analysis of this work in the sense that Baker and Pasuk's translation practice might be viewed as feminist as the additions in the TT were done to present Siamese women's stronger and more forthright personalities. Their intention in the translation seems to be to dismantle misogynist aspects of patriarchal language, which is in line with feminist practices in translation. By taking a gendered position in translation theory, censored sexuality in the ST is introduced in the TT and it can be seen and understood that this textual expansion is foregrounded in the TT consciously to express the translators' political and personal identities.

3.5 Conclusion

The methodology proposed is complex and it will be a challenge to implement it. However, it is one of the innovative features of our study. This interdisciplinary study is ambitious in analysing the text and the peritext, which are the four elements surrounding the translation, by using different theories and approaches from a variety of disciplines. The epitext in the forms of interviews and blogs will also contribute to the analysis. The formal matrix, one of the five textual matrices formulated by Hervey and Higgins (2002), will be employed to identify the salient features of the ST and TT at phonic and graphic levels for contrastive analysis. Holmes's forms of verse translation will be used to categorise all twenty-four verse passages. These two approaches will be applied to reveal translation pattern(s) for the

segments of which the translators felt the need to retain poetic effects by poetic renderings. Equivalence at different levels will be evaluated by applying equivalence typologies proposed by Koller (1979/1989) and Baker (1992/2011) to find out if shifts at both macrostructural and microstructural levels occur. Individual lexical choices in the form of CSIs will be analysed by the 'Triad of Culture' adapted by Katan (2004) and the conceptual grid proposed by Dickins (2012) to establish, first, whether translators' intervention is related to the level of culture they were most influenced by, and second, the translation procedures, which may lead to the conclusion about translation orientation. Four elements of the peritext are chosen for paratextual analysis. Genette's framework (1997) will be used to examine the locations, the times, the forms, the audiences and the functions of four paratextual elements. The graphic nature of the illustrations calls for a more detailed approach than the one Genette's framework can deal with, for this reason, Kress and van Leeuwen's visual structures of representation will be utilised. The use of paratext will be examined specifically to elucidate ideological motivations and effects. Baker and Pasuk list eleven paratextual elements on the contents page (including an afterword while the other three paratextual elements chosen for the analysis are not listed). It is evident at this early stage that the translators decided to remain visible. The linguistic or stylistic peculiarities, if there is any, in the prose translation, the verse passages and the key CSIs will be discussed in an attempt to identify the translators' translation strategy. The fluency of the translation or the lack thereof is also associated with the concept of textual system discussed by Lefevere (1998). The epic status of the ST, when emphasised and publicised by the translators and publisher, guides the target reader's expectations of how an epic in English should be expressed. The extent the textual and conceptual grids influenced the textual outcome will be discussed. Baker and Pasuk's attempt to defy patriarchal discourse is in line with the feminist translation practice. The means the translators resorted to in order to express their political identities will be identified. The applicability of the models and approaches reviewed in this chapter will be demonstrated in the following chapter when the distinctive features of the translated text, namely the verse passages and the key CSIs, are analysed.

Chapter 4

Textual Analysis

This chapter is divided into two main sections: (i) the analysis of the passages that are translated into verse forms and (ii) the analysis of key culturally specific items found in both verse and prose translations. All verse passages found in the translation, twenty-four altogether, are presented and referred to by number in the Appendix. For instance, the first verse passage is called TT 1 and its ST is referred to as ST 1. All verse passages in the epic poem will be examined because they are distinctive features in the classic, whose ST is completely in verse while the TT is mainly translated into prose. The key culturally specific items and their translations are compared manually. They are not samples from one or two particular chapters but from all the chapters in this translation.

The textual analysis will be carried out using a number of models. For the verse passages, Hervey and Higgins's formal matrix in the schema of textual matrices (2002) has been chosen. In assessing the formal properties and determining the salient features of the texts, the STs and TTs will be analysed in detail at phonic/graphic level, which is one of the six layers of textual variables. In addition, the verse passages will be categorised according to Holmes's forms of verse translation, namely mimetic, analogical, organic and extraneous. For the analysis of twenty key CSIs, Dickins's conceptual grid (2012), the synthesis of the typologies proposed by Ivir (1987), Newmark (1981, 1988), and Hervey and Higgins (1992), will be employed. These key CSIs will also be classified according to Edward T. Hall's iceberg model 'Triad of Culture' (1959/1990), adapted by Katan (2004, 2009a).

The analysis aims to identify the translation patterns by confronting the ST and determining incompatibilities between languages. In addition, the poetic and literary conventions in both languages will be discussed to determine the pattern(s) of expectations in the TT culture. Moreover, the shifts on both macrostructural and microstructural levels will be traced and grouped.

4.1 Verse passages

4.1.1 Analytical models

Hervey and Higgins's formal matrix in the schema of textual matrices (2002) and Holmes's four approaches to rendering poetry as poetry (1988) will be applied to all twenty-four verse passages, which are the only passages in the translation in verse form.

4.1.1.1 Formal matrix

Hervey and Higgins's schema of textual matrices is a top-down approach, taking text-type and context as starting points for discussing translation problems and strategies. The five matrices of features are proposed to help the translator ask and answer a series of questions that apply to any text given for translation (Hervey and Higgins, 2002, p. 2). The schema of textual matrices is a progressive structure (ibid.) and contain questions that need to be asked in determining the salient features of any text (ibid., p. 3). The relevant matrix for the analysis of verse passages found in *The Tale of Khun Chang Kun Phaen* is the formal matrix at phonic/graphic level. Other matrices, namely genre matrix, cultural matrix, semantic matrix and varietal matrix are pertinent but cannot be applied to the analysis of all verse passages (as discussed in Chapter 3, Section 3.3.1.1).

Hervey and Higgins borrow some fundamental notions from linguistics in assessing formal properties of texts. They propose six layers of textual variables: (i) phonic/graphic level, (ii) prosodic level, (iii) grammatical level, (iv) sentential level, (v) discourse level and (vi) intertextual level (ibid., p. 5). In applying the formal matrix, the authors suggest the translators take a bottom-up approach, from phonic details to intertextual matters and scan the text level by level so the translators will be able to see what textual variables of the ST are absent from the TT and vice versa (ibid., p. 76). This bottom-up approach can also be adopted for the analysis of the translated text. The relevant textual variable for verse passages is at the phonic/graphic level which deals with layout, alliteration, assonance and rhyme-scheme.

4.1.1.2 Holmes's forms of verse translation

Holmes (1988, pp. 23-24) posits that verse translation makes use of verse as its medium and aspires to be a poem in its own right, thereby creating a 'metapoem'. Holmes considers prose translation to be a *nil-form* seeing as the translator 'sidesteps' the problem (ibid., p. 25). However, as to not entirely 'sidestep' the problem of translating the epic poem, Baker and Pasuk translated twenty-four segments into English verse forms, in which the contents are undeniably constricted into certain formal moulds. They translated those segments into many different forms, covering various kinds of metapoem, each of which will be described by the terms Holmes introduces as his work and observations on poetry translation are still relevant and constitute a valid methodology for analysing translated poems.

Holmes (1988) proposes four traditional approaches to rendering a poem into a metapoem, which are (i) mimetic form, (ii) analogical form, (iii) organic form and (iv) extraneous form, as discussed in detail in the previous chapter. All twenty-four verse passages will be categorised according to the four approaches to reveal translation pattern.

I will discuss the STs at phonic level first and then at graphic level. At phonic level, four elements of the ST will be discussed: (i) metres, (ii) prominence and deviance, (iii) lineation and (iv) dialects. At graphic level, two aspects, (i) presentation and (ii) effects of the ST, will be examined.

The TTs will also be discussed at phonic level first and four features of twenty-four verse passages will be examined. These features are: (i) forms, (ii) rhyme-schemes, (iii) lineation, and (iv) compensation. At graphic level, I will explore the same two aspects, (i) presentation and (ii) effects of the TT.

The four elements of the ST and the TT at phonic level are chosen because of their interrelation. Metres and prominence and deviance of the STs directly relate to forms and rhyme-schemes of the TTs. Lineation has to be explored and explained for both the source and target texts to explicate the poetic conventions of two different languages. When dialects are used in the compositions, translating them, whether into verse or prose, requires some forms of compensation and these two aspects have to be examined hand in hand.

At graphic level, the way a text is presented yields some effects on its readers who are familiar with a certain way a certain text type should be presented. Both aspects, presentation and effects, of the ST

and the TT, correlate highly. Various formats are employed in both texts and the effects the ST's forms and the TT's forms have on their readership deserve to be discussed.

4.2 Source Text

4.2.1 Phonic level

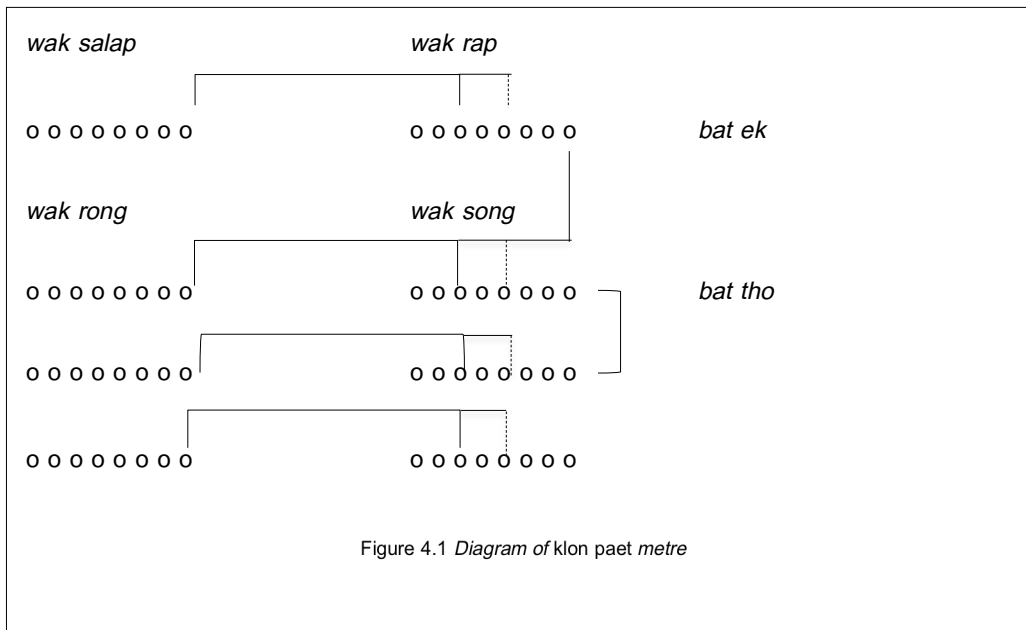
4.2.1.1 Metres

Thai poetry is categorised into *klon* (กลอน), *khlong* (โคลง), *rai* (ร่าย), *kap* (กาพย์) and *chan* (ฉันท์) (Wichian, 2011, p. 16). There are sub-categories of *klon*, divided by a specific number of syllables in each hemistich, such as *klon si* (กลอนสี่, *si* means four), *klon hok* (กลอนหก, *hok* means six), and *klon kao* (กลอนเก้า, *kao* means nine) and divided by an approximate number of syllables in each hemistich, for example *klon dok soi* (กลอนดอกสร้อย) and *klon nirat* (กลอนนิราศ) (Keerati, 2004, p. 98).

4.2.1.1.1 *Klon paet*

Klon paet is the main metre used in *KCKP*. The word *paet* means eight, which is the desirable number of syllables in each hemistich. *Klon paet* can be translated as 'eight-syllabled poem'. The *klon* forms are identified by the number of syllables in each hemistich, not the number of syllables in each line.

There are four *wak* (วรรค; hemistich) forming one *bot* or *kha-na* (บาท; คณະ; stanza) (Nim, 2000, p. 359). The first hemistich is called *wak salap* (วรรคสลัป), the second *wak rap* (วรรครับ), the third *wak rong* (วรรครอง) and the fourth *wak song* (วรรคส่ง) (ibid.). *Wak salap* and *wak rap* (the first two hemistichs) are called *bat ek* (บาทเอก; the first line) and *wak rong* and *wak song* (the third and fourth hemistichs) are called *bat tho* (บาทโท; the second line) (ibid.). *Bat ek* and *bat tho* form one *bot* or one *kha-na* (stanza) (ibid.). Nim (ibid., pp. 359-360) specifies the desirable number of syllables in each hemistich at between eight or nine and the desirable rhymes as follows:

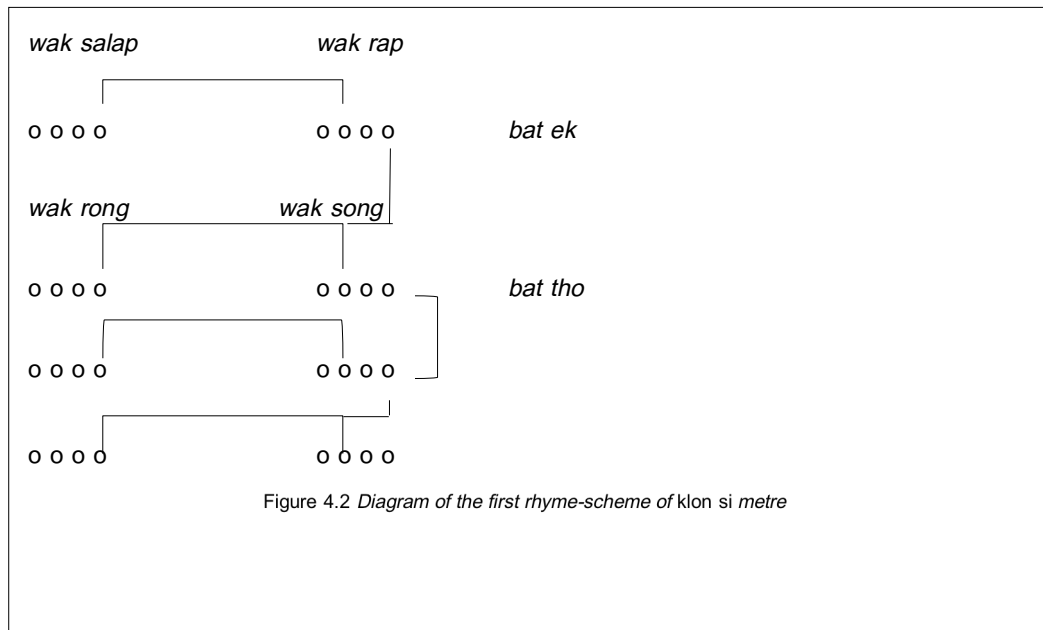


The last syllable of *wak salap* should rhyme with the third syllable of *wak rap*, if it is not possible, then it is acceptable for the fifth syllable of *wak rap* to rhyme with the last syllable of *wak salap*. The rhymes continue in *bat tho* (the second line) where the last syllable of *wak rap* rhymes with the last syllable of *wak rong* and the last syllable of *wak rong* should rhyme with the third syllable of *wak song*, likewise, if the rhyme cannot be created, the last syllable of *wak rong* can rhyme with the fifth syllable of *wak song*. This is a set of desirable rhymes for one *bot* (stanza). The rhymes between stanzas continue through the last word of *wak song* which has to rhyme with the last word of *wak rap* in the following stanza.

4.2.1.1.2 *Klon si*

ST 19 and ST 22 are the only segments in the poem that are composed using an entirely different metre, *klon si*. The word *si* means four, which is the desirable number of syllables in each hemistich. *Klon si* can be translated as 'four-syllabled poem'.

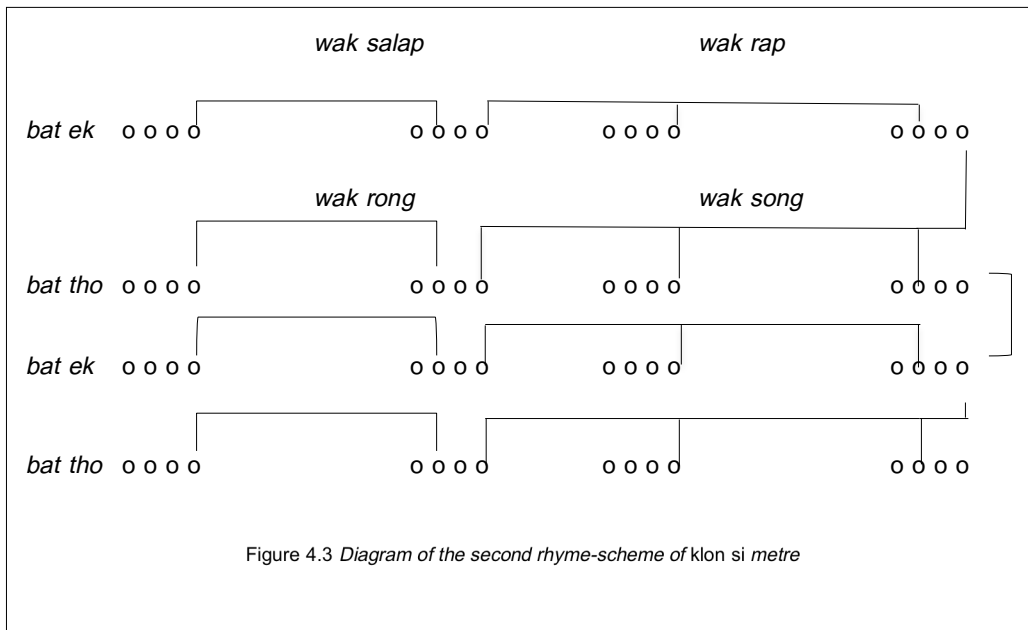
Wichian (2014, pp. 316-317) explains that there are two rhyme-schemes for *klon si* and ST 19 follows the first *klon si* rhyme-scheme as follows:



Like *klon paet*, there are four *wak* (hemistich) forming one *bot* or *kha-na* (stanza). The first hemistich is called *wak salap*, the second *wak rap*, the third *wak rong* and the fourth *wak song*. *Wak salap* and *wak rap* (the first two hemistichs) are called *bat ek* (the first line) and *wak rong* and *wak song* (the third and fourth hemistichs) are called *bat tho* (the second line) (ibid., p. 317). *Bat ek* and *bat tho* form one *bot* or one *kha-na* (stanza) (ibid.).

The last syllable of *wak salap* rhymes with the second syllable of *wak rap* (ibid.). The rhyme continues in *bat tho* (the second line) where the last syllable of *wak rap* rhymes with the last syllable of *wak rong* and the last syllable of *wak rong* rhymes with the second syllable of *wak song* (ibid.). This is a set of desirable rhymes for one *bot* (stanza). The rhyme between stanzas continues through the last word of *wak song* which has to rhyme with the last word of *wak rap* in the following stanza.

ST 22's hemistichs mostly contain four syllables but the rhyme-scheme is different. It follows the second *klon si* rhyme-scheme as follows:



Unlike the first rhyme-scheme of *klon si*, there are thirty-two syllables in one stanza (*ibid.*). In *bat ek* (the first line), eight syllables, split into four and four, form *wak salap*, and another eight syllables, also split into four and four, form *wak rap* (*ibid.*). *Bat tho* also contains the same number of syllables and the same split, the first eight syllables are called *wak rong* and the next eight syllables *wak song* (*ibid.*).

In *bat ek*, the last syllable of the first part of *wak salap* rhymes with the second syllable of the second part of *wak salap* (*ibid.*, p. 318). The fourth syllable of the second part of *wak salap* rhymes with the fourth syllable of the first part of *wak rap* and the second syllable of the second part of *wak rap* (*ibid.*).

In *bat tho*, the last syllable of the first part of *wak rong* rhymes with the second syllable of the second part of *wak rong* (*ibid.*). *Bat ek* and *bat tho* are connected through the last syllable of *bat ek*: the last syllable of *bat ek* rhymes with (i) the last syllable of *wak rong*, (ii) the fourth syllable of the first part of *wak song*, and (iii) the second syllable of the second part of *wak song* (*ibid.*). The rhyme between stanzas continues through the last word of *wak song* which rhymes with the last word of *wak rap* in the following stanza (*ibid.*).

Thai poets are considered skilled only when all their lines conform exactly to the prescribed metrical pattern. It is, therefore, not difficult to decide what the metre of the Thai poem is because of minimal variability and irregularity.

4.2.1.2 Prominence and deviance

According to Hervey and Higgins (2002, p. 2), salient features of the text are what add up to its specificity as typical or atypical of a particular genre or genres. To be able to determine the salient features of the ST, the concepts of prominence and deviance, introduced in Chapter 3, will contribute to the identification of the features in the ST that are a source of textual effects.

Deviance refers to the difference between the normal frequency of a feature and its frequency in the text or corpus (Leech and Short, 1981, p. 48). Prominence is defined as phenomenon of linguistic highlighting by which some linguistic features stand out (ibid.). The number of syllables in each hemistich and the rhyme-scheme are the outstanding linguistic features in the STs. Syllable count and external rhymes, rhymes between hemistichs, provide the basis for a reader's recognition of a particular metre. Before addressing the consistency and systematic character of foregrounding in the ST, I would first elaborate on alliteration and assonance.

There are two important phonic features in Thai poetry, internal and external rhymes, whose meanings are different from assonance and alliteration in English poetry. The phonic feature 'assonance' is the recurrence within words occurring next to or near one another of the same sound or sound-cluster in English. In Thai poems, only the same sound, not sound-cluster, is considered to be assonance (Nim, 2000, p. 353). For this reason, the underlined syllables in the transliterated version of the first hemistich of ST 2, *si si wan ni roek di laeo* (ศรีศรีวันนี่ฤกษ์ดีแล้ว), are the rhyming of the stressed vowel 'i'. The alliteration in the first hemistich of ST 2 is called internal rhyme in Thai poetry. In ST poetic convention, internal rhyme is categorised into consonant rhyme and vowel rhyme (ibid., p. 354). In the first hemistich, *si* and *si* begin with the same consonant, thereby creating a consonant rhyme. This consonant rhyme is a poetic element called alliteration in English poetry.

In relation to assonance, the significant poetic element in Thai poetry is external rhyme, rhymes between hemistichs, and the external rhyme has to be a vowel rhyme only (ibid., p. 355). The external rhymes will be shown through the transliterated version of the first two stanzas of ST 12 as follows:

<i>oh wa songsan kuman <u>oei</u></i>	<i>krarai <u>loei</u> tret-tre thiao re-ron</i>
<i>mai khit yak mai fak chi-wa <u>won</u></i>	<i>tang mueang utsa <u>jon</u> kra-joeng <u>ma</u></i>
<i>ok ja hak duai khwam rak mai muean <u>khit</u></i>	<i>mai <u>mit</u> ko mai som <u>prattha-na</u></i>
<i>jueng lik liang loei lat khao wat <u>wa</u></i>	<i><u>thorama</u> buat buea rabom <u>jai</u></i>

(KCKP, 1917/2012, p. 58)

All external rhymes (*oeilloei*, *ron/wonjon*, *malpratthana/walthorama*, and *khit/mit*) in these eight hemistichs are underlined. It should be noted that the rhyme *ma/pratthana/wa/thorama* is considered to be a full rhyme. Only the syllables *na* in *pratthana* and *ma* in *thorama* pronounced as long 'a' are counted as the rhyming syllables. The syllables *tha* in *pratthana* and the syllable *ra* in *thorama* are pronounced as short 'a'. The long 'a' sound is the one the poet searches for in this stanza since the word *ma* in the previous stanza contains the long 'a' sound. In English the stressed vowel and the following sounds have to be taken into consideration when rhymes are categorised.

External rhyme is a prominent feature of style because it forms a significant relationship with other features of style, such as internal rhyme and alliteration. The epic was first recited in *klon paet* metre, whose function is largely mnemonic, and external rhyme, the rhyme that must be created between every hemistich and every stanza, manages to link the events in the story together. External rhyme in *klon paet* (and *klon si*) is a metrical medium of some rigidity and inflexibility through which Thai poetry works.

Except the segments from the Wat Ko edition and the segments in *klon si*, all the ST segments that are rendered into verse forms in English are composed strictly according to the *klon paet* rhyme-scheme, save ST 18. The first two hemistichs of ST 18 lack an external rhyme. The transliteration of these hemistichs is as follows:

khwan pho phlai ngam sam sawat *ma chom phachana thong an phong sai* (KCKP,
1917/2012, p. 408)

The syllable *wat* (underlined) in the word *sawat* in the first hemistich has to rhyme with one syllable in the second hemistich but there is no such rhyme.

The segments from the Wat Ko edition, namely ST 3, ST 4, ST 5, ST 6, ST 7, ST 8, ST 9, ST 10 and ST 11, use *klon paet* metre as a template. The length of each hemistich is still in compliance with the prescribed metre. The rhymes are regular though not strictly created as specified. One of the reasons the hemistichs in this part of the story are not rhymed consistently is the use of mixed languages. The stanzas are not totally made up of foreign words. Some hemistichs are entirely composed using all foreign words while some are based on Thai language structure and lexis with foreign vocabulary.

With reference to the two segments in *klon si* metre, ST 19, which follows the first rhyme-scheme of *klon si* metre, will be discussed first. After the syllables in each hemistich are counted, it is found that almost every hemistich contains four syllables, except the last hemistich that contains five syllables. Almost all the rhymes are created according to the prescribed *klon si* metre. Four hemistichs deviate from the prescribed rhyme-scheme. There is an external rhyme between the seventh and the eighth hemistich but this is not the desirable sound according to the prescribed metre. The lack of this external rhyme will be shown through the first part of ST 19 whose hemistichs will be presented in columnar format as seen in the *klon si* diagram (see the diagram on page 127) as follows:

<i>pho muea mueang <u>dong</u></i>	<i>ao <u>phong</u> pen <u>yao</u></i>
<i>uet pla uet <u>khao</u></i>	<i>khwan <u>jao</u> tok <u>hai</u></i>
<i>khwan on ron-<u>re</u></i>	<i>wa-<u>we</u> su <u>kai</u></i>
<i>yu plai yang <u>yung</u></i>	<i>thong <u>thung</u> thong na (KCKP, 1917/2012, p. 408)</i>

The syllables that are underlined twice (hai/kai, yung/thung) reflect the series of rhyme that should be created between stanzas. The sound 'ai' has to be created in the seventh and eighth hemistichs as well. The poet could not find that sound and used the sound 'ung' instead which led to the retention of this 'ung' sound in the eighth hemistich. The word *yung* rhymes with *thung* but this rhyme breaks the series of external rhyme that has been carried across the stanzas.

ST 22 is composed by conforming to the second rhyme-scheme of *klon si* metre. Most hemistichs contain four syllables and the number of syllables varies between four to six. A number of external rhymes cannot be created according to the prescribed metre. It is a longer composition than ST 19 in which a dialect is also employed.

In short, all the STs from the Wat Ko edition, ST 19 and ST 22 are proof that to express the message through different sounds and set of vocabulary, the readers will be confronted with deviance, in that external rhyme cannot be created strictly according to the metre.

4.2.1.3 Lineation

Lineation refers to division into lines (Lennard, 2005, p. 153). There are clear constraints on how line-breaks have to be in *klon paet*, which is considered to be one of regular metres and forms. Lineation relates to the question of whether the line is end-stopped, line-break reinforced by a punctuation mark

(ibid., p. 34) or enjambed, sense and/or syntax continues into the next line, couplet, or stanza (ibid., p. 188).

Traditional Thai poetry does not make use of punctuation marks to end a line or stanza, consequently 'end-stopped' line is not employed in the ST. If enjambment is the continuation of a sentence without a pause beyond the end of a hemistich, it is used, as can be seen in the second line of ST 1 as follows:

khlang Somdet Phra Phanwasa narakon khrong nakhon krung si Ayutthaya (KCKP, 1917/2012, p. 1)

[when King Phanwasa of people ruled the capital, Ayutthaya] (my translation)

The subject, *Somdet Phra Phanwasa* (King Phanwasa) is in the first hemistich and the verb *khrong* (to rule) appears in the following hemistich. Enjambment in this fashion is rather conventional in Thai poetry.

4.2.1.4 Dialects

Nine segments, taken from the Wat Ko edition and translated into verse, are composed as a mimic of many different ethnicities; Thai, Khmer (Cambodian), Lao, Hokkien-speaking Chinese, Khaek (the Thai term for foreigners of Malay, Indian, or Arab origin), and Farang (the Thai term for foreigners of Western appearance). The hemistichs are composed using Thai words mixed with vocabulary from the foreign language associated with the ethnicity the performer impersonates. In all nine segments, only ST 3 is the most accessible to the Thai readers since it mimicks the Thai and some hemistichs of ST 8 mocking the Lao are understandable to a certain degree because the language is closely related to Thai. The other segments contain some inaccessible hemistichs as follows:

ST 5 in which the Vietnamese are mimicked: *อุ้มิตแลตหายปายไพลั้งในกระบอก* (*u-mit lat hai pai phlai long nai kra-bok*) (KCKP, Wat Ko, 2013, p. 37)

TT 5: I don't want to jump into a coffin. (Baker and Pasuk, 2012, p. 51)

ST 7 in which the Hokkien-speaking Chinese are parodied: *เฟื่องหนึ่งสองไฟจีโบโตเค* (*fueang nueng song phai ji bai to ke*) (KCKP, Wat Ko, 2013, p. 37)

TT 7: One fueang and two phai, one time can do! (Baker and Pasuk, 2012, p. 52)

ST 9 in which the Khmer are mocked: *เขมรเกๆ บ่อเต็งภาษา เกอ็ดมอปีนาซมจุมะดอง*
ตุนาตุฟองเอาทองมาฝั่งเครื่อง (*kha-men ke ke bo deng pha-sa ke ot mo pi na som jui ma dong tu na tu phong ao thong ma fang khrueng*) (KCKP, Wat Ko, 2013, p. 38)

TT 9: You can't speak the lingo, you're just Khmer.

Where you came from, you tell me.

Where you're going, I'll go along to see. (Baker and Pasuk, 2012, p. 51)

Apart from foreign vocabulary, four segments, namely ST 19, ST 20, ST 21 and ST 22, were composed in many different dialects. Thai readers are able to recognise this deviance as prominence. The use of foreign languages and Thai dialects in these segments is a feature that is seen as prominence because of its rarity. Leech and Short (1981, p. 49) explain that "a feature which occurs more rarely than usual is just as much a part of the statistical pattern as one which occurs more often than usual and it may also be a significant aspect of one's sense of style". Apart from these thirteen segments, the dialect (or variation) recognised as 'standard Thai' is used for the composition of *KCKP*. Words from other languages and dialects used are Mon dialect in ST 4, ST 5 and ST 20, Vietnamese in ST 6, Hokkien in ST 7, Lao in ST 8, Khmer in ST 9, a language spoken in India in ST 10, English in ST 11, northern dialect in ST 19 and ST 21, and north-eastern dialect in ST 22. All foreign words are transliterated into Thai alphabets. For instance, in ST 11, the English word 'captain' is transliterated as 'ka-pi-tan'⁴⁵ for poeticity.

Leech and Short (ibid., p. 50) note that prominence provides the condition for recognition that a style is being used for a particular literary end: that it has a "value in the game". To surmise why *klon si* metre is employed for the composition of ST 19, the segment about *khwan*-calling ceremony, it may be because the editor of the story, Damrong, would want to show how *khwan*-calling song is sung in the real ceremony, therefore the dialect and the rhythm are best retained in *klon si* format. As a result, the form in which this part is presented deviates from the main one. Concerning ST 22, when the editor allowed this segment to be included in the standard edition of *KCKP*, the prisoners are allowed to lament in their mother's tongue (north-eastern dialect is closely related to Lao) and it seems this dialectal lamentation is couched best in *klon si* metre.

The presence of foreign words and dialects stands out to the Thai readers for a number of reasons. The segments taken from the Wat Ko version are not included in the standard version which has been in print since 1917. The readers of the Wat Ko version have to and can rely on footnotes to understand the meanings of the foreign-sounding words. The editors of the recently published Wat Ko

⁴⁵ In Thai, this English word is a borrowing and it is naturalised as 'kap-tan'.

edition are the translators and they wanted to publicise the findings from their translation project. One of the findings is the meanings of these nine segments that are absent in the standard edition. The Wat Ko version is made available to the Thai-language readers and the inaccessible hemistichs have been made accessible by the footnotes provided by the editors. On the other hand, some segments in the standard edition of *KCKP* remain inaccessible because paratextual elements are not seen as necessary for they are not employed to help the Thai readers.

Regarding the use of Thai dialects in the four segments from the standard edition, the readers are confronted with words whose meanings may be unknown to those that are not familiar with that particular dialect. For example, the readers can guess that the word *khao-pom* (ข้าวป้อม) in ST 19 refers to a type of plant but without the knowledge of northern vocabulary, the meaning eludes a large number of ST readers. The readers then have to guess the meanings from the context and they may or may not arrive at the intended meanings. Moreover, the vital local colour of the STs sets the tone for those parts of the story and the readers will be signaled by different dialects to pay attention to some source-culture (dialectal culture in this context) connotations.

4.2.2 Graphic level

4.2.2.1 Presentation

(i) All *klon paet* segments or the majority of the story are presented in a columnar format. The use of readings in line is the correct order of reading.

(ii) The segments from the Wat Ko edition are also composed using *klon paet* metre but the hemistichs are arranged almost like prose in which there is space between each hemistich. In the preface to the Wat Ko version published in 2013, edited by the translators, Baker and Pasuk (2013, p. 13) state that they want to graphically present the story as close to the original manuscript as possible.

(iii) The segments composed by using *klon si* metre as a template are not presented in columns. The short hemistichs are arranged almost like prose in which there is space between each hemistich and this continues until the whole segment is finished.

4.2.2.2 Effects

The standard edition will be discussed first. The ST shape is not a source of textual effects. It does not make use of the visual effects on the graphic level. It does not use different typefaces or different font sizes. The standardised format of *klon paet* is as follows: two hemistichs are always presented in one line and are always separated at the distance in which the following line has to follow. The result is that two separate columns are read from left to right. To the Thai readers, the poems that are not in the standard columnar format, namely ST 19 and ST 22, are oddities. The switch from columnar format into prose-like format in the original text automatically forces the readers to take notice of the shape of what they read. The oddities are also heightened phonically since the readers are simultaneously confronted with a different dialect.

The Wat Ko edition is printed in prose-like format from the beginning to the end. This format is not a familiar *klon paet* format for the contemporary Thai readership. It can be said that this format is an oddity in itself. While the standard edition contains the use of Thai dialects, the Wat Ko edition has segments playing on foreign words whose phonic oddity stands out more than the use of dialects. They stand out due to their incomprehensibility. Phonically, they sound more foreign than the dialectal segments. This can discourage the readers from continuing to read the story. However, textual expansion in the ST (the recently published Wat Ko edition) in the form of footnoting has been employed. The readers can still comprehend these segments by reading explanatory notes provided by the editors. In addition, the editors/translators claim that these segments have been unearthed. The translators found the complete Wat Ko edition in the library at University of Michigan and they claimed that only some sections of this edition could be found in libraries in Thailand. On account of their absence in the standard edition, they can be considered as a distinctive feature of the ST.

4.3 Target Text

4.3.1 Phonic level

4.3.1.1 Forms

There are twenty-four segments that are rendered by the translators into verse forms. These verse forms will be categorised according to Holmes's forms of verse translation. Holmes (1988, pp. 25-30)

proposes four traditional approaches for the translator who decides to render poetry as poetry. These approaches are chosen because they are the most helpful and the most relevant categorisation of poetry translation into different verse forms from Thai into English.

4.3.1.1.1 Mimetic form

In TT 1 and TT 23, the translators have recreated in English the source poem's semantic content and its poetic form by mimicking the source poem's patterning or a mimetic form in which the translator imitates the form of the original as best s/he can (*ibid.*, p. 26). The first part of TT 23 is as follows:

They made a way with all good <u>speed</u>	through grass and <u>reed</u> , by hill and <u>dale</u> ,
sun dipping and dropping, colors <u>pale</u> ,	cock and <u>quail</u> flying to find their <u>nest</u> .
A mother gibbon, swinging from a <u>tree</u> ,	whooped <u>plaintively</u> , piercing his <u>breast</u> .
He thought of his wife, more <u>distressed</u> ,	"You'd be in this <u>forest</u> , had you not died. (Baker and
Pasuk, 2012, p. 836)	

Holmes (1988, p. 28) posits that the mimetic form, as a form-derivative form, is the result of a mechanical and dualistic approach to the basic nature of poetry, in that the poet chooses the form into which s/he pours the content.

After choosing the fixed form, in TT 1 and TT 23 Baker and Pasuk mimic every required *klon paet* external rhyme (see *klon paet* diagram in Section 4.2.1.1.1), a prominent feature of style in Thai poetry that must be created between every hemistich and every stanza to link the events in the story together. In the first part of TT 23, the first pair of rhymes, which is the rhyme within the line, is 'speed/reed'. 'Dale/pale' is the rhyme between the second and third hemistichs. As a result, 'pale' then has to rhyme with the third or fifth syllable in the fourth hemistich and the translators continue this series of rhymes with 'pale/quail'. The last word of the last hemistich in the stanza is 'nest' and it has to rhyme with the last word of the first line of the following stanza. 'Nest/breast' is the rhyme between the stanzas that the translators manage to create. The rhyme 'tree/plaintively' is another rhyme within the same line. 'Breast/distressed/forest' is the series of rhymes between the first and second lines of the same stanza. However, these rhymes are technically half-rhymes or assonance in English poetry.

By making use of a mimetic form, undoubtedly the semantic material is constrained by the outward form of the original poem. The immediate result is that the target literary tradition is momentarily enriched with new formal resources, such as the *klon paet* rhyme-scheme.

4.3.1.1.2 Analogical form

The translators who make use of this form, also a form-derivative form, look to the function of the original poem's form within its poetic tradition, then seek a form that fills a parallel function within the poetic tradition of the target language (ibid.). The example Holmes refers to is the *Odyssey*, an epic, and the translators taking this approach believe that an English translation should be in verse form appropriate to the epic in English, which is blank verse or heroic couplet (ibid.).

The translators' decision to render TT 2, TT 12, TT 13, TT 14, TT 15, TT 16, TT 17, TT 18, TT 20, TT 21 and TT 24, the majority of verse passages, into an analogical verse form may have been subconsciously influenced by what they saw in Fitzgerald's translations that Baker says he enjoyed reading (personal communication, January 29, 2014). Baker read Robert Fitzgerald's translations of the *Iliad* (1974) and the *Odyssey* (1961) and pointed out that Fitzgerald "had great fun with the way he did these pieces, very nice adjectives, that sort of stuff. It's obviously being true to the form" (ibid.). Baker added that he also noticed in the more modern translations of Greek myths that the translators tended to "muddy" the oral properties of the text, unlike Fitzgerald (ibid.). The TT poetic form that Fitzgerald chose to render the Homeric works into, which is blank verse, is as follows:

But tell me this now, make it clear to me:
You must be, by your looks, Odysseus' boy?
The way your head is shaped, the fine eyes – yes,
how like him! We took meals like this together
many a time, before he sailed for Troy
with all the lords of Argos in the ships.

I have not seen him since, nor has he seen me.' (Fitzgerald, 1962, p. 8)

Holmes points out that some translators believe that the verse appropriate to the epic in English is blank verse, as shown in Fitzgerald's translation of the *Odyssey* (1961). Holmes (1988, p. 27) explains

that the effect of the analogical form is to bring the original poem within the native tradition, to “naturalise it”. The interesting point that Holmes (ibid.) raises is that:

The analogical form is the choice to be expected in a period that is intuned and exclusive, believing that its own norms provide a valid touchstone by which to test the literature of other places and other times. Periods of this kind tend moreover to have such highly developed genre concepts that any type of form other than the analogical would be quite unacceptable to the prevailing literary taste.

Holmes’s statement can be equated with Lefevere’s textual grid, which is “the collection of acceptable literary forms and genres in which texts can be expressed” (Gentzler, 1998, p. xiii). If Baker and Pasuk’s translation has to be naturalised to suit the prevailing literary taste, then all their verse passages should be translated in an analogical form. If Fitzgerald’s translation of the *Odyssey* (1961), which was published fifty-five years ago, still reflects “prevailing literary taste” of the English readership (of translated epic poems), then their analogical form should be blank verse.

Greek literature has been translated or tested (to borrow Holmes’s term) repeatedly. From 1581 to 2000, there have been more than 200 complete or selected translations into English of the *Iliad* and possibly more of the *Odyssey* (Kratz, 2000, pp. 653-654). *KCKP*, on the other hand, has only been translated into English twice.

In 1955 and 1959 *KCKP* was translated into English prose in two volumes by Prem Chaya (Prince Prempurachatra) in an abridged version. Prem’s version is a prose translation in which conventional layout is presented to the English readership. Its reprint in 1995 features thirty-eight original illustrations by Hem Vejakorn. These illustrations can be categorised as narrative representations in which unfolding actions and events are presented (see Section 3.3.3.2.1 for detailed explanation about the categorisation). There are 107 footnotes in his (incomplete) translation, which is 291 pages long.

Prem’s translation strategy is verse-to-prose while Baker and Pasuk switch back and forth between rendering verse into prose and verse into verse⁴⁶. The two translations agree on the same cultural script, that is there is a need to weaken violence in the ST. Prem translated the violent account from the Damrong edition but omitted most of the gruesome detail. His translation of this segment will be quoted to demonstrate the conventional prose layout and the way he weakens the violence as follows:

He gripped the knife, and plunged it into her breast.

⁴⁶ The number of lines translated into prose is significantly higher than that into verse.

A spout of blood shot up.

Buakhee twisted in mortal pain, and died.

Plai Kaew⁴⁷ ripped open her body, and took from it the embryo of his child, the child she had surrendered to him. It was a male, as he had wished it to be.

“Come, Golden Boy,” he whispered, exultant, “Come with your father!”

He put the embryo in a spacious bag which he arranged to hang from his shoulder. Then he walked out of the house.

He moved swiftly through the forest until he came to a monastery. Entering the prayer-hall, he closed the door and bolted it. He placed the bag carefully on the floor and lit a candle. Then he proceeded to carry out the ceremony which would make his unborn Golden Boy a spirit child endowed with supernatural powers. The ceremony was completed just as dawn was breaking (Prem, 1995b, p. 243).

When the same segment is completely translated (as quoted in Chapter 2, Section 2.2.2), the translation would repulse the English readership. His translation was produced fifty-five years before Baker and Pasuk’s complete translation was published. The translators of both English editions approach the text from the conceptual grid that stays the same as far as the Goldchild creation is concerned. Another grid in the twin grids that can change over time is the textual grid. *KCKP* had not been judged against other translated epic poems until the complete translation by Baker and Pasuk was published in 2010. It is debatable whether the twenty-first century is the period where a Thai poetic form would be acceptable to the English readership (if the translators would have rendered the poem entirely in a mimetic form).

In order to ascertain the analogical verse form Baker and Pasuk employ, the form of blank verse, the verse form considered to be appropriate to the epic in English when Fitzgerald’s translations were published, merits discussion. Lennard (2005, p. 36) notes that blank verse, the best-known and most influential form in English, is the unrhymed iambic pentameter. Blank verse is composed to sound as close as everyday speech (ibid., p. 37). Five feet make up one line and the basic foot is an iamb, which is an unstressed beat followed by a stressed beat. The same author (ibid., p. 6) remarks that because iambic metres (rhythmic patterns) sound most like ordinary speech, they are therefore most popular with poets.

⁴⁷ Khun Phaen’s childhood name

I contend that the analogical form is used more than the mimetic form because it poses fewer translation constraints. Moreover, the whole story is mostly translated into prose, therefore, this Thai epic is not being put to the test, to arrive at a translation guideline, to the extent that Homeric works have been repeatedly. The decision to translate the Thai *klon paet* verse form into an analogical form of English verse (more times than into a mimetic form) may not be directly linked to 'highly developed genre concepts' in the English language as none of the TTs in an analogical form is in blank verse. TT 2 will be quoted as an illustrative example to show that Baker and Pasuk did not adopt Fitzgerald's approach.

In terms of basic foot, the variability and irregularity can be seen in TT 2 from the use of different line lengths (tetrametre and pentametre feet per line) and the use of different base feet (iamb, trochee and dactyl) as follows:

On this sacred and auspicious day

We call on the soul of Phlai Kaeo not to stray

Oh soul, stay with this body for joy and health

Enjoy elephants, horses, servants, and wealth

Oh soul, please come along and see

Don't go hunting and wandering aimlessly

Come and enjoy garlands of crystal and gold

An abundance to make your happiness unfold (Baker and Pasuk, 2012, p. 11).

At phonic/graphic level, it can be concluded that the pattern of five iambs is not the template the translators could strictly use to transfer the poetic effects to the English readership. Baker and Pasuk might have tried but the meanings could not be fully conveyed. In addition, all the TTs in analogical verse form make use of end rhymes (whereas blank verse is unrhymed). Their understanding of poetic language seems to guide them to create end rhymes. It is also possible that end rhymes compensate for the lack of a consistent English metre they could have chosen for all their verse passages.

In *Encyclopedia of Literary Translation into English* (which was published at the turn of the twenty-first century), Fitzgerald's translations of the *Odyssey* (1961) is lauded as it "most closely recreated the poetic fecundity and playfulness" of the ST (Kratz, 2000, p. 658) and his translation of the *Iliad* (1974) is "one of the few translations to provide a powerful aesthetic experience" (*ibid.*, p. 656). If this is an

indication of the prevailing literary taste or the dominant poetics of the twenty-first century, Baker and Pasuk's rendition does not conform to the textual grid dominating their time.

4.3.1.1.3 Organic form

This is a content-derivative form and the translator starts from the semantic material by allowing it to take its own unique poetic shape as the translation develops (Holmes, 1988, p. 27). An organic form is a new intrinsic form that is allowed to develop from the inward workings of the text itself (ibid., p. 28).

The majority of passages translated into organic form come from the Wat Ko edition. These passages deal with a specific type of style, which is 'comic'. The forms of all the segments taken from the Wat Ko edition, which are about humorous chanting at cremations known as the twelve-language chant or monk clowning, do not conform to prose-like format of the original. In addition, in all ST segments from the Wat Ko edition, except ST 9, one ST hemistich is translated and then separated into two TT hemistichs as follows:

ST 3 in which the Thai are mimicked: ตำพริกขิงว่าจะแกงปลาบ้า (*tam phrik khing wa ja kang pla ba*)
(KCKP, Wat Ko, pp. 36-37)

TT 3: If you pound ginger and chili
to make a mad-fish curry (Baker and Pasuk, 2012, p. 50)

ST 6 in which the Vietnamese are mocked: เหนงๆ เสียงระฆังตั้งเห่งง (*neng neng siang ra-khang dang ngeng*) (KCKP, Wat Ko, p. 37)

TT 6: Bong, bong!
The bell sounds booonnnggg (Baker and Pasuk, 2012, p. 52).

ST 10 in which the 'Khaek' (the Thai term for foreigners of Malay, Indian or Arab origin) are parodied:
ไม่เข้าสนับมิ่งหลับตาย (*mai khao sa-nap mueng lap ta tai*) (KCKP, Wat Ko, p. 38)

TT 10: With all support denied,
You closed your eyes and died (Baker and Pasuk, 2012, p. 53).

Many TT hemistichs are then considerably shorter than the hemistichs in other verse passages. TT 5 contains considerably different hemistich length, from as short as a few words (O-runny-high) to as long as three sentences (I don't want to jump into a coffin. I'm just a country monk. My skin doesn't grow as fast as the flesh inside.).

To sum up, the TT's line-break generally does not follow the ST's line-break. The translators defy the ST's rhythm by rendering short TT hemistichs but conform to the TT's poetic culture by presenting these segments in the TT's poetic format. The form of all the segments taken from the Wat Ko edition and that of the TTs bears no relationship, therefore, constituting a new intrinsic form.

The only segment from the standard edition translated into organic form is TT 22:

Oh!

Oh, unending misery

roaming far from home

heavy poles bending

wending through the wood

tall grass, dense thicket

papyrus clumps and reeds

grimy sweat floods down

toil and trudge ahead (Baker and Pasuk, 2012, p.

689)

Scanning TT 22 shows that the TT's feet are mostly trimetre and tetrametre. The TT's line-break does not follow the ST's prose-like line-break. It is presented in columnar format, similar to the *klon paet* format. In short, the translators conform to the ST's rhythm by rendering short TT hemistichs but defy the TT's poetic culture by presenting this segment in the ST's columnar format. As a result, another new intrinsic form is created.

4.3.1.1.4 Extraneous form

The translator who employs this approach translates the poem into a form that is not implicit in either the form or the content of the original (Holmes, 1988, p. 26). Holmes calls this form a "deviant form" since it does not derive from the original poem at all (*ibid.*, p 27). Following this line of thought, it can be concluded that there is no relationship between the form and the content of the ST and those of the TT.

However, Holmes (*ibid.*, p. 28) remarks that in some cases, the extraneous form is an "older collateral of the organic form" in which the translator minimally conforms to the formal requirements of his or her poetic culture but s/he still has the freedom to transfer the meaning of the poem with greater flexibility than a mimetic or analogical form would have allowed.

In the case of TT 19, it is categorised into a deviant form because it does not conform to prose-like format of the original; its line-break occurs after each hemistich is rendered, but follows the ST's rhyme-scheme as follows:

Under the forest's dome,
 no home, only the wood,
 no food, not rice nor fish,
 famished, your soul strayed,
 Your soul, weak, bereft,
 has left your body lonely,
 lives lofty in the *yang* trees,
 grass leas, and paddy fields (Baker and Pasuk, 2012, p. 478).

Phonically, TT 19 can trick the readers that it is a mimetic form. Graphically, it is presented as a format more familiar to the TT readers. In sum, the translators are flexible with the layout but constrain themselves by following the formal requirements of the ST's poetic culture, namely the ST's rhyme-scheme.

The categorisation of all twenty-four verse passages according to Holmes's forms of verse translation is provided in the following table:

Verse form	No. of segments
Mimetic	2
Analogical	11
Organic	10
Extraneous	1
Total	24

Table 4.1 *Verse forms chosen for verse passages*

4.3.1.2 Rhyme-schemes

4.3.1.2.1 *Klon paet* rhyme-scheme

In TT 1 and TT 23, the translators created all prescribed rhymes according to *klon paet* metre just as they stated in the preface to the translation that the translations of the opening and closing paragraphs

are a sample of an English-language approximation of *klon paet* metrical form (Baker and Pasuk, 2012, pp. ix-x). The patterning derived from the source poem is a mimetic verse form as classified by Holmes. The translators made a conscious decision to cast the poem into a form that is implicit in the form and the content of the original.

All external rhymes, as prescribed in *klon paet* metre (see *klon paet* diagram in Section 4.2.1.1.1), are underlined in the first two stanzas of TT 1 as follows:

Respect to teachers has been <u>paid</u> ,	a start be <u>made</u> on this old <u>saga</u> ,
Of when His Majesty King <u>Phanwasa</u>	at <u>Ayutthaya</u> did power <u>wield</u> .
Paramount throughout the <u>world</u> ,	his writ <u>unfurled</u> far <u>afield</u> ,
A source of joy, like heaven <u>revealed</u> ,	a <u>shield</u> and shelter of the commonalty (Baker and Pasuk,
2012, p. 1).	

4.3.1.2.2 *Klon si* rhyme-scheme

TT 19 is an attempt to create some prescribed rhymes according to the first rhyme-scheme of *klon si* metre (see *klon si* diagram in Section 4.2.1.1.2). Not all the rhymes could strictly be created as shown in the following example:

Under the forest's dome,
 no home, only the wood,
 no food, not rice nor fish,
famished, your soul strayed.
 Your soul, weak, bereft,
 has left your body lonely,
 lives lofty in the *yang* trees,
 grass leas, and paddy fields.
 Oh soul, now in flight,
 we invite you, come near
 to hear fiddle and song,
 to belong to our beloved.
 A basket full of sticky rice,
 a coppice full of berries,
 soul, please come to be
 with the body of Phlai. Oei! (ibid., pp. 478-479)

The first missing external rhyme is the one between the second, third and fourth hemistichs. In the positions where the words 'fish' and 'famished' are, the translators should find words that rhyme with 'wood' (underlined twice) if they were to follow the *klon si* metre strictly. Apart from lacking the external rhymes within the same stanza, the rhymes between stanzas are also missing. The word 'strayed' (underlined twice) has to rhyme with the last word of the sixth hemistich, where the word 'lonely' is positioned. In brief, the translators manage to create only rhymes between hemistichs in the same line.

4.3.1.2.3 End-rhyme schemes 'aabb' and 'abcb'

TT 2 is made up of couplet-rhymed quatrains. The rhyme-scheme of TT 2 is aabb (day/stray, health/wealth) while the rhyme-scheme of TT 12 is abcb (boy/vagabond/love/fond). Fussell (1979, p. 110) affirms that the essential element of coherence in a stanza is end-rhyme, in spite of the fact that lines can be organised into stanzas without it. End-rhyme has developed into a convention because the part that is the most emphatic is the end of the poetic line (ibid., p. 6). Even if the end of the line offers the reader no rhyme, the end of the line constitutes an accumulation of forces (ibid., p. 167).

The end rhymes used in these two segments will be briefly categorised. In TT 2, all rhymes, except 'see/aimlessly', are full rhymes, which occur when two or more words or phrases share the same last stressed vowel and all following sounds (Lennard, 2005, p. 191). The end-rhyme 'see/aimlessly' is a half rhyme, where either the stressed vowel or following sounds differ (ibid.). In TT 12, all rhymes, except 'alms/charms', are full rhymes. The end-rhyme 'alms/charms' is a half rhyme.

4.3.1.2.4 End-rhyme schemes 'aaaa'

The rhyme-scheme of TT 14 is monorhymed quatrains (aaaa). Technically, there are five hemistichs so TT 14 is not a quatrain but a quatrain with one extra hemistich, with the rhyme buffalo/so/go/oh/row.

4.3.1.2.5 Other rhyme-schemes

Apart from the segments that conform to the rhyme-schemes based on Thai metres or the English ones, such as couplet-rhymed quatrains, the rest of the verse passages do not carry consistent end-rhymes, not even monorhymed quatrains (aaaa). For instance, TT 11 comes the closest to a clear

rhyme scheme; monorhymed quatrains (aaaa), the end rhymes are only/additionally/me/constructively but there are five hemistichs and the last hemistich ends with 'his'. Technically, if only the first four hemistichs of TT 11 are considered, then there is a monorhymed quatrain. In addition, the rhyme scheme of TT 9 is almost that of couplet-rhymed quatrains; aabb (there/Khmer, me/see, heaps, kink/wink). Furthermore, the rhyme-scheme of TT 16 is axaxbxbba (ice/meet/rice/wood/day/rule/play/away/die).

It seems that in these segments the translators managed to create only occasional rhymes, rather than following a consistent pattern. They might have tried to fit the content into the rhyme-schemes that the reader would easily notice but could not produce the effect they had hoped for. The chosen metre, form and rhyme generally limit the choices available. Because Baker and Pasuk are not poets or professional translators, to skilfully manage the sound relationships and semantic relationship demands expertise that they might lack.

4.3.1.3 Lineation

The translators made use of punctuation marks in different ways in the verse passages. For example, in TT 19, the line is end-stopped by a full stop (.) at the end of every stanza. In TT 2 and TT 12, only the last lines are end-stopped. However in TT 22, a comma is not used at all while in TT 19, a comma is used almost always at the end of each hemistich. Both TTs, namely TT 19 and TT 22, contain short hemistichs but resort to different layouts. The use of punctuation marks cannot be analysed in isolation. The use or the lack thereof will be analysed in relation to the semantic content when the shifts found in verse passages are discussed.

The translators address one of their decisions regarding the style in the afterword, noting that they treated the two-line stanza as a unit and reordered words and clauses within a stanza in the interests of readability but never moved words or clauses across stanzas (Baker and Pasuk, 2012, pp. 948-949). This is related to enjambment and the translators kept almost the same enjambment, the continuation of a sentence without a pause beyond the end of a hemistich, in the TTs. Some hemistichs are reordered, such as those in TT 23 where the translators switched the places of the twenty-first hemistich and the twenty-second hemistich but they are not moved across the stanzas.

4.3.1.4 Compensation

Hervey and Higgins (1992, pp. 161-167) specify four types of speaker-related information that can be inferred from style, which are tonal register, social register, sociolect and dialect. Dialect, which is a language variety with features of accent, lexis, syntax and sentence-formation characteristic of a given region (ibid., p. 166), is related to four segments, ST 19, ST 20, ST 21 and ST 22, in which three different variations are employed.

Hervey and Higgins (ibid.) point out that the translator has to be able to identify dialect features in the ST and decide how important these features are. They add that in literary texts dialect(s) may carry vital source-culture connotations or may give vital local colour to the ST (ibid.). The translator also has to face the strategic decision whether and why to use TL dialectal features and if a decision taken is to use TL dialect, it must be accurate and consistent (ibid., pp. 166-167). They conclude that there are obvious dangers in using TL dialect so the important ST effects produced by dialect will have to be rendered through compensation and the most useful technique is to make occasional additions (ibid., p. 166).

In TT 19, TT 20, TT 21 and TT 22, none of TL dialectal features are found. Many ST words are kept in the TTs in their transliterated forms but they are not compensated. For instance, the word 'Oei', in the hemistich 'with the body of Phlai. Oei!', kept at the end of TT 19, is not a word that belongs exclusively to the northern dialect. Also in TT 19, the word *yang* (italicised as a borrowing in the translation by the translators) in the hemistich 'lives lofty in the *yang* trees' is a culturally specific item, just like *jaeo ha* and *jaeo bong* in TT 22. *Jaeo ha* and *jaeo bong* are food items from the northeastern region but the TT readership will not be made aware of this fact simply by seeing/reading italicised transliterated forms. By retaining foreign words in the TT, it can be said that foreignness is foregrounded but this translation procedure cannot preserve vital dialectal source-culture connotations. Transliterated words (that have not been naturalised in the target language) alone do not represent any denotative meanings to the TT readership. For transliterated words to have any denotative and connotative meanings, paratextual intervention, such as an annotation, has to be employed.

4.3.2 Graphic level

4.3.2.1 Presentation

(i) Mimetic form: TT 1 and TT 23 are presented in a columnar format.

When the readers are confronted with a columnar format, the use of readings in line is the correct order of reading. This columnar format is a mimesis since it is the format of *klon paet*, seen in the translation of the opening segment as follows:

Respect to teachers has been paid,	a start be made on this old saga,
Of when His Majesty King Phanwasa	at Ayutthaya did power wield.
Paramount throughout the world,	his writ unfurled far afield,
A source of joy, like heaven revealed,	a shield and shelter of the commonalty (Baker and Pasuk, 2012, p. 1).

(ii) Analogical form: The format of TT 2, TT 12, TT 13, TT 14, TT 15, TT 16, TT 17, TT 18, TT 20, TT 21 and TT 24 is familiar to the English readership, in that the line break occurs after each hemistich, like blank verse form.

(iii) Organic form: the format of TT 3, TT 4, TT 5, TT 6, TT 7, TT 8, TT 9, TT 10, and TT 11 is similar to the blank verse layout while TT 22 is presented in a columnar format, the same way the *klon paet* hemistichs are presented in Thai.

(iv) Extraneous form: TT 19's format is similar to blank verse form.

4.3.2.2 Effects

Holmes (1988, p. 27) notes that the mimetic form requires the reader to “stretch the limits of his literary sensibility, to extend his view beyond the bounds of what is recognised as acceptable in his own literary tradition”. This form has the effect of re-emphasising the strangeness “which for the target language reader is inherent in the semantic message of the original poem” (ibid.). Hervey and Higgins (2002, p. 77) point out that readers take little notice of the shapes of what they read, paying attention primarily to the message of the utterance, for this reason, the shapes are usually irrelevant to the message. I argue that for the verse passages, the shape of the TTs is pertinent. The shapes of the content Baker and Pasuk have chosen yield different visual effects. TT 1 and TT 23 reflect the translators' attempts to recreate poems using different line-breaks (and recurrent sounds) that are

completely unfamiliar to the TT readers at graphic level. TT 22, though in an organic form, also stands out because of its layout in columnar format.

Overall, the shape of verse passages is a source of textual effects; when the translated text is presented in poetic forms, it stands as a reminder that the ST is composed in traditional Thai verse, not prose. Purely on the visual level, the switch from prose into verse from time to time in the translation automatically forces the readers to take notice of the shape of what they read.

4.4 Shifts

All twenty-four verse passages do not reveal systematic translation patterns. However, shifts, mostly on a microstructural level and some on macrostructural level, are discernible in two verse forms, mimetic and analogical verse forms. However, most shifts occur in the analogical form, which can be expected since the majority of verse passages are in analogical form. The translators are not professional translators. They are academics by profession. While undertaking this translation project, they did not translate full-time. The lack of experience in literary translation seems to play a major part in the textual outcome.

The shifts detected on a microstructural level can be found in words, clauses and sentences and the shifts on a macrostructural level can be detected in the changes in characters, events, time and other meaningful components.

The shifts deriving from the decision-making processes of the translators will be classified as (i) microstructural shifts and (ii) macrostructural shifts. In the first category, lexical additions and generalisation will be discussed and in the second category, mistranslation will be identified. In case of the shifts at macrostructural level, socio-cultural analysis will be incorporated into the analysis of the meaning and function of the lexical choices in the ST and TT.

4.4.1 Microstructural shifts

4.4.1.1 Lexical additions

Lexical additions, sometimes due to poetic constraints, are found in two verse forms, a mimetic and an analogical verse form.

In TT 23, a mimetic form, to comply with the Thai metre, a series of rhyme is needed and the translators had to choose specific descriptions ('hill and dale' and 'cock and quail') rather than generic terms as used in the ST to imitate the form of the original. In the second hemistich of TT 23, the word *singkhon* (สิงขร) means the top of a hill while the words 'hill and dale' are chosen for its rhyme as follows:

ST: บุกแฝกแหวกคากหว่างสิงขร (*buk fak whaek kha whang singkhon*) (KCKP, 1917/2012, p. 698)

TT: through grass and reed, by hill and dale (Baker and Pasuk, 2012, p. 836)

Because of the translation choice 'hill and dale', the image in the mind of the TT readers will also include a valley, especially in northern England because of its association with geography in that region. Because of the decision to add the word 'dale' in the TT, the rhyme created through the chosen word (dale) subsequently forces the translators to add meaning in the fourth hemistich.

In the fourth hemistich of TT 23, the word *paksin* (ปักชิน) means birds in general but the TT specifies the types of birds (cock and quail) to create a rhyme as can be seen in the following hemistich:

ST: ปักชินบินร่อนเข้ารังราย (*pak-sin bin ron khao rang rai*) (KCKP, 1917/2012, p. 698)

TT: cock and quail flying to find their nest (Baker and Pasuk, 2012, p. 836)

Lexical additions are also found in an analogical form. In TT 12 the added word ('lovely' in 'lovely cell') is not needed for its rhyme whereas in TT 17, also an analogical form, the additions ('great' and 'unblessed') are needed for the creation of both alliteration and assonance.

In the eleventh hemistich of TT 12, the ST does not use any adjective to modify the novice's cell. It actually simply mentions that Phlai Kaeo (later Khun Phaen) returns, without pinpointing to any specific place as follows:

ST: พอเห็นสีกาแล้วกลับไป (*pho hen si-ka laeo klap pai*) (KCKP, 1917/2012, p. 58)

TT: sees her, returns to his lovely cell (Baker and Pasuk, 2012, p. 85)

The cultural context is clear to the ST readers that the Buddhist novices leave the temples to receive alms, generally cooked meals, in front of the offerers' houses and bring the foods back to the temples. The English text specifies the place (the cell) where the novice (young Khun Phaen) can spend time pining for Phim (later Wanthong), which is something a novice or a monk should not be doing. The English text adds 'lovely' to describe the state of the cell and most of the time, the cell of a novice is

hardly 'lovely'. This added adjective can be seen as an attempt to lengthen the hemistich which distorts the reality, the real state of the novice's habitation.

In another analogical form, the first hemistich of TT 17 also reveals lexical addition as follows:

ST: พระภุชชโรไปค้างอยู่กลางไพร (*phra phu-thon pai khang yu klang phrai*) (KCKP, 1917/2012, p. 394)

TT: The king made camp in the great forest (Baker and Pasuk, 2012, p. 460)

The words *klang phrai* (กลางไพร) are rendered as 'great forest'. 'Great' is an addition; no adjective is used to describe the forest in the ST. The word *klang* (กลาง) literally means 'in the middle'. Literal translation of the words *klang phrai* is 'in the middle of the forest'. A lexical addition 'great' allows the translators to create a poetic effect through the rhyme 'great/forest.'

The fourth hemistich of TT 17 produces another lexical addition that is easily detected as follows:

ST: จะยกทัพกลับเข้าพระเวียงชัย (*ja yok thap klap khao phra wiang chai*) (KCKP, 1917/2012, p. 394)

TT: and marched back to the city, unblessed (Baker and Pasuk, 2010, p. 460)

In the formal matrix, apart from graphic/phonetic level, intertextual level is pertinent to the analysis of this hemistich. It deals with external relations to other texts in a given culture. Given that no part of any text exists in total isolation from other texts, Hervey and Higgins (2002, p. 124) propose the term 'intertextual level', referring to the level of textual variables on which texts are viewed as bearing significant external relations to other texts in a given culture or cultures. Translators of literary works must assess the relevance of intertextual features and avoid unintentionally introducing inappropriate intertextual features (*ibid.*, p. 128).

TT 17 is about Khun Chang's recitation of a play, *Chaiyachet*, a story adapted into a drama by King Rama II. The translators relate the story in the footnote. They refer to Prince Chaiyachet's hunt for a *phueak* (albino) elephant, which is a ploy to get him out of the palace.

The TT contains the word 'unblessed' whereas the ST has no such word. The translators add this word to create the rhyme 'quest/unblessed'. The meaning is added to, for the benefit of rhythm. The word 'unblessed' leads the readers to believe that if one cannot find this particular type of elephant, one is not endowed with divine favour and protection.

4.4.1.2 Generalisation

The words used in the TTs are generalised in two different ways. First, the synonyms in the ST are not kept in the TT; two words carrying almost the same meanings in Thai are translated into one English word. Secondly, the terms that can be considered as CSIs are rendered by hyperonyms.

TT 1, a mimetic form, and TT 17, an analogical form, contain generalised synonyms in different aspects whereas TT 15, TT 16 and TT 24, all in analogical form, have a hyponym that is replaced by a hyperonym.

In TT 1, there are three verbs referring to specific gestures of greeting or showing respect, 'wai' (ไหว้), 'cha-li-kon' (ชลิกร), and 'a-phi-wan' (อภิวันท์) that are equated with 'respect', 'clasped hands', and 'heads bowed' respectively.

The first hemistich of TT 1 refers to the act of 'wai' (ไหว้), which is performed by pressing one's palms against each other and bowing one's head. The translators have dropped the action of 'wai' but kept the intention of this action, which is 'respect' in the TT as follows:

ST: ครั้นว่าไหว้ครูแล้วจับบท (*khran wa wai khru laeo jap bot*) (KCKP, 1917/2012, p. 1)

TT: Respect to teachers has been paid (Baker and Pasuk, 2012, p. 1)

The word 'wai', a CSI, is used repeatedly in the story. The translators equate 'wai' with respect in this verse passage but they use the transliterated form 'wai' without italicising it when this word appears again and again in prose translation. Moreover, they also use the translation 'wai' for any other Thai verbs that refer to the same action in prose translation. However, cultural borrowing procedure is not employed in this verse passage, not when other Thai verbs that carry the same meaning as 'wai' are used as follows:

ST: ชลิกรอ่อนเกล้าอภิวันท์ (*cha-li-kon on klao a-phiwan*) (KCKP, 1917/2012, p. 1)

TT: in humility clasped hands, heads bowed (Baker and Pasuk, 2012, p. 1)

The twelfth hemistich of TT 1 begins with the verb 'cha-li-kon' which has the same meaning as 'wai' (to press one's palms against each other to pay respect), used in the first hemistich of TT 1. The translators have explained the action by rendering it as 'clasped hands' which might not create the same mental picture in the reader's mind. This hemistich ends with the the verb 'a-phi-wan'. According to the Royal Institute Dictionary B.E. 2542 (2003, p. 1374), 'a-phi-wan' means 'krap wai'; 'krap' means to prostrate and the meaning of 'wai' is already explained. To prostrate, one sits, press one's palms,

and bow one's head down to the floor. In TT 1, '*a-phi-wan*' has been rendered as 'heads bowed', that being the case, the meaning of '*a-phi-wan*' is not fully delivered in English. If ST 1 would have been translated into prose, where rhymes and rhythm can be abandoned, the meaning of '*a-phi-wan*' may have been fully rendered. In addition, 'wai' may have been used for the translation of both 'wai' and 'cha-li-kon', the translation choice for when *wai* and its synonyms are used in prose translation in this poem.

When 'wai' and 'cha-li-kon' are used in the segment that is translated into a mimetic verse form, 'cultural borrowing proper' procedure, as one viable solution, is discarded and culture-neutral words are employed instead in TT 1. This decision is made based on the poetic constraints imposed upon by *klon paet* metre. To use the loan word 'wai' in the mimetic verse form, the series of rhymes would not have been created strictly according to the *klon paet* metre.

In TT 17, the trace of the synonyms 'chang' (an elephant) and 'khotchasan' (a big elephant) is erased in the TT. Moreover, the special characteristic of the elephant called 'phueak' (เผือก) is translated by a more general TL term 'white'. The ST term has its equivalent in English 'albino', which can be used to describe an abnormally white animal or plant.

The following hemistich contains synonyms denoting animals that are deemed propitious as follows:

ST: อันพระยาช้างเผือกคชสาร (*an phraya chang phueak khotchasan*) (KCKP, 1917/2012, p. 394)

TT: to hunt the noble white elephant (Baker and Pasuk, 2012, p. 460)

Both synonyms *chang* and *khotchasan* (both mean elephant but *khotchasan* can also mean a big elephant) have not been kept in the TT. *Phraya* is a noble title and is used with this *phueak* elephant. The cultural significance of *phueak* elephants is described solely by the word 'noble'. The word 'phueak' means abnormally white, not simply 'white'.

In the first chapter of the story, the three main characters are introduced and the birth of Khun Chang is annotated in the footnote as follows:

Chang means elephant. Elephants with unusual colouring, and especially those with albino characteristics, were deemed highly auspicious, especially for kings. Anyone finding such an animal was bound by law to present it to the king, and often was richly rewarded (ibid., p. 5).

The year Khun Chang is born, a *phueak* elephant is presented to the king, therefore he is named as such to commemorate this event. The significance of *phueak* elephants is explained through a

paratextual element. The translators maintain the translation 'white' for *phueak* throughout the translation whereas 'albino' could better describe the appearance of *chang phueak*.

In TT 15, the name of a Thai dessert 'kha-nom pla krim' (ขนมปลากริม) is dropped in the TT and is referred to as just a 'dessert' as follows:

ST: เจ้าขนมปลากริมของพี่อา (*jao kha-nom pla krim khong phi a*) (KCKP, 1917/2012, p. 206)

TT: be gratified, dessert of mine? (Baker and Pasuk, 2012, p. 258)

The type of dessert is 'pla krim'. It is explained in the footnote. The translators also offer a literally translated version of this segment in the footnote and call this dessert 'krim-fish dessert'. The word 'pla' means fish and the name derives from the shape of rice flour that is rolled into fish-like shape to be cooked in coconut milk and palm sugar. This is a comic passage showing Khun Chang's awkward attempt in composing love poems. He compares his love to a very common dessert 'pla krim'. To court a woman, it is not flattering to compare her to a dessert that features any type of fish. Even if the TT readers cannot conjure up the image of 'pla krim', if the name in Thai is kept in this verse passage, Khun Chang's poetic abilities, the lack thereof, would possibly have been portrayed in the verbal text.

In TT 16, the term of endearment 'thon jan' (ท่อนจันทน์) is translated as 'club of wood' and 'sandal', the type of wood mentioned in the ST, is excluded in the TT as follows:

ST: เจ้าท่อนจันทน์ขวัญตาพิลาลต (*jao thon jan khwan-ta phi-la-lot*) (KCKP, 1917/2012, p. 222)

TT: I miss you darling club of wood (Baker and Pasuk, 2012, p. 276)

The whole fifth hemistich in TT 16 demonstrates the use of terms of endearment in Thai poetry. The ST contains the word 'phi-la-lot' (พิลาลต) which means 'to want, yearn for, be filled with passion' and it is translated as 'I miss you'. The words 'club of wood' is a literal translation of 'thon' (ท่อน), however, the type of wood is missing in the TT. The word that specifies the type is the word 'jan' (จันทน์), which can be translated as 'sandalwood'. The word 'kwan-ta' is another term of endearment which is replaced by 'darling' in the TT.

In TT 24, the last verse passage, a specific type of ghost 'phi pong' (ผีโป่ง) is reduced to just 'spirits' as follows:

ST: แต่ลั่นผีโป่งป่าคาแวมรก (*tae luan phi pong pa kha khaem rok*) (KCKP, 1917/2012, p. 735)

TT: among spirits, reeds, and tangled thorn (Baker and Pasuk, 2012, p. 1,011)

There are many Thai words for different types of ghosts. The word *ผี* (*phi*) is a general word used to describe any type of ghost. In the fifth hemistich of TT 24, the words *phi pong* (*ผีโป่ง*) refer to a particular type of spirit that resides in the *pong* forest but the word 'spirits', a hyperonym is chosen, resulting in a generalising translation.

4.4.2 Macrostructural shifts

One would assume that the mimetic form would yield the TT whose semantic content has to be changed considerably to accommodate the foreign poetic tradition. When judging whether the semantic content is altered, the concept of equivalence, introduced in Chapter 3, Section 3.2, has to be brought to the fore. According to Koller (1979, p. 101), formal equivalence relates to aesthetic language features and he argues that the translator should produce an analogy of form in the TT by exploiting the formal possibilities in the target language or creating new forms to achieve formal equivalence (ibid., p. 103). The mimetic form is not a new product invented by Baker and Pasuk. The formal possibilities in English are exploited to accommodate an analogy of form. Semantic shift or 'mistranslation' is not found in the two TTs in the mimetic form, TT 1 and TT 23. Contrary to the assumption, macrostructural shifts are detected in the two TTs in an analogical form, TT 2 and TT 21.

In TT 2, the word 'ka-ken' in the sixth hemistich poses a translation problem as follows:

ST: อย่าเที่ยวกะเกณฑ์ตระเวนท่อง (*ya thiao ka-ken tra-wen thong*) (KCKP, 1917/2012, p. 7)

TT: Don't go hunting and wandering aimlessly (Baker and Pasuk, 2012, p. 11)

Based on the Royal Institute Dictionary B.E. 2542 (2003, p. 91), *ka-ken* means 'to oblige, require'. Damnern and Sathienpong (2006, p. 24) translate *ka-ken* in their Thai-English Dictionary as 'to conscript, force, compel'.

The word 'ka-ken' rhymes with the word 'tra-wen' or what is called a vowel internal rhyme in Thai poetry. The word *ya* means 'do not' and it is followed immediately by four verbs *thiao*, *ka-ken*, *tra-wen* and *thong*. Thai verbs can be strung together without an overt linking word to form a serial verb construction (Iwasaki and Preeya, 2005, p. 109). The word *thiao* can be used to modify the verb that follows it immediately: it modifies the verb '*ka-ken*' (to compel), together they mean 'keep compelling'. The literal meaning of *tra-wen* is 'to wander' and the literal meaning of *thong* is 'to wade through water'.

Ka-ken possesses meaning in its own right but the position of this word in this hemistich does not lend itself any meaning. Substituting individual words with their dictionary equivalents will not lend the whole hemistich much sense. *Ka-ken tra-wen* is not the collocational patterning in the ST. It is not a marked collocation, which is an unusual combination of words, one that challenges our expectations as readers, often used in poetry to create unusual images, produce laughter, and catch the reader's attention (Baker, 2011, p. 51). Most likely the word *ka-ken* is only used to create an internal rhyme.

Ka-ken cannot be equated with 'hunting' because *khwan* is known to flee the body and wander but it is unheard of for *khwan* to go hunting. Translating *ka-ken* as 'hunting' reflects the translators' attitude to *khwan*, in the way that *khwan* is understood to be predator-like. It can be said that the translators have tried to create a rhyme since 'hunting' rhymes with 'wandering'. However, the translators could have chosen another verb that is synonymous with 'wandering', for example, 'travelling'. After evaluating 'ka-ken' in context, the meaning of this word still does not stretch from 'compel' to as far as 'hunting'.

Based on Baker's typology (1992/2011) introduced in Chapter 3 Section 3.2, the translators fail to create equivalence at word level; the word 'hunting' is not equivalent to 'ka-ken'. The decision to use 'hunting' also reveals that the translators fail to create pragmatic equivalence. One of the notions Baker discusses in relation to pragmatic equivalence is coherence (Baker, 2011, p. 230). She explains that the coherence of a text depends on the interaction between knowledge presented in the text and the reader's knowledge and experience of the world (ibid., p. 232). To maintain coherence, the translators have to decrease discrepancies between the model of the world presented in the ST and that with which the target reader is likely to be familiar (ibid., p. 262). The TT reader is not familiar with the concept of 'khwan'. The translated choice 'hunting' only serves to widen the gap. One wrong verb, and the perception of 'khwan', which is equated with 'soul', leads to misconception. On the one hand, it can be argued that through the translated choice 'soul', some discrepancies between the model of the world presented in the ST and that with which the target reader is likely to be familiar, are decreased. On the other hand, through the lexical choice 'hunting', more discrepancies are unnecessarily created. The use of 'hunting' is not determined by the chosen poetic metre in English; medial rhyme is not a formal property of the chosen analogical verse form. While grammatical and stylistic patterns of the target language are not distorted, the message is.

In TT 21, a verb in northern dialect, *soei* (เซี้ย), is replaced by an English noun 'whirl' as follows:

ST: โฉ้หน่ออ้อเจ้าสาวคำเอ๋ย ข้อยอยากเซี้ยสาวเวียงที่เชียงแสน
 (o no o jao sao kham oei khoi yak *soei* sao wiang thi chiang saen) (KCKP, 1917/2012, p. 517)

TT: Oh young lovely golden girl,
 I want a whirl with a Chiang Saen maid, (Baker and Pasuk, 2012, p. 610)

The translators annotate the word 'whirl', explaining that the ST lexical item is *soei* which is "a northern Thai word meaning to tease or flirt" (ibid.). The word 'whirl' denotes a rapid movement and is chosen because it rhymes with the word 'girl' in the previous hemistich. In TT 21, the translators create medial rhyme, a rhyme between the last word of the hemistich and some word in the middle of the following hemistich, such as hill/will and gladly/ceremony. The meaning of *soei* is sacrificed within the verse passage itself. Clarification comes in the form of paratext where the ST dialectal feature is quoted and explained.

It should be noted that neither equivalence at word level nor grammatical equivalence is achieved in TT 21. The difference in grammatical structure of the source and the target languages in this case does not result in some change in the content of the message during the process of translation. More specifically, the use of Thai dialectal vocabulary in this segment makes the search for equivalence more challenging. The translators were able to identify the dialectal feature in the ST. Facing the strategic decision, the translators decided not to use any TL dialectal features. It is likely that the translators were aware that the dialect gives vital local colour to the ST but unaware that the important ST effects produced by dialect will have to be rendered through compensation. One of twelve 'deforming tendencies' proposed by Bermans (1985/2012) is the destruction of vernacular networks or their exoticisation. It refers to the eradication of vernaculars, which are used in the ST, in the TT (ibid., p. 250). Berman suggests that the translator preserve the vernaculars by exoticisation (italicising) and popularisation (rendering a foreign vernacular with a local target language one) (ibid.). In TT 21, the Thai northern vernacular is neither exoticised nor popularised. The analysis reveals that none of TL dialectal features are found in TT 21. Many ST dialectal words are not textually compensated. In the case of 'soei', through the paratextual presence, the translators explicitly supplement information by

pointing out the dialectal feature and explaining its meaning and implicitly comment on the translation process by overtly admitting that 'soei' cannot be equated with 'whirl'.

In short, TT 2 is not the only segment about 'khwān' and TT 21 is not the only segment composed by using dialectal vocabularies. They are both recast in English in an analogical form. The translators constrain themselves by implementing rhyme-scheme 'aabb' for TT 2 while neither couplet-rhymed quatrains nor monorhymed quatrains are employed for TT 21. After Baker and Pasuk decided to render these two segments into verse forms, what constituted a poem in their view is reflected in their translated verse. Their poetic understanding can be gleaned from contrastive textual analysis. None of the translated choices 'hunting' and 'whirl' is an end rhyme. Their positions are not strictly determined by poetic rule. 'Hunting' is created to rhyme with 'wandering' within the same hemistich and 'whirl' is used as a medial rhyme. The poetic constraints Baker and Pasuk imposed upon themselves in these two verse passages are a result of their poetic understanding. The make-up of a poem in their opinion requires this assonance and medial rhyme.

4.5 Culturally Specific Items (CSIs)

4.5.1 Analytical models

First, the key CSIs will be classified according to Edward T. Hall's iceberg model called 'Triad of Culture' (1959/1990), adapted by Katan (2004, 2009a). As hierarchical frames, CSIs will be divided into three levels, (i) technical (visible), (ii) formal (semi-visible) and (iii) informal (invisible), in an attempt to verify the extent of translators' intervention in relation to the level of culture that influenced the translators the most.

Second, in terms of translation procedures, Dickins's conceptual grid (2012), the synthesis of the typologies proposed by Ivir (1987), Newmark (1981, 1988) and Hervey and Higgins (1992), will be employed. The analysed CSIs will be presented according to the level of culture they belong to.

4.5.1.1 Triad of Culture

Before applying Dickins's conceptual grid to pinpoint the translation procedure employed for each CSI, twenty key CSIs investigated in this chapter will be classified according to the 'Triad of Culture'

proposed by Hall (1959/1990) and adapted by Katan (2004, 2009a) in discussing the importance of culture in translation.

Aspects of culture can be divided into three levels: (i) technical, (ii) formal and (iii) informal. The twenty key CSIs are categorised into three levels of culture as follows:

Level of culture	No. of CSIs	CSI
Technical	14	'phrai' (ไพร่), 'yok' (ยอก), 'krajae' (กระแจะ), 'wat' (วัด), 'kuti' (กุฎี), 'sabai' (สไบ), 'baisi' (บายศรี), 'sala' (ศาลา), 'pho' (โพธิ์), 'Jek' (เจ๊ก), 'Khaek' (แขก), 'Farang' (ฝรั่ง), 'nang nai' (นางใน), and 'wai' (ไหว้)
Formal	5	'wai' (ไหว้), 'roek' (ฤกษ์), 'kaeo ta' (แก้วตา), 'nuea on' (เนื้ออ่อน), and 'nuea yen' (เนื้อเย็น)
Informal	2	'di' (ดี) and 'khwān' (ขวัญ)

Table 4.2 Categorisation of CSIs into three levels of culture

4.5.1.1.1 Technical level

There are fourteen key CSIs at technical level of culture as they all have clear referential functions. The CSIs 'phrai' (ไพร่), 'Jek' (เจ๊ก), 'Khaek' (แขก), 'Farang' (ฝรั่ง) and 'nang nai' (นางใน) refer to a person in terms of their status or appearance. The CSIs 'yok' (ยอก) and 'sabai' (สไบ) are items of clothing. The CSIs 'wat' (วัด), 'kuti' (กุฎี) and 'sala' (ศาลา) are types of buildings. The CSI 'pho' (โพธิ์) is a plant name. The CSI 'krajae' (กระแจะ) is traditional perfumed powder. The CSI 'baisi' (บายศรี) is a crafted item used in a *khwan*-calling ceremony. Lastly, the CSI 'wai' refers to a form of greeting. Katan (2004, pp. 44-45) points out that in linguistics, this level of culture is equivalent to the denotative meaning of a word or utterance. The meaning is referential, objective and cognitive (ibid., p. 45). These fourteen CSIs are scientific, analysable and can be taught. Katan does not elaborate on the actual translation procedures for CSIs at any levels. Though CSIs at this level can be taught, it would become clear that they are not the easiest to translate.

Figure 4.4 Procedures for translating CSIs

	Source culture/Source language oriented			Target culture/Target language oriented			
	FOREIGNISING		CULTURE-NEUTRAL	DOMESTICATING			
	Non-lexicalised / Ungrammatical		Lexicalised / Grammatical				
	Semantically anomalous		Semantically systematic				
	SYNONYMY-ORIENTED			PROBLEM-AVOIDANCE ORIENTED			
ROW A: LEXICAL	Cultural borrowing proper H+H: cultural borrowing Ivir: borrowing Newmark: transference and naturalisation	Semantic extension mirroring SL usage ('literal' lexical equivalent) Ivir: literal translation Newmark: literal trans-lation	Lexicalised cultural borrowing Ivir: borrowing Newmark: transference and naturalisation	Contraction Culture-neutral word/phrase Ivir: omission Omission for cultural reasons	Unique equivalent H+H: communicative translation Communicative translation Multiple equivalents	Situationally equivalent Culturally analogous	NON-SYNONYMY ORIENTED
ROW B: STRUCTURAL (morphotactic or syntactic)	Ungrammatical calque/exoticism Ivir: lexical creation H+H: calque/exoticism	Grammatical but semantically anomalous calque/exoticism involving semantic extension ('literal' translation of phrase)	Grammatically and semantically systematic calque/exoticism Newmark: through-translation	Newmark: descriptive equivalent Newmark: functional equivalent Ivir: defining Ivir: addition H+H: explanation expansion (explanation)	Cultural transplantation Multiple equivalents		
	COLUMN 1	COLUMN 2	COLUMN 3	COLUMN 4	COLUMN 5	COLUMN 6	COLUMN 7

4.5.1.1.2 Formal level

Five CSIs, 'wai' (ไหว้), 'roek' (ฤกษ์), 'kaeo ta' (แก้วตา), 'nuea on' (เนื้ออ่อน), and 'nuea yen' (เนื้อเย็น), belong to the formal level of culture. Only one CSI, 'wai', belongs to both technical (visible) and formal (semi-visible) levels.

Wai

Wai belongs to both technical and formal levels. It is visible behaviour and has a clear referential function. 'Wai' is a cultural training every Thai receives. The Thais are aware that they should offer a *wai* to an older person. If a child fails to do so, s/he will be reprimanded by his/her parent in front of that older person and will be asked by his/her parent to offer a *wai* immediately.

Aulino (2014, p. 424) posits that *wai* is a physical marker of social relations. She explains that the *wai* is a polite greeting in which a person's hands are brought together at the palms and raised to his or her chest, chin or even forehead and the height a person raises his/her hands "depends on the appropriate level of respect warranted by the interlocutor relative to their own position" (ibid., p. 425). Unlike the relatively egalitarian handshake, if there is a large differential in social status between the two, the person of higher rank will not return the gesture (ibid.).

'Wai', as a convention, can be openly disregarded to show disrespect towards a person. This disregard is visible behaviour and at the same time *wai's* referential function is tied to strictly conventional behaviour. Aulino concludes that one must *wai* appropriately in greeting and gratitude because this action of the body is woven seamlessly into social engagements (ibid.). *Wai* is not a ritual but it is a custom. For this reason, 'wai' belongs to both visible and semi-visible aspects of culture.

Roek

Roek belongs to the formal level, which is part of an accepted way of doing things. Its significance in the belief system will be examined in this section. Not many academics discuss the concept of *roek* explicitly. Terwiel (1994) discusses the issue in more depth than any other in the Thai Studies field. He does not employ the transliteration of the word *roek* (ฤกษ์) in his book, *Monks and Magic: An Analysis of Religious Ceremonies in Central Thailand*. An implicit translation of the word *roek* that he uses in his

book is 'auspicious time' or 'auspicious moment'. He gives examples of occasions when Thai people in the central region ask advice about an auspicious moment. In the ceremony for leaving the monastic order and elaborate marriage ceremony, advice must be sought about the most auspicious moment on which the ceremony should take place (ibid., p. 132). When a newly ordained monk decides to leave the monastic order after the completion of his first Lenten season, he must ask advice from a person with astrological knowledge about the most propitious day (ibid., p. 118). It is believed that choosing a wrong time can cause unhappiness, restless feeling or sickness or even to invite major accidents (ibid., p. 119). Regarding marriage ceremony, a ritual specialist can fix an auspicious moment for each of the three distinct parts of elaborate marriages (ibid., p. 127). Terwiel discusses the farmers' belief in *roek* by also not explicitly using the word. He states that a farmer usually does not fix an auspicious time himself for major rituals (ibid., p. 133). A monk or a layman who are ritual specialists will be consulted, and when they are approached, they have to consult some handbook before they can give advice (ibid.). For decision of minor importance, most farmers will not visit an astrologer because they can consult simple charts that give information about auspicious time in general (ibid.). Terwiel explains the widespread timetables and charts used in the homes of farmers. For instance, some tables tell what types of rice will grow best during a certain year of the twelve-year cycle in which each year is known by the name of an animal and is used throughout mainland Southeast Asia and also in China and Tibet (ibid., p. 134).

The ST readers know that *roek* has to be found by consulting experts or handbooks about *roek*. This knowledge can be categorised as 'formal culture'. *Roek* is a predictable pattern of shared practices. If a Thai couple plan to get married, their parents will ask if they have sought *roek* and if they have not and plan not to, they will be reprimanded and forewarned about many negative consequences. If indeed this couple's wedding ceremony goes wrong or their marriage does not last long, it will become the story that will be told and retold as an advice to seek *roek* before holding any major rituals. Seeking *roek* is the accepted way of doing things in Thai culture. After receiving good *roek* and/or bad *roek*, most people usually oblige by organising an event on a particular day or avoiding particular days as recommended. In short, *roek* is a predictable pattern of shared practices.

Kaeo ta, nuea on and nuea yen

The CSIs 'kaeo ta' (แก้วตา), 'nuea on' (เนื้ออ่อน), and 'nuea yen' (เนื้อเย็น) would belong to the technical level of culture if only their denotative meanings or the primary sense are referred to. The denotative meaning of 'kaeo ta' is 'cornea', that of 'nuea on' is 'soft flesh' and that of 'nuea yen' is 'cool flesh'. Katan (2004, p. 44) notes that technical culture is communication at the level of science because it can be measured accurately. If these three CSIs are used at technical level of culture, the qualities of one's flesh or eye can be measured. An objective technical principle cannot be applied when these three terms of endearment are uttered, for this reason, they belong to the formal level of culture.

Hervey and Higgins (2002, p. 147) state that literal meaning of a word is only one aspect of meaning and connotative meanings form part of its overall meaning. They categorise connotative meanings into allusive meaning, attitudinal meaning, associative meaning, collocative meaning, reflected meaning and affective meaning (ibid., pp. 148-154). Affective meaning is the most pertinent one to terms of endearment. Affective meaning is an emotive effect on the person spoken to by the choice of expression that denotes its referent and also hints at some attitude of the speaker or writer to the addressee (ibid., p. 154).

To express love or affection for one's child or lover, one can use 'kaeo ta' but one cannot use 'nuea on' or 'nuea yen' with one's child because they are only reserved for one's lover. To know which terms of endearment to use with whom, one has to be taught. Appropriacy figures in the usage of the terms of endearment. At the second level, culture is no longer objective (Katan, 2004, p. 45). The reason why 'nuea on' and 'nuea yen' are only reserved for one's lover but 'kaeo ta' are for all the loved ones is not entirely objective. One explanation is that 'nuea', which literally means 'flesh', signifies intimacy. To find out if a person has soft or cool skin, she has to be touched. The pronoun 'she' is used because 'nuea on' and 'nuea yen' are only addressed to women, presumably because men are not expected to have soft skin as it is not a recognised masculine attribute.

There is a convention surrounding the usage and the ability to use proper language in a given situation can be taught.

4.5.1.1.3 Informal level

Di

The meanings of 'di' in contemporary Thai language usage are not associated with methods of divination and manipulation of the hidden forces. The contemporary term used to refer to these practices is 'sai-ya-sat' (ไสยศาสตร์). 'Di' means having the required qualities; skilled at doing or dealing with a specified thing; possessing or displaying moral virtue. The translators remark that the word 'di' is used more often than 'sai-ya-sat' in *KCKP*, which is used only twice in the passages that were possibly added in the nineteenth century (Baker and Pasuk, 2013, p. 230). Baker and Pasuk posit that the use of the simple everyday word 'di' portrays the practice as familiar, normal and universal while in Thailand today the practices to influence the hidden forces in nature are associated with the Khmer and in the nineteenth century they were associated with the 'Lao' (ibid.). They remark that these associations are absent in *KCKP* because it seems that "Thai modernity requires the origin of these practices be found outside Siam, but not too far way, in countries sharing the same cultural history but deemed less modern" (ibid.).

The person who is adept at methods of divination and manipulation of the hidden forces to protect 'himself' against risks, dangers and threats is called 'khon di' (*khon* means a person). 'Khon di' can use methods of divination to locate dangers in time and space so they may be avoided, adorn themselves with protective devices and recite formulas that have supernatural power to avert various forms of threat (ibid., p. 219). The object pronoun 'himself' is used intentionally because only men can be educated to gain these skills and devices (ibid., p. 232). In the afterword, the translators discuss the origins of methods to manipulate the hidden forces in the world using formulas, substances, command over the spirits, and other devices (Baker and Pasuk, 2012, pp. 940-946), imparting to the target reader the mental landscape of *KCKP* that is also framed by older beliefs in spirits and forces in the natural world. In Siam, the tradition of lore is closely integrated with the everyday practice of the Buddhist monkhood and with no sense of incompatibility Buddhist scriptures are taught alongside the formulas and mantras of lore (Baker and Pasuk, 2013, p. 231). Phlai Kaeo (later Khun Phaen) enters the *wat* as a novice to be educated by the abbot in lore. The poem features Khun Phaen as 'di' (adept in supernatural power) throughout. For instance, he collects and combines unusual substances, recites

incantations and convokes the spirits to instill his sword with exceptional power. The Goldchild creation segment is another case in point. In the Damrong's version, he kills his own son while his wife is pregnant to create a guardian spirit. In the Wat Ko edition, he finds buried bodies of women who died while pregnant to create a guardian spirit. All these acts are related in the poem to portray Khun Phaen as 'di'.

The third level of culture is called 'informal', in which Hall means that there are no 'rules' as such (Katan, 2004, p. 46). This form of culture is not taught or learned and acquired informally (ibid.). 'Khon di' has acquired guides to practice the tradition of lore while others without the knowledge are excluded. In *KCKP*, a person who is not adept in supernatural power cannot predict what 'khon di' would do to him/her. For example, when 'khon di' chants the formula called 'sakot' (สะกด; subdue), enemies would be immobilised during battle. Hall suggests that people react out-of-awareness at this informal level (ibid.). The person who believes in 'sai-ya-sat' or that a person can be trained to become 'khon di' is the one who has held the belief in supernatural power and the role of spirits as the moving forces behind natural processes. In Thai society, there are no established rules to react to supernatural powers because if one does not believe in the hidden forces derived from the formula that can induce love, for example, one would not seek a way to deal with such a method used on him/her. For the people who believe in these skills and devices, there is only one rule, the practice is a male preserve and women who hold the belief oblige, allowing the men to be adept while they can only participate as believers in the power of lore.

In short, 'di' is classified as belonging to informal culture because it is not scientific, cannot be scientifically proven that a person can be taught to become 'khon di', unlike technical culture, and it is not part of an accepted ways of doing things, unlike formal culture.

Khwan

Tambiah (1970, pp. 57-58) explains that *khwan* is a Thai word connoting spiritual essence connected with the human body. He asked the villagers about the characterisation of *khwan* and they told him that *khwan* resides in the human body and can leave its owner's body when he or she is frightened, sick, or in trouble (ibid., p. 58). When *khwan* flees the body, the owner is exposed to suffering, illness

and misfortune (ibid.). The causes and consequences of *khwan*'s departure are formulated in a circular manner. When *khwan* flees the body, it will result in sickness. Then the ceremony must be held to prevent the flight or sickness of the body can lead to agitation of the mind and *khwan*'s flight. For this reason, *khwan* must be called back. The rite called 'su-*khwan*' (สู่วิญญ; calling the *khwan*) is performed by elders for their youthful successors by calling the *khwan* and binding it to the body of its owner by tying a piece of thread to his or her wrist (ibid., pp. 223-224).

In the case of an infant, Yong Sathiankoset or Phraya Anuman Ratchathon (1974, p. 218) explains that it is believed that the infant's *khwan* is vulnerable (the Thai word is *on*; อ่อน, literally meaning 'soft'), if something abnormal happens, his or her *khwan* can easily flee the body to be in the forest and when the *khwan* is not frightened anymore, it will come back and if the *khwan* does not come back, the infant will then die. When the baby grows up and his or her body is stronger, as a result, his or her *khwan* will also become stronger (ibid.).

According to Hall, the third level of culture is out-of-awareness because it is not normally accessible to the conscious brain (Katan, 2009a, p. 72). The frames below the water-line (formal and informal levels of culture) are progressively closer to our unquestioned assumptions about the world and our own cultural identities and we learn informal culture through the unconscious inculcation of principles and world views (ibid., p. 70). Each level of culture is embedded within larger frames and at this level, one's culture inculcated through family or school becomes a relatively fixed internal representation of reality (ibid., p. 72). Katan (2004, p. 46) affirms that people respond to out-of-awareness level of culture emotionally. If someone believes that s/he is sick because his/her *khwan* flees the body and the *khwan*-calling ceremony is not held in a timely manner, his/her morale would be low. This belief in *khwan* would lead a believer to respond emotionally.

Khwan itself is not a ritual or a custom. The belief in *khwan* leads to a series of actions performed according to a prescribed order. The *khwan*-calling ceremony, which is called *su-khwan*, can be classified as belonging to the formal level of culture. The *su-khwan* ceremony is a specific cultural behaviour and is consciously shared while the belief in *khwan* is tacitly accepted and guides action and interaction.

Katan (2009b, p. 79) remarks that the level of culture that influences the translator the most will determine the extent of translator's intervention in translation. He asserts that professional translators are more interested in the technical culture because of its visibility while translation scholars focus more on the formal and informal cultures (ibid.).

The translation procedures for the key CSIs employed by Baker and Pasuk will be examined by incorporating both textual analysis and intertextual and socio-cultural analysis. The investigation will reveal the degree of intervention through paratextual devices in relation to the level of culture a particular CSI belongs to, which will prove or negate Katan's assumption.

The procedures chosen for the translation of the key CSIs is shown in the following table:

Procedure	No. of CSIs	Translated CSIs
Cultural borrowing proper	13	'phrai', 'yok' 'krajae', 'wat', 'kuti', 'sabai', 'baisi', 'sala', 'wai', 'bo', 'Jek', 'Khaek', and 'Farang'
Grammatical but semantically anomalous calque/exoticism	3	able, inner lady, and eye's jewel
Grammatical and semantically systematic calque/exoticism	2	my tenderness and my cool one
Descriptive/Functional equivalent	1	auspicious time
Cultural transplantation	1	soul
Total	20	

Table 4.3 Translation procedures for key CSIs

4.5.1.2 Conceptual grid: procedures for translating CSIs

4.5.1.2.1 Technical level

4.5.1.2.1.1 Cultural borrowing proper

The CSIs 'phrai' (ไพร่), 'yok' (ยก), 'krajae' (กระแจะ), 'wat' (วัด), 'kuti' (กุฎี), 'sabai' (สบาย), 'baisi' (บายศรี), and 'sala' (ศาลา) are integrated into the target language phonologically and morphologically through the conversion of source language alphabets into target language alphabets. The transliterated forms

for these words are used without being italicised throughout the TT. Dickins (2012, p. 45) calls this procedure 'cultural borrowing proper'. Hervey and Higgins's cultural borrowing, Ivir's borrowing and Newmark's transference refer to the same procedure being employed for the translation of these CSIs. According to Dickins's conceptual grid, 'lexical' refers to a feature of the words used in TT. All CSIs belonging to this level of culture fall in the category of 'Row A: Lexical'. All key cultural borrowing proper CSIs at this level of culture, except 'wai' (ไหว้), are nouns.

The translations of these CSIs are oriented towards the source culture and by taking the same line of argument further, source language. Source culture-/source language-oriented translation procedure is a foreignising procedure (see Venuti's definition of 'foreignising' in Chapter 3, Section 3.4.3). These translation choices are non-lexicalised words, meaning they are not regular parts of the language since they are not found in English dictionaries. 'Semantically anomalous' means to not be part of the semantic system of the language, therefore, non-lexicalised words are semantically anomalous by definition (ibid., p. 46).

The first CSI to be examined is the CSI '**phrai**' (ไพร่), which can be rendered as a 'conscript' or a 'commoner', its denotative meanings, depending on the context. The first time the word 'phrai' appears in the ST is shown in the following hemistich:

ST: คุมไพร่ทั้งนั้นได้เจ็ดร้อย (*khum phrai thang nan dai jet roi*) (*KCKP*, 1917/2012, p. 1)

TT: in command of seven hundred phrai (Baker and Pasuk, 2012, p. 7)

The translators insert a footnote explaining the meaning of 'phrai' as "a commoner who was bound to work part of the time for the king, a noble, or a government department" (ibid.). In the same footnote, they add information that is not directly related to denotative or connotative meanings of 'phrai' as follows: "Most men other than nobles, monks, and slaves fell into this category" (ibid.). Apart from this paratextual element, the meaning of 'phrai' is also offered in the glossary.

The divide between being just a servant or a member of nobility is clear in *KCKP*. Many times the servants' status as *phrai* is emphasised when their masters or mistresses are angry at them. For example, Simala (the daughter of Phijit governor, who marries Phlai Ngam, Khun Phaen's son) says to her servant:

ST: นี่แลสัญชาติไพร่ที่โหดมี (*ni lae sanchat phrai thi nai mi*) (*KCKP*, 1917/2012, p. 492)

TT: This here is a phrai of the worst kind. (Baker and Pasuk, 2012, p. 582).

The translators use the transliterated form 'phrai' to refer to both conscripted soldiers and the household servants. Their decision to borrow this term and use it for both groups (of men and women) may be an attempt to emphasise to the TT readers the significance of this word in relation to class division, of being either commoners or members of nobility. This non-lexicalised word in the TT, which is synonymous with its ST form, stands out to remind the TT readers that men and women who have to serve the upper class are commonly called *phrai*.

Ivir (1987, p. 39) notes that the borrowing procedure should be utilised when the form of the source-language expressions can be easily integrated into the target language phonologically and morphologically. The way *phrai* is transliterated in the translation would lead the TT reader to think that it is pronounced with a 'f' sound. The word *phrai* consists of consonant cluster, the 'p' sound and the 'r' sound that is dissimilar to the English 'r'. There is also a tone issue. There are five tones in Thai, *saman* (สามัญ), *ek* (เอก), *tho* (โท), *tri* (ตรี), and *jattawa* (จัตวา). The word ไพร (phrai in *saman* tone) and the word ไพร่ (phrai in *ek* tone, with a tone marker on top of the last consonant) carry different meanings. The former means 'forest' and the latter means a 'commoner' or a 'conscript'.

However, many Thai words have been integrated into English, whose tones are disregarded, such as *tom yam kung*⁴⁸ (ต้มยำกุ้ง, prawn in spicy sour soup), the name of a popular Thai dish and a famous Thai movie and *phat thai* (ผัดไทย, fried noodle). A loan word is no longer a cultural borrowing after it becomes a regular part of the English language and in the case of these two Thai words, tones are secondary to each transliterated syllable. They are foreign-derived but not every single element of these two words can be retained in English. Nonetheless, even if the tone of the CSI 'phrai' (ไพร่) is ignored, the problem of 'f' sound conveyed through the spelling still persists. This term can be exported and at the same time phonologically distorted.

The next CSI to be examined is **yok** (ยก). A cultural borrowing proper translation procedure is employed. 'Yok' is accompanied by a footnote and is defined in the glossary. 'Yok' is a common garment of that era. It is referred to a number of times in various chapters of the story. To use another translation procedure, such as Ivir's defining, would involve textual expansion, and if the translators stick to the same translated choice of one CSI, then the same definition would have to be repeated. A

⁴⁸ Each syllable in *tom yam kung* carries its own tone; the first syllable *tom* is in *tho* tone, the second one is in *saman* tone and the third syllable is in *tho* tone.

transliterated form of a CSI then has to be complemented by paratextual elements for the foreign-derived word to make some sense, to invoke a mental picture in the mind of the TT readership if no illustration is provided. When a CSI is transliterated, the use of paratext in this translation seems indispensable.

The word *yok* is used the first time in the story in the following hemistich:

ST: นุ่งผ้ายอกจีบเป็นกลีบใบ (*nung pha yok jip pen klip bai*) (KCKP, 1917/2012, p. 36)

TT: Phlai Kaeo was dressed in a yok lowercloth with a pleated front like folded leaves (Baker and Pasuk, 2012, p. 57)

The footnote is inserted explaining that “*yok* is used to refer to a smart lowercloth, generally of silk brocade” (ibid.). They add in the same footnote the meaning of *yok* as a verb (to raise or lift) and that *yok* refers to “textiles on which the design has been made with supplementary threads, raised over a plain silk background” (ibid.). The lowercloth ‘*yok*’ is paired with the pattern ‘*kanok*’ (กนก) and the illustration is provided when ‘*kanok*’ is mentioned. The translators decided to transliterate the word ‘*kanok*’ as follows:

ST: นุ่งยอกลายกนกเหมหงส์ (*nung yok lai kanok hem hong*) (KCKP, 1917/2012, p. 45)

TT: He put on a yok in a pattern of kanok and golden swan. (Baker and Pasuk, 2012, p. 70).

Both words ‘*yok*’ and ‘*kanok*’ are transliterated but only ‘*kanok*’ is italicised. It is clear that the translators made a conscious decision to only italicise the transliterated words that are not used frequently, such as *jap-ping*⁴⁹, a protective ornament tied on a chain or cord round an infant girl’s hips (ibid., p. 158). The words like ‘*yok*’ or ‘*phrai*’ are naturalised while the words like *kanok* and *jap-ping* still signal their foreignness through typographical design.

After analysing two culturally-bound items, the next CSI to be examined, ‘**wat**’ (วัด), is specifically a religiously-bound item. It first appears in the following hemistich:

ST: ที่ข้างวัดเขาใหญ่อยู่อัครา (*thi khang wat khao yai yu at-tra*) (KCKP, 1917/2012, p. 8)

TT: beside Wat Khao Yai (Baker and Pasuk, 2012, p. 14)

In the glossary, *wat*’s brief definition is ‘Buddhist temple’. The translation of ‘*wat*’ as temple could be employed. It is a conventional practice displayed in the street signs in Thailand, for instance. The translators have chosen to use *wat*, to possibly establish it as a lexicalised word in English. Out of all

⁴⁹ See the illustration of this CSI (presented as part of the analysis) in Chapter 5, Section 5.4.3 Hybrid patterns.

transliterated CSIs in discussion, 'wat' can be integrated into English in terms of phonology and morphology the easiest, except for the fact that the end consonants are not pronounced in Thai so the 't' sound at the end is mute. The word order of the proper nouns relating to 'wat' in the translation should also be discussed. The Thai word order is 'wat' + the name of that 'wat', for example Wat Palelai, and the translators use the Thai word order for the names of all the 'wats' that appear in the story as follows:

ST: วัดป่าเลไลยก์ท่านสมภารมี ทั้งขรัวที่วัดแคแม่เคยส่ง
 (*wat palelai than somphan mi* *thang khrua thi wat khae mae khoei song*) (KCKP, 1917/2012, p. 38)

TT: Abbot Mi of Wat Palelai and the master at Wat Khae (Baker and Pasuk, 2012, p. 60)

If the translation 'temple' is to be used, Palelai Temple and Khae Temple are the correct word order in English.

In short, 'wat' is non-lexicalised, semantically anomalous, and ungrammatical when the Thai word order is adopted for the place names. When 'wat' is chosen, rather than following the English syntax, the Thai word order seems to be a natural progression.

Another word 'a-ram' (อาราม), which is a synonym of 'wat', is also translated as 'wat' as follows:

ST: เณรแก้วก็ไปสู่อารามพลัน (*nen kaeo ko pai su a-ram phlan*) (KCKP, 1917/2012, p. 56)

TT: He took his leave and went back to the wat. (Baker and Pasuk, 2012, p. 83).

ST: พระก็ลามายังอารามพลัน (*phra ko la ma yang a-ram phlan*) (KCKP, 1917/2012, p. 206)

TT: and returned to the wat (Baker and Pasuk, 2012, p. 257)

The transliterated forms of the other CSIs belonging to the visible aspect of culture, 'krajae' (กระแจะ), 'kuti' (คูตี), 'sabai' (สไบ), 'baisi' (บายศรี), and 'sala' (ศาลา), are not italicised either. Moreover, footnotes are added. Their brief definitions are offered in the glossary. In the case of *baisi*, an important item used in the *khwan*-calling ceremony, the illustration is also provided.

The CSIs discussed up to this point relate to cultural items and practices. The perception of the Thai people in that era towards foreigners and the groupings of foreigners according to their worldview deserves some attention. The terms used to describe foreigners from each zone are still in use in Thai society. The way foreigners are referred to are retained in transliterated forms in the translation; these terms are 'Jek' (เจ๊ก), 'Khaek' (แขก), and 'Farang' (ฝรั่ง). They are not italicised in the translation as can be seen in the following hemistichs:

ST: ไม่อายแขกไทยที่ไปมา (*mai ai khaek thai thi pai ma*) (KCKP, 1917/2012, p. 86)

TT: who won't make you ashamed in front of Khaek and Thai who come and go (Baker and Pasuk, 2012, p. 115)

ST: แขกฝรั่งก็ประดับกันแต่งตัว โปกหัวเสื้อขลิบจีบเอาไว้
(*Khaek Farang ko pra-dang kan tang tua phok hua suea khlip jip eo sai*) (KCKP, 1917/2012, p. 430)

TT: Khaek and Farang filed in dressed in turbans, tailored shirts tucked in the waist (Baker and Pasuk, 2012, p. 508)

ST: ถีบเรือเจ๊กเจ้าของร้องไล่ไป (*thip ruea jek jao khong rong lo pai*) (KCKP, 1917/2012, p. 458)

TT: and pushed the Jek's boat away with their feet, shouting loudly. (Baker and Pasuk, 2012, p. 539)

ST: จะเป็นเจ๊กก็ใช่ไทยก็แดง (*ja pen jek ko chai thai ko khlang*) (KCKP, 1917/2012, p. 472)

TT: You don't look like a Jek, and I doubt if you're a Thai (Baker and Pasuk, 2012, pp. 555-556)

In the glossary, explanation about the ethnicities associated with these terms are offered as follows:

Jek เจ๊ก—Chinese, nowadays pejorative, but neutral in *KCKP* (ibid., p. 871).

Khaek แขก—Term of foreigners of Malay, Indian, or Arabian origin (ibid., p. 872).

Farang ฝรั่ง—Foreigners of western appearance (ibid., p. 870).

The last CSI to be discussed in this section is a plant. The CSI *pho* (โพธิ์), rendered as 'bo tree', poses a problem in pinpointing which translation procedure the TT 'bo tree' falls into. This word is used in many chapters in the story. The quoted hemistichs are taken from one scene in which the three characters, Khun Phaen, Wanthong and Thong Prasi (Khun Phaen's mother), keep referring to the plant as follows:

ST: จะสังเกตปลูกต้นไม้โพธิ์ไว้สามต้น (*ja sangket pluk ton pho wai sam ton*) (KCKP, 1917/2012, p. 150)

TT: they would plant three bo trees (Baker and Pasuk, 2012, p. 191)

ST: ให้เที่ยวหาหน่อโพธิ์มีขี้มัน (*hai thiao ha no pho kha-mi-kha-man*) (KCKP, 1917/2012, p. 150)

TT: they went off to look for bo tree shoots (Baker and Pasuk, 2012, p. 191)

ST: ขึ้นมยกโพธิ์มาทันที (*khuen bok yok pho ma than thi*) (KCKP, 1917/2012, p. 150)

TT: They got down and carried the bo trees (Baker and Pasuk, 2012, p. 191)

ST: ให้ต้นไม้โพธิ์ของข้าฉันบรลัย (*hai ton pho khong kha nan banlai*) (KCKP, 1917/2012, p. 150)

TT: may this bo tree of mine die (Baker and Pasuk, 2012, p. 191)

ST: ถ้าตัวไข้โพธิ์ไข้เหมือนตัวเป็น (*tha tua khai pho khai muean tua pen*) (KCKP, 1917/2012, p. 150)

TT: If I'm sick, may the bo tree sicken in the same way. (Baker and Pasuk, 2012, p. 191)

When the word *pho* is first used in the story, a footnote and an illustration are provided alongside. The footnote explains that in English this tree is called pipal and it is “the tree under which Buddha sat in Bodhgaya when attaining enlightenment” (ibid.). The illustration does not depict the grown bo tree but of ‘bo tree sapling’ relating to the part of the story where Khun Phaen, Phimpilalai (later Wanthong) and Thong Prasi (Khun Phaen’s mother) are planting bo trees.

The entry ‘bo tree’ is included in the most recent edition of Oxford English Dictionary (2010) but excluded from the first and second editions (1998 and 2003). It appears that ‘bo tree’ has been integrated into English. It is given alongside ‘pipal’ and ‘peepul’, one of which could have been chosen by the translators. The choice ‘bo tree’ is closer to the Thai ‘pho’. It can be said that this choice is source language oriented rather than culture-neutral, even though the word ‘bo tree’ can be found in the English dictionary and therefore lexicalised, grammatical and semantically systematic. The TT ‘bo tree’ is synonymy-oriented because ‘bo’ has a strong phonological relationship with the Thai word ‘pho’ (‘ph’ in the transliteration system used in this dissertation represents the sound ‘p’ not ‘f’). Moreover, it is highly likely that the TT readership is not familiar with the word ‘bo tree’. On the one hand, this CSI has its unique equivalent in English and if that is the case, then the translation procedure for ‘pho’ would be ‘communicative translation’. On the other hand, ‘bo’ can be considered as a cultural borrowing, but not from Thai language, rather from Sanskrit, the language from which Thai originally borrowed this word.

In conclusion, ‘bo tree’ is the loan word that has gone back to its truly original spelling and in the same process it foregrounds a ‘cultural borrowing proper’ procedure that has been part of the semantic system of the English language.

In short, the cultural borrowing proper CSIs are used numerous times in various chapters and the translators treat the transliterated forms as if they were not foreign words in the English text by not italicising them. There is no typographical warning to underline the cultural specificity. Their exotic nature is explained the first time they appear and these loan words are used as if they are already integrated into the target language. Because the translation is lengthy, the readers might not remember the explanation in the footnote relating to a particular loan word when it appears again several

chapters later, the glossary is provided for the TT readers who want to search for meanings of these loan words.

4.5.1.2.1.2 Grammatical but semantically anomalous calque/exoticism

The CSI *nang nai* (นางใน) refers to a person's status, similar to *phrai*, however, the preferred translation procedure is different. When the CSI *nang nai* (นางใน) first appears, it is translated as 'inner ladies' and accompanied by a long footnote stretching across two pages. In the footnote, they give a literal translation of *nang nai* as "ladies inside" (Baker and Pasuk, 2012, p. 17). They add that *nai* or inside referred to the inner, private, forbidden area of the palace occupied by the royal family, the king's consorts, and exclusively female staff (ibid.). They also offer historical background in the same footnote as follows:

Young women were presented to the king by noble families, and became queen, consort, or servant depending on the presenting family's status and the king's preference. The number of queens and consorts probably varied greatly from reign to reign (ibid., pp. 17-18).

The translation procedure is literal translation. The TT is lexicalised and grammatical. I view this translated choice as semantically anomalous in the sense that the collocation 'inner lady' is not part of the English language while the ST *nang nai* is both alliterative and carries a specific meaning. The translation 'inner lady' is synonymous with its ST form, *nang*, is used to refer to a female person in Thai and *nai*, as the footnote explains, means 'inside'. The word inner is opted for, rather than inside, most likely because using 'inside' might mislead the TT readers to think of another meaning of 'inside' which is 'known or done by someone within a group or organisation'. This translation, however, is not consistent throughout. It is used interchangeably in the translation with 'court lady' as can be seen in the following hemistichs:

ST: นางในปฏิบัติเป็นอัตรา (*nang nai pa-ti-bat pen at-tra*) (KCKP, 1917/2012, p. 11)

TT: inner ladies carried out their regular duties (Baker and Pasuk, 2012, p. 17)

ST: ก็จะได้นางในที่ชื่อนตา (*ko ja dai nang nai thi chuen ta*) (KCKP, 1917/2012, p. 118)

TT: and get you an attractive court lady (Baker and Pasuk, 2012, p. 151)

ST: นางในงามแต่กิริยา (*nang nai ngam tae ki-ri-ya*) (KCKP, 1917/2012, p. 118)

TT: The only beautiful thing about court ladies is their manners. (Baker and Pasuk, 2012, p. 151)

ST: นางในแน่นห้องประนมกร (*nang nai nan nueang pra-nom kon*) (KCKP, 1917/2012, p. 335)

TT: while throngs of inner ladies sat with clashed hands (Baker and Pasuk, 2012, p. 392)

ST: นางในแวดล้อมอยู่พร้อมเพรียง (*nang nai waet lom yu phrom phriang*) (KCKP, 1917/2012, p. 354)

TT: surrounded by throngs of inner ladies (Baker and Pasuk, 2012, p. 415)

ST: นางในหมอบเฝ้าเป็นเหล่ามา (*nang nai mop fao pen lao ma*) (KCKP, 1917/2012, p. 385)

TT: attended by throngs of inner ladies (Baker and Pasuk, 2012, p. 451)

ST: นางในได้ฟังสั่งรับใช้ รีบไปบอกคุณท้าวจะเอาหน้า

(*nang nai dai fang sang rap chai rip pai bok khun thao ja ao na*) (KCKP, 1917/2012, p. 453)

TT: The inner ladies hurried to tell the governess to bring Soithong. (Baker and Pasuk, 2012, p. 533)

ST: นางในใจมักดีพนักงาน (*nang nai jai phak pha-nak-ngan*) (KCKP, 1917/2012, p. 459)

TT: Loyal inner lady attendants (Baker and Pasuk, 2012, p. 540)

The choice 'court lady' explicates the term *nang nai* more than the translation 'inner lady' since it gives clearer information about the referent. The translated choice 'court lady' is culture-neutral, lexicalised, and semantically systematic. The specific translation procedure is Newmark's 'descriptive equivalent'. The function of *nang nai* is not foregrounded through the word 'court' while the residence of the referent (namely in the court) is described in the TT 'court lady'.

4.5.1.2.2 Formal level

4.5.1.2.2.1 Cultural borrowing proper

'Wai' belongs to both technical and formal levels of culture. The discussion about its use in the translation will be elaborated at this level of culture to explicate different translation procedures in action.

Replacing a ST synonym by the same transliterated choice is not a single instance in the translation. After the translators made a decision to use the transliterated forms of certain words, they also replace the synonyms of those words with the transliterated forms, as is the case with the word 'wai' and its two synonyms, which will be discussed next.

The word 'wai' (ไหว้) needs paratextual elements more than any other CSIs examined so far. When it is first used in the story, it is accompanied by a footnote and an illustration. Its meaning is also explained again in the glossary. 'Wai' is both a verb and a noun in the source language and its transliterated form is also used as both in the TT. The CSI *wai*, which is a monomorphemic word in the

ST, is sometimes employed as wai-ed; one more morphological unit is added, as can be seen in the following hemistich:

ST: นางพิมกราบไหว้เจ้าพลายแก้ว (*nang phim krap wai jao phlai kaeo*) (KCKP, 1917/2012, p. 71)

TT: Phim prostrated and wai-ed Phlai Kaeo. (Baker and Pasuk, 2012, p. 98)

Newmark's naturalisation refers to the procedure in which the SL word is first adapted to the normal pronunciation of the TL and then to the normal word-forms (morphology) of the TL (1988a, p. 82). This foreign-derived word is naturalised when the grammatical rules are equally applied to it the same way verbs in English are treated. 'Wai' can take the verb forms –ing or –ed in the English text.

When 'wai' first appears in the translation on page 8, it is accompanied by a footnote and an illustration on page 9. The footnote reads as follows:

A gesture of greeting, respect, or worship made by bringing the palms flat together in front of the chest or face, or above the head, while maybe also inclining the head. The higher the hands, the greater the respect offered (Baker and Pasuk, 2012, p. 8).

In the glossary, 'wai' is explained as: "Gesture of greeting and respect by joining the palms in front of the chest or face" (ibid., p. 879).

In short, 'wai' is non-lexicalised and semantically anomalous. Its usage as both a noun (it takes a plural form 'wais') and a verb follows the English syntax and this can gloss over its foreignness as follows:

ST: ศรีประจันรับไหว้มิใคร่ทัน (*Siprajan rap wai mi khrai than*) (KCKP, 1917/2012, p. 182)

TT: Siprajan returned the wais but could not keep up. (Baker and Pasuk, 2012, p. 226)

'Wai' creates more than momentary foreignness since it is a key CSI, used repeatedly throughout the story. I contend that all cultural borrowing proper words that are not italicised (because they appear more frequently than the italicised CSIs) create more than momentary foreignness. The reader is reminded time and again that those words (such as 'wat' and 'sala') are foreign words and the meanings of these words do not usually instantly and readily come to their mind due to their foreign nature.

The occurrence of the CSI in discussion is further reinforced by the use of 'wai' as a translation for other verbs in Thai that refer to the same act, such as 'an-cha-li' (อันชาลี) and 'wantha' (วันทา) as follows:

ST: อันชาลีร้ายเวทเป็นไฟกัลป์ (*an-cha-li rai wet pen fai kan*) (KCKP, 1917/2012, p. 476)

TT: made a wai, and chanted the formula of the Era-Destroying Fire (Baker and Pasuk, 2012, p. 561)

ST: ขุนแผนวันทากับลูกชาย (*Khun Phaen wantha kap luk chai*) (KCPK, 1917/2012, p. 490)

TT: Khun Phaen and his son wai-ed him. (Baker and Pasuk, 2012, p. 579)

All three words, *wai*, *an-cha-li* and *wantha*, refer to the same act. The translators decided to replace other synonyms, *anchali* and *wantha*, with *wai* in the English text. *Wai* is not a hypernym or an expression with a wider, more general range of literal meaning. Low frequency of both *anchali* and *wantha* may mislead some to think that they offer specific meanings (or a hyponym). *Anchali* and *wantha* are borrowed from Pali and Sanskrit. The spelling of loan words, especially from those languages, is more complex. This lexical loss in the target language is not because the TT is generalised. Replacing *an-cha-li* and *wantha* with *wai*, the TT readers are not made aware of a variety of verbs referring to the common but significant act of greeting. To *wai* someone and to accept a *wai* from someone or to not accept a *wai* from someone, each of this act carries its own meaning.

In sum, Baker and Pasuk use many paratextual elements as interventionist devices for the CSI *wai*, which belongs to both technical and formal levels of culture. Katan (2009a, p. 70) posits that the level of culture that influences the translator the most will determine the extent of the translator's intervention and so far the CSIs at both visible and semi-visible levels are all complemented by a number of paratextual elements.

4.5.1.2.2 Grammatical but semantically anomalous calque/exoticism

The term of endearment that is used most frequently in the story is *kaeo ta* (แก้วตา). It is translated as 'eye's jewel' throughout the translation as follows:

ST: ถ้าไม่มีพี่หรือจะชักพา ให้แก้วตาเสียตัวต้องมัวหมอง
(*tha mai di phi rue ja chak pha hai kaeo ta sia tua tong mua mong*) (KCKP, 1917/2012, p. 61)

TT: If he weren't good, would I drag you into spoiling yourself and being tarnished, eye's jewel? (Baker & Pasuk, 2012, p. 89)

ST: ปลอดภัยๆทุกข้เลยแก้วตา (*plop wa ya thuk loei kaeo ta*) (KCKP, 1917/2012, p. 118)

TT: Don't be miserable, eye's jewel. (Baker & Pasuk, 2012, p. 151)

ST: อนิจจาแก้วตาช่างว่าได้ (*a-nitja kaeo ta chang wa dai*) (KCKP, 1917/2012, p. 501)

TT: What a pity you speak like this, eye's jewel. (Baker and Pasuk, 2012, p. 591)

A literal translation of '*kaeo ta*' is cornea. A possible English equivalent is 'the apple of one's eye'. The translators translated the word *kaeo*, which means 'jewel, glass and a person of whom one is extremely fond', as 'jewel' and *ta*, which means an 'eye' or a 'grandfather', as 'eye'. The TL words are modelled on the structure of this SL expression. Dickins (2012, p. 45) calls this procedure 'grammatical but semantically anomalous calque'. Hervey and Higgins's calque/exoticism, Ivir's and Newmark's literal translation are grouped together in column 2 in the conceptual grid.

According to Dickins's conceptual grid, this CSI falls into the category of 'Row B: Structural', which refers to the way in which words are put together from individual morphemes or the way in which words themselves join together to form larger phrases or both (ibid., pp. 48-49). The translators divide two individual words *kaeo* and *ta* and render them literally. Baker states that if the term 'eye's jewel' is used enough times, it would make sense to the reader (personal communication, January 29, 2014). The translation of this CSI is oriented towards the source culture/source language. However, the translation 'eye's jewel' consists of standard English words and the overall form is not syntactically foreignising. This translation choice makes use of lexicalised words, which are regular parts of the language, however, it is 'semantically anomalous' because it is not part of the semantic system of English. 'Eye's jewel' is not an English term of endearment. In other words, the meaning assigned to the phrase 'eye's jewel' is not a meaning that this phrase standardly has in the target language but this phrase is a regular part of the lexis/grammar of the target language. This translation is also synonymy-oriented, that is to say, synonymous with its ST form.

4.5.1.2.2.3 Grammatical but semantically systemic calque/exoticism

Other terms of endearment, *nuea on* (เนื้ออ่อน) and *nuea yen* (เนื้อเย็น), which are used less frequently, will be analysed in terms of structural translation procedure. The word 'nuea' which means 'body' is dropped. Only the second part of these two terms of endearment is kept in the translation. *On* means 'soft' and *yen* means 'cool'. *On* and *yen* are both adjectives in Thai, *on* is turned into a noun in the TT while *yen* is kept as an adjective to modify 'one' as follows:

ST: พี่ขอโทษเสียเถิดเจ้าเนื้ออ่อน (*phi kho thot sia thoet jao nuea on*) (KCKP, 1917/2012, p. 113)

TT: Please, forgive me, my tenderness. (Baker and Pasuk, 2012, p. 146)

ST: เนื้ออ่อนงอนง้อขอขมา (*nuea on ngon ngo kho sama*) (KCKP, 1917/2012, p. 308)

TT: My tenderness please beg his pardon (Baker and Pasuk, 2012, p. 360)

ST: พี่กับนื้อเย็นจะเป็นสุข (*phi kap nuea yen ja pen suk*) (KCKP, 1917/2012, p. 297)

TT: You and I will be happy, my cool one. (Baker and Pasuk, 2012, p. 348)

ST: นื้อเย็นเห็นอกที่เถิดรา (*nuea yen hen ok phi thoet ra*) (KCKP, 1917/2012, p. 315)

TT: My cool one, have some sympathy for me. (Baker and Pasuk, 2012, p. 369)

These choices represent the foreignising translation procedure in column 3 in the conceptual grid. They are lexicalised cultural borrowings. The translations are grammatical, semantically systematic and still synonymy-oriented. The way the loved ones are referred to in these TTs consist of standard English words, the overall form is also semantically systematic. The words ‘tenderness’ and ‘cool’ have systematic and fixed meanings in English. Their functions, however, are not to express love or affection. ‘My tenderness’ is much more easily understandable as a term of endearment since ‘my cool one’ carries the senses (i) being fashionably attractive or impressive or (ii) showing no friendliness towards a person, rather than conveying the meaning (iii) soothing or refreshing because of its low temperature. The TT readers would feel some emotive effect in ‘my tenderness’ but less so with ‘my cool one’ without the translators’ intervention. Only the context can help them recognise that these are terms of endearment.

4.5.1.2.2.4 Descriptive/Functional equivalent

Another CSI belonging to formal level of culture is ‘**roek**’ (ฤกษ์), translated as ‘**auspicious time**’. *Roek* is not a visible behaviour but a concept of finding and following the seemingly propitious time. The translation procedure employed is culture-neutral. The words used are lexicalised and the word order is grammatical, consequently, this translated choice is semantically systematic. Many translation procedures proposed by different translation scholars are grouped within the same column (column 4). It should be pointed out that more than one procedure is used in translating ‘roek’.

Newmark’s procedures ‘functional equivalent’ and ‘descriptive equivalent’ in column 4 in the conceptual grid are transparent in the sense that in one procedure ‘function’ is foregrounded. This leads to two important questions: What is the function of ‘roek’ and do the words ‘auspicious time’ reveal its function? The word ‘roek’ (ฤกษ์) is found in both verse passage and prose translation. The significance

of 'roek' in the belief system is discussed when it is categorised into a formal level of culture, its function will be investigated in this section.

Roek's function is two-pronged, on a practical level (or impractical if one does not believe in *roek* since convenience is no longer a major factor when a certain event is to be organised), the date for an event/ceremony to take place is given, and on a psychological level, moral support is given to the person seeking *roek*, for whom it is ensured that the event/ceremony will be successful by first and foremost choosing an auspicious time.

Roek is not a tool in itself. Its function is not as transparent as that of a machete, for example. *Roek* is a concept that dictates people's response to a particular situation. In *KCKP*, when to begin the campaign or to organise a *khwan*-calling ceremony, *roek* is always sought. It determines the starting point of a ceremony or action. In the story, when a side loses the warfare, even after *roek* is sought and strictly followed, another concept, karma, is used to explain one's fate. *Roek* is not a guarantee in itself of success. It is the precaution that may lead to success but how taking action at a specific time can do so, this cannot be scientifically explained.

Newmark (1988a, pp. 83-84) states that descriptive equivalent procedure requires the translators to weigh description against function in translating a source language (SL) word. The element of this CSI that is explained in the translated choice is auspiciousness. Auspiciousness does not explicitly signify practical function. However, it does signify psychological function since doing something at the particular time called *roek* would yield favourable end result.

Dickins (2012, p. 55) notes that 'functional equivalent' seems to be less synonymy-oriented than 'descriptive equivalent'. One of the six dichotomies used in Dickins's conceptual grid is synonymy orientation. The principle put forward is that non-lexicalised words are regarded as synonymous with their ST forms (ibid., p. 47). In column 4, the translation of a CSI is both lexicalised and semantically systematic yet it is still synonymy-oriented, unlike column 6-7, situationally equivalent and culturally equivalent procedures, where the choices are no longer synonymous with their ST forms. It can be said that 'auspicious time' is synonymous with its ST form 'roek', in the sense that it retains the element of auspiciousness but it does not inform the TT readers of the ST form's Sanskrit root. Synonymy orientation is a cline and the translation procedure 'cultural borrowing proper' in column 1

renders the most synonymous TT with its ST counterpart while the translation procedure in column 4 is located at the extreme end of that cline. As a result, the TT 'auspicious time' is hardly synonymous with *roek*. On the issue of 'functional equivalent' being less synonymy-oriented than 'descriptive equivalent', Dickins does not elaborate or provide concrete example. For this CSI, the procedures employed are both functional equivalent and descriptive equivalent; a starting time is given and this time is the *roek* because it is deemed auspicious. Examples are as follows:

ST: คอยดูฤกษ์เวลาจะคลาไคล (*khoi du roek we-la ja khla khlai*) (KCKP, 1917/2012, p. 73)

TT: He looked for an auspicious time to make a move. (Baker and Pasuk, 2012, p. 100)

ST: ช่วยดูฤกษ์ยามให้ประสิทธิ์ (chuai du roek yam hai pra-sit-thi) (KCKP, 1917/2012, p. 102)

TT: Please look for an auspicious time. (Baker and Pasuk, 2012, p. 132)

ST: ครั้นได้พิชัยฤกษ์ดี (*khran dai phi-chai roek di*) (KCKP, 1917/2012, p. 154)

TT: At an auspicious time for victory (Baker and Pasuk, 2012, p. 196)

ST: ให้คุณหารฤกษ์ยามตามกำลัง (*hai khun han roek yam tam kamlang*) (KCKP, 1917/2012, p. 73)

TT: to calculate an auspicious time for the army to march (Baker and Pasuk, 2012, p. 563)

Dickins (2012, p. 56) suggests that Hervey and Higgins's 'explanation', which may be the same as Ivir's 'defining' and Newmark's 'descriptive equivalent', is utilised with cultural borrowing in which foreignness is introduced and this foreignness is explained directly or implicitly in the TT. I argue that in translating this CSI, foreignness is not directly introduced through the choice of words. To sum up, the foreign concept is introduced through lexicalised and grammatical word order.

4.5.1.2.3 Informal level

4.5.1.2.3.1 Grammatical but semantically anomalous calque/exoticism

The CSI *di* (ดี) is translated as 'able' as follows:

ST: เขาก็เป็นคนดีมีปัญญา (*jao ko pen khon di mi panya*) (KCKP, 1917/2012, p. 385)

TT: You're an able person and a clever one. (Baker and Pasuk, 2012, p. 450)

ST: ดีจริงกว่ามันโยโส (*di jing rue wa man yo-so*) (KCKP, 1917/2012, p. 475)

TT: Is he really able or just boastful? (Baker and Pasuk, 2012, p. 560)

This is the translation procedure at a lexical level. A monosyllabic word, which is an adjective in the ST, is translated as an English adjective. The word *di* in Thai generally means 'good'. In the story, this word is used with the person who is skilled in magic and incantations as discussed in Section

4.5.1.1.3. This translated choice 'able' is lexicalised. It is synonymy-oriented (it is synonymous with the ST in terms of part of speech), however, the meaning of *di* used in the story is not explicitly explained by the word 'able'. In column 2, Dickins (2012, p. 45) specifies that this procedure gives the translation that is semantically anomalous. The translated choice 'able' is, however, semantically systematic. The word 'able' is a literal lexical equivalent. It is lexicalised and is used according to the English grammar. In English, the person who is able has considerable skill, proficiency or intelligence. When it is used in the translation, it is not explicit which skill the person has. The word *di* in Thai does not specify the type of skill a person has either. *Di* in general means 'good', if one is a good person, one is called *khon di* (คนดี, *khon* means a 'person'). If one is a good-looking person, one is called *na ta di* (หน้าตาดี, *na* literally means 'face' and *ta* literally means 'eye'). The context helps the ST reader to understand that *khon di* does not straightforwardly mean a good person. The ST reader can rely on the context alone but the translation 'able' cannot completely reduce the unknown to the known. The TT reader needs an explanation.

The translated choice 'able' when it first appears is accompanied by a footnote as follows:

ดี, *di*, "good," is often used in *KCKP* with the special meaning of "adept in supernatural power." This usage is translated throughout as "able" (Baker and Pasuk, 2012, p. 46).

Ivir (1987, p. 47) notes that literal translation is one of the procedures that explicitly draw the target reader's attention to the CSI. In this particular instance, attention is drawn to the CSI under discussion by the use of footnote by the translators. Ivir (*ibid.*, p. 42) elaborates further that literal translation should be ruled out when the translated CSI would clash with an existing expression in the target language that has a meaning different from that intended by the ST, and when it would lead to ungrammaticality in the target language. In this case, 'able' is not ungrammatical but the meaning in the target language is different from the one intended by the ST, though not entirely. *Khon di* is skilled in invocation of spirits and making oneself invulnerable. 'Able' suggests that a person has a skill in something. The word 'able' partially renders the meaning intended by the ST.

In column 2, Dickins (2012, p. 45) notes that the procedure is a semantic extension that mirrors source language usage. This description fits the use of 'able'. The meaning of 'able' is stretched in the TT. It means more than having the considerable skill, proficiency or intelligence. Thai language makes use of

one simple word *di* to describe the person with such skills. The usage in English mirrors Thai usage by resorting to only one word 'able'.

4.5.1.2.3.2 Cultural transplantation

The translation of *ขวัญ* (*khwan*) is 'soul'. Soul is used in both verse passages and prose translation as follows:

Verse passages

ST 13: *ขวัญ*เอ๋ยอย่าเที่ยวไปไพรพง กลางดงคนเดียวอยู่เปลี่ยวดาย
(*khwan* oei ya thiao pai phrai phong klang dong khon diao yu pliao dai) (KCKP, 1917/2012, p. 180)

TT 13: Oh soul! Don't wander into woods alone.

On your own, the forest will be lonelier. (Baker and Pasuk, 2012, p. 224)

ST 19: ข้าวเหนียวเต็มพ้อม ข้าวป้อมเต็มป่า *ขวัญ*เจ้าจงมา สู้กายพลายเออยๆ
(*khao niao tem phom khao pom tem pa khwan jao jong ma su kai phlai oei*) (KCKP, 1917/2012, p. 408)

TT 19: A basket full of sticky rice,

a coppice full of berries,

soul, please come to be

with the body of Phlai. Oei! (Baker and Pasuk, 2012, p. 479)

Prose translation

ST: ปู่ยาตาหวัดมาทำ*ขวัญ* (*pu ya ta thuat ma tham khwan*) (KCKP, 1917/2012, p. 8)

TT: The grandparents and elders came to hold a soul ceremony. (Baker and Pasuk, 2012, p. 13)

ST: ตัวสั้น*ขวัญ*หนีเหมือนผีสิง (*tua san khwan ni muean phi long*) (KCKP, 1917/2012, p. 21)

TT: His soul left him, as if he had been visited by a ghost (Baker and Pasuk, 2012, p. 32)

The translation procedure used for this CSI is target-culture/target language oriented. It is domesticating and culturally analogous. According to Dickins (2012, p. 58), Newmark's 'cultural equivalent' and Ivir's 'substitution' are the same and considered as a small-scale cultural transplantation while the example given by Hervey and Higgins reflects wholesale cultural transplantation. The choice 'soul' is semantically systematic and can be seen as a small-scale cultural transplantation.

Tambiah (1970, p. 57, 105, 223) notes that some writers have rendered *khwan* as 'life soul' and 'benevolent guardian spirit of an extremely ephemeral essence' while he himself uses the transliterated form *khwan* and gives his translation as 'spirit essence'.

Since the concept of *khwan* does not exist in the West, *khwan* then has to be equated with something that does exist and 'spirit' seems to be the choice that is most close to *khwan*. The translators, however, have not used 'spirit' when *khwan* is referred to. They have chosen 'soul', the word and the concept familiar in the West. The meanings of 'soul' will then be presented and compared with the meanings of *khwan*.

There are two definitions of 'soul' in Collins English Dictionary (2006, p. 1540), which are relevant as follows:

- 1) the spirit or immaterial part of man, the seat of human personality, intellect, will and emotions, regarded as an entity that survives the body after death
- 2) *Christianity* the spiritual part of a person, capable of redemption from the power of sin through divine grace'.

There are two noticeable elements from these definitions, the word 'Christianity' and the concept of immortality. If soul is taken to mean the spiritual or immaterial part of a human being regarded as immortal then *khwan* cannot be equated with soul because when the person dies, *khwan* dies too.

Nida (1961, pp. 152-153), the Bible translator and translation scholar, points out that the word 'soul' in his book entitled *Bible Translating: An Analysis of Principles and Procedures, with Special Reference to Aboriginal Languages* is a word among many others that has been found by translators to present special difficulty. For this reason, he offers a detailed examination of lexical problems associated with these words. He points out that the terms 'soul' and 'spirit' apparently overlap (ibid., p. 152) and:

In many cases the translator must distinguish between the soul of a live person and the soul of a dead person. This distinction may seem quite awkward at times, but failure to note the distinction may result in a passage being quite incomprehensible (ibid., p. 153).

He also cautions the translator that "all languages do not divide up the so-called spiritual nature of man as the Greek or English does" (ibid., p. 152). His statement rings true in this case as well. The concern is not with how to translate 'soul' into an aboriginal language, it is the other way around.

The aim of the Bible translators is to represent in so far as is possible the Biblical culture (ibid., p. 135). He expresses his favourable opinion on source-culture oriented approach as follows:

The word borrowed from the trade language does have the advantage of some cultural force, and since the direction of the language development is usually toward the assimilation of more and more words from the dominant trade language, one should in almost all cases prefer the borrowed word to the (indigenous) archaic word (ibid., pp. 144-145).

If this approach is to be applied to the translation of the term *khwan*, the more dominant language is English and most likely the word *khwan* will either be equated with 'spirit' or 'soul' because to use *khwan* in its transliterated form, as a loan word, will introduce semantic foreignness to the TT.

When the translated choice 'soul' is first presented in the translation, it is accompanied by a long footnote as follows:

ขวัญ, *khwan*, sometimes translated as spirit essence or life essence. In Thai traditional belief, the body and its various elements, usually numbered as thirty-two, all have a *khwan* or spiritual representation. In cases of illness or psychological trouble, the *khwan* is believed to have deserted the body for some reason. The ceremony of *riak khwan*, or soul calling, is performed for a wide range of occasions, including illness, travel, and life-cycle ceremonies such as birth and marriage (Anuman, "The Khwan and its Ceremonies") (Baker and Pasuk, 2012, p. 11).

In the footnote, the translators offer the transliterated form of the TT and other translated choices ('spirit essence' and 'life essence'), however, their final choice 'soul' is not supported by further explanation. Sometimes footnoting can help inform translation procedure(s). In this case, it is not clear why a cultural transplantation procedure is preferred.

The translators have substituted 'soul' in the TT from the target culture because the same elements are not found in both cultures. The word that is indigenous to the target language and the target culture is preferred. The result is that foreignness is reduced. To some extent, *khwan*, which is culturally transplanted by 'soul', has been naturalised into the target language and its cultural setting.

The assumption posited by Katan (2009a, p. 70) that the level of culture that influences the translator the most will determine the extent of translator's intervention in translation is not supported by the translation of the key CSIs in this translation. Baker and Pasuk use paratextual elements as interventionist devices for CSIs at all levels, not distinctively more so for CSIs at a particular level of culture.

Baker and Pasuk are not translation scholars. If italics, footnotes, illustrations reflect the interventionist moves, then it seems the translators are influenced by all levels of cultures. Many CSIs are annotated, especially the cultural borrowing proper ones. Footnotes allow these words to make some sense since the translators never resorted to adding explanation within the text.

4.6 Conclusion

The textual outcome of verse passages is the result of the translators' understanding of what constitute poetic compositions. There are both instances of when the translators were constrained by alliteration, assonance, and rhymes prescribed by the chosen poetic metres and when they restricted themselves by intending to create what they deemed to be desirable 'poetic effects'. In consequence, equivalence at many different levels cannot be fully achieved and the meanings are distorted in some poetic forms.

The extensive use of 'cultural borrowing proper' words in the translation is not supported by socio-cultural factors. The Thai-English language pair is culturally and linguistically diverse. In addition, the translation direction is from dominated to dominant language. For the people of the target culture, the English readership, the ST, Thai language and Thai culture are not given a high status. The TT reader is confronted with strange prosaic layout, unfamiliar poetic forms when certain segments are rendered into verse, and many 'cultural borrowing proper' words, both italicised and non-italicised. There are many elements that allow the foreign to come through. Baker and Pasuk did not eradicate many linguistic or stylistic peculiarities in the translation and many would judge that this translated text does not read fluently, related to the concept of visibility promoted by Venuti (2008), discussed in Chapter 3, Section 3.4.3.

According to Venuti (*ibid.*, p. 160), exoticising translation produces a translation effect indicating a superficial cultural difference with reference to specific features of foreign culture and the retention of foreign place names, proper names and odd foreign words. After examining the translation at textual level, it can be concluded that the strategy called foreignising translation is adopted. Foreignising translation admits ethnodeviant and potentially revises literary canons in the translating language (*ibid.*, p. 125). It signals linguistic and cultural differences of the foreign text and performs a work of cultural restoration by using a discursive strategy deviating from established discourses (*ibid.*). One way is to

employ dense archaism as opposed to transparency depending on current standard usage (*ibid.*). The established discourse is the conventional layout of prose in English. The layout of prose in this translation (a mimic of the Thai poetic layout) is non-conformity. Both the translators and the publisher agreed to consciously avoid mainstream poetic and literary conventions. They published the translation that is open to interference, which contains 'foreignising' elements, and is not a translation that smoothes over cultural differences and adapts texts to acceptable genres and styles. The CSIs, regardless of the translation procedures that bring them about, are recast in an unconventional layout of prose in another language. At the lexical level, the translation of CSIs is exoticising, at the textual level, foreignising is the preferred translation strategy.

It should be noted that the translation of CSIs, when their foreign nature is retained in the TT, is always supplemented by paratextual elements, sometimes by both verbal and graphic devices. Paratextual elements, the main interventionist devices employed by the translators, will be investigated in the next chapter.

Chapter 5

Paratextual Analysis

For a translation to promote, in the target language culture, a fuller understanding and a deeper respect of the source language culture, Appiah (1993/2012) calls for a 'thick translation'. A literary translation that is a thick translation "seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context" (ibid., p. 341) to proliferate meanings and values. A thick translation is a thick description (the notion Appiah borrows from the anthropologist Clifford Geertz) of the context of literary production, drawing on and creating understanding of characteristics of other cultures (ibid.). The use of extensive paratextual agency in this translation will be explored whether and how it serves an ideological function.

The paratextual elements listed in the contents of the translation include (i) pronunciation guide for key proper names, (ii) synopsis of the story, (iii) timeline, (iv) ten maps, (v) ranks and titles, (vi) glossary, (vii) afterword, (viii) bibliography, (ix) acknowledgments in the main volume, (x) the translation of Prince Damrong's prefaces and (xi) flora, fauna, costume, weapons, and food in the companion volume (Baker and Pasuk, 2012, pp. vi-viii).

The paratextual elements to be examined are: (i) the footnotes, (ii) the preface and the afterword, (iii) the covers and (iv) the illustrations. I will adopt the five characteristics proposed by Genette (1997) when analysing the peritext, the elements around the text. The five characteristics are: spatial, temporal, substantial, pragmatic, and functional. Apart from using Genette's proposed functions of footnotes, Paloposki's study (2010) on the types of footnotes will be incorporated. Since this translation is extensively annotated, the footnotes from the first four chapters of the translation as a sample will be categorised into six functions to reveal the translators' attitudes towards their readers and their ideas of their own roles as regards the target readership.

In addition, Kress and van Leeuwen's work (1996) will contribute to the analysis of visual structures in producing meanings alongside linguistic structures. All 414 line drawings in the translation will be distinguished into two main categories, conceptual and narrative processes. The distinction will allow

us to examine the collaboration between the semiotic code of language and the semiotic code of pictures in realising semantic relations.

The sociological approach in which the method of interview is employed is also adopted in this study. I interviewed the translators, the two editors, and the illustrator and their responses will complement the paratextual analysis.

5.1 Footnotes

As a strong advocate of the use of footnotes, Nabokov (1955/2012, p. 125) eccentrically suggests that they can reach up like “skyscrapers to the top of this and that page so as to leave only the gleam of one textual line between commentary and eternity”. He demands copious footnotes for the translations of all the poetry in other languages that still remain in their poetical versions (*ibid.*). This translation reflects such demand when more than half a page of a number of pages are taken up by footnotes. The main and companion volumes contain a combined 1,839 footnotes with variable length. The addressee of the footnotes is the reader of the text, to the exclusion of any other person to whom the footnotes might make no sense.

Genette (1997) does not specifically discuss ‘footnotes’. He devotes a section to discussing ‘notes’ defined as “a statement of variable length connected to more or less definite segment of the text and either placed opposite or keyed to this segment” (*ibid.*, p. 319). Footnotes are notes printed at the bottom of a page. I agree with Genette that notes “may be statutory for the reader and may consequently be addressed only to certain readers” who will be interested in one or another supplementary (*ibid.*, p. 324). The footnotes in this translation offer supplementary information or a commentary, which not all the readers feel obligated to read. Genette specifies four functions of notes as follows:

- (i) Define or explain terms used in the text (*ibid.*, p. 325).
- (ii) Indicate sources (*ibid.*).
- (iii) Corroborate information and documents (*ibid.*).
- (iv) Specify what had been suppressed and to spell out the passages that an impulse of preemptive censorship had made (*ibid.*, p. 327).

The first three are documentary functions (ibid., p. 325) while the fourth function, I believe, serves an ideological function. However, in some cases, defining or explaining a CSI can also serve an ideological function. The case in point is the footnote that accompanies the translation of *khwan* (ขวัญ) as 'soul'. Cultural and religious differences are erased when *khwan* is defined in a specifically Western sense. The fourth function, supplementary and digressive, similar to the footnotes that perform the other functions, is directly relevant to this translation.

The source of the passage that was erased from Damrong's edition but restored in the translation is indicated in the footnote. The first restored passage, one stanza long, appears on page 5 and is accompanied by a footnote specifying that it is taken from the Wat Ko edition and is absent from Damrong's (Baker and Pasuk, 2012, p. 5). The censorship is discussed at length in the afterword. To perform the fourth function, this translation employs more than one paratextual elements, namely footnotes and an afterword, flaunting signs of the translators' intervention.

Paloposki's work on paratextual agency merits attention before the functions of footnotes in this translation will be elaborated further. Paloposki (2010, p. 87) considers translators' footnotes as their footprints or the marks left behind by the translators who let the readers follow and discover the paths they have taken. She investigates the practice of footnotes in translated fiction in Finland in the late nineteenth century. The data consisted of ninety-eight translated books by fifty-nine different authors (ibid., p. 96). The biggest source languages in the corpora are English (22), French (18), German (18) and Russian (18) (ibid., p. 97). Of all the ninety-eight books, fifty-seven contain footnotes and forty-one contain none, 700 footnotes altogether (ibid., pp. 98-99).

By adopting the concept of agency, which focuses on the significance of the people behind the texts, she posits that footnotes provide a window on translators' perceptions of their readers and on their views of their own task and role (ibid., pp. 88-90). Through the use of footnotes, translators make themselves visible as actors (ibid., p. 104). The contents of footnotes reveal information about what the translators "chose to spell out"; they tell us what the translators considered important for their readers to know (ibid., p. 90). Footnotes not only graphically break with linearity of the text but also add to the multi-layered nature of the meaning of the text (ibid., p. 91). She notes that the practice of annotating translations is as widespread as that of annotating original and scholarly writings (ibid.). If authors' and

researchers' footnotes can function as 'second voices' in their texts, the translators' footnotes constitute even more clearly a 'second voice' in the text (ibid.). For instance, a formative comment on the book that was being translated is given in the footnote (ibid., p 104).

Based on the corpus, she summarises three types of footnotes. First, the footnotes contain translations into Finnish of Latin or other foreign language inserts (ibid., p. 103). They are proverbs or single words that are inserted as quotations or allusions (ibid.). Second, the footnotes are explanations of culture-bound elements (ibid.). Third, the footnotes give general contextual information on the literary or political context of the original work and comments on the translation process (ibid.). These different kinds of footnotes reveal the translators' expertise in many fields and the different roles a translator can be seen to play in writing footnotes, such as a self-appointed cultural ambassador or an ideologue (ibid., p. 100, 103).

The functions that are not included in Genette's work are the first and the third function. The second function, to explain culture-bound elements, is almost one and the same function as Genette's first function (define or explain terms used in the text). For instance, footnote number 62 from chapter 2 annotates the use of the term 'krajae-sandal' by explaining that *krajae* (ក្រាខ្លាខ្លា) is a tree whose wood and bark were steeped to produce a fragrant water that was applied to the skin (Baker and Pasuk, 2012, p. 41). *Krajae* is a CSI. Its status as one is signified by the lack of typographical warning. The translators decided not to use italics for the CSIs that are regularly mentioned in the poem as discussed in the previous chapter. Footnote number 62 both defines and explains the realia.

All the functions of footnotes synthesised from Genette's and Paloposki's works can be categorised as follows:

- 1) Define and explain CSIs
- 2) Indicate sources and specify the censored passages
- 3) Supplement information and documents
- 4) Translate inserts, sayings or proverbs into the target language
- 5) Give general contextual information on the literary or political context of the original work
- 6) Comment on the translation process

Baker and Pasuk (*ibid.*, p. 946) cite Bidyalankarana who opines that his conception of an adequate translation of *KCKP* has to contain footnotes everywhere, explaining the significance of words and phrases on religion, customs, beliefs, social practices, and so on. One editor of the translation agreed. Trasvin Jittidecharak, who is also the founder of Silkworm Books, stated that footnotes are an important part of this translation project (personal communication, July 23, 2014). She was of the opinion that the footnote itself is a text (*ibid.*). Silkworm Books had published many translations from Thai into English and the policy is that if it is a novel, footnotes are to be avoided, but not *KCKP* because it is meant to be a historical and cultural handbook as well (*ibid.*). Susan Offner, another editor, explained that extensive footnoting was the translators' translation strategy and the editorial team agreed with it (personal communication, July 23, 2014). Offner added that many decisions were made by the translators by the time the editors got the manuscript (*ibid.*). Based on the interviews, it can be said that the translators' decision-making power was evident; they were allowed to shape the TT to a large extent and the editors complied in most cases.

Baker and Pasuk are prolific users of footnotes in this translation. They are active and agentive in their work with footnotes. Footnoting is their translatorial style. The total number of footnotes in all 43 chapters is 1,839, highest in chapter 2 at 99 and lowest in chapter 11 at 11. The footnotes from Chapter 1-4 are the sample.

Table 5.1 and Table 5.2 show the number of functions each footnote performs and the type of functions performed by footnotes from each chapter.

Chapter	Performing 1 function	Performing 2 functions	Performing 3 functions	Total no. of footnotes
1	39	40	7	86
2	31	64	4	99
3	35	42	7	84
4	17	7	4	28
Total	122	153	22	297

Table 5.1 Number of functions performed by one footnote from chapter 1-4

Type/ Chapter	F1	F2	F3	F4	F5	F6
Ch. 1	11	6	75	0	42	6
Ch. 2	3	1	98	0	65	5
Ch. 3	12	6	78	1	41	2
Ch. 4	3	0	28	0	11	1
Total	29	13	279	1	159	14

Table 5.2 Functions performed by footnotes from chapter 1-4

Apart from chapter 4, most footnotes in each chapter perform two functions. The majority of footnotes in these chapters perform function 3 and only one footnote performs function 4. When a certain footnote from these chapters is found to perform function 3, it usually also performs function 5. The translators have a tendency to supplement information and a document first and then give general contextual information. There are two reasons function 4 is hardly performed. First, the number of sayings and proverbs is not high in the sample (nine, including a stock phrase). Second, the sayings and proverbs from these chapters are translated literally, when a footnote is employed, it does not have to perform function 4 anymore. It is added to perform either function 3 or function 5 or both. An example is as follows:

ST: เนื้อไม้ได้กินมังหนังไม้ได้ปู้ กระดูกจะแขวนคอยู่เหมือนตัวข้า
nuea mi dai kin mang nang mi dai pu kra-duk ja khwaen kho yu muean tua kha (KCKP, 1917/2012, p. 55)

TT: I won't get the meat to eat or the skin to sit on, only the bones hung around my neck. (Baker and Pasuk, 2012, pp. 82-83)

This ST saying is used to describe a mental state and to appeal to the senses graphically. The objects referred to are 'meat', 'skin', and 'bones'. The acts of eating, sitting on and hanging around are all metaphorical. The first two objects refer to the benefits one can reap while the last object refers to the burden one will have to shoulder. The translators add a footnote explaining that this is a saying that means "to do a work that yields no profit and leaves only a burden of troubles as reward" and offer a gist of the saying in English in the same footnote as: "To catch rustlers, bones were evidence" (ibid., p. 83).

The footnote that is found to perform function 4 in the sample gives the reader a literal translation of the words *khanom nom noi* (ขนมมนมเนย) as “sweets, milk, butter” (ibid., p. 73). In the text, the translators render this phrase as “various sweets” (ibid.). They explain in the annotation that it means sweets of many kinds, not necessarily made of those ingredients (ibid.). This particular footnote performs both function 3 and function 4.

When the translators comment on the translation process, their presence breaks through the surface of the text or the text shows the trace of the translators’ ‘discursive presence’ (Hermans, 1996). The translator’s voice “is most directly and forcefully present when it breaks through the surface of the text speaking for itself, in its own name” (ibid., p. 27). An example Hermans raises is a paratextual translator’s note (ibid.). Hermans explains that in form of historical or topical references and allusions, the translator’s voice often directly and openly intrudes into the discourse to provide information deemed necessary to safeguard adequate communication with the new audience who is linguistically, temporally and/or geographically removed from that addressed by the ST (ibid., pp. 28-29). The translated text may necessitate the explicit intervention of a translator’s voice through the use of brackets or notes and these textual interventionist devices remind the reader of this other presence “continually stalking a purportedly univocal discourse” (ibid., p. 29). In the linguistic point-scoring instances, such as the preference of the English word by a character in the Dutch novel in an English translation, the translator’s paratextual notes remind the TT reader that one reads the work that involves the source language of the whole work (ibid., pp. 35-37). Hermans concludes that it is necessary to postulate the presence of the translator’s discursive presence in translated fiction because there are specific cases clearly bringing that ‘other’ voice to the surface (ibid., p. 42).

Footnote no. 1 in chapter 1 is the case in point. The opening paragraph is in a verse form, followed by prose in a strange layout as follows:

This is the story of Khun Phaen, Khun Chang, and the fair Nang Wanthong. In the year 147, the
parents of these three people of that era

were subjects of the realm of His Majesty King Phanwasa. The story will be told according to the tale.

Please, listeners, understand it that way. (Baker and Pasuk, 2012, p. 1)

Prose translation, whether or not it is laid out according to the literary convention in English, brings up the question of the TT reader’s demand. The reader can be tempted to buy the book by the title of the

book which features the word 'tale' with the expectation that they will get to read a poetic composition. The first page holds up the reader's expectation briefly and then dispels it when translated prose appears. The poem's layout preceding the quoted prose looks unfamiliar to the TT reader (because TT 1 is a mimetic verse form). In addition, the prose confronting the reader on the first page (the same format throughout this translation) is not presented according to the English prosaic conventions. The translators use footnote number 1 in chapter 1 to solve a translation problem in relation to a cultural frame of reference.

The first part of the footnote explains that the translation of this section "mimics the layout and rhyming pattern" of a traditional verse form in Thai which is used throughout the ST (ibid.). The second part of the translators' note refers to Damrong's explanation that "the customary prologue honoring the teachers had been lost" (ibid.). Baker and Pasuk end the note by explaining that "the invocation of the king that follows was a standard part of court poetry in late Ayutthaya and early Bangkok" (ibid.) and supplementing a work by a Thai academic. In brief, the footnote first performs function 6 (commenting on the translation process), then function 3 (supplementing information and documents) and function 5 (giving the literary context of the original work).

I contend that when the translators comment on the translation process, their discursive presence is felt more strongly than when other functions are performed. The translator can solve translation problems by not drawing attention to the procedure s/he employs. When Baker and Pasuk comment on their own translatorial practices, they feel the need to provide explanations for intractable problems. Footnote number 59 in chapter 3 accompanies the translated choice of 'amora flowers' and will be quoted for the purpose of the present exposition as follows:

รั้ง, rak, *Gluta usitata*, a tree which is a source of lacquer; renamed in this translation because the Thai word also means love, and poets make use of that association. (Baker and Pasuk, 2012, p. 69).

The translators admit that they newly coined the name of the flower as 'amora flowers' to keep the same association in English to safeguard the shared frame of reference through the provision of paratextual information. For this reason, their voice, apart from the ST narrator's voice, is overtly present.

It should be noted that the translators often employ more than one paratextual element when a CSI is translated. In the case of *khan mak* (ขันหมาก), which is translated as a 'betel tray', apart from an

annotation, an illustration is also provided. The footnote explains that *khan mak* is a proposal of marriage (ibid., p. 89). The translators also explain that an emissary is sent with two containers, one carrying eight betelnuts and an even number of pan leaves, the other containing money and various auspicious objects. The annotation reveals to the reader why the word 'betel' is used in this type of proceeding. Their explanation implicitly explains their translation procedure, rather than rendering *khan* literally as a 'bowl', in the footnote, they add that "the containers are usually large round footed tray" (ibid.). As a consequence, their translation choice is 'betel tray'.

In many footnotes, when the translators supplement information, they also give general contextual information on the political context of the ST. In chapter 14, when Khun Phaen comes back from the campaign to find that Wanthong is married off to Khun Chang, Khun Phaen and Wanthong quarrel. Khun Phean calls Wanthong 'Lady Hibiscus-behind-ear'. The translators give a long annotation, explaining that the Law on Marriage stipulated that if a beggar woman or prostitute was taken to be a man's wife, found to be unfaithful to her husband and later sentenced to death, she had to wear hibiscus behind her ear while in procession to the execution ground (ibid., p. 298).

Some annotations perform three functions; the translators supplement information and documents, give contextual information, and comment on the translation process. For instance, the translated hemistichs: "You're true to your word in everything—but in reality, never in full measure." (ibid., p. 349), is accompanied by the footnote as follows:

This is a complex metaphor about measurement. *Sat*, สัตย์, honest, true to word, is a homophone of *sat*, สัต, a volume measure, equivalent to twenty liters. At the time, *sat* and *thang*, ถัง, were both used as volume measurements, with *thang* only four-fifths the volume of a *sat*. She says: You're *sat* (honest), yes *sat* (measure). But in reality a *thang* is not a *sat* (measure) (KW, 174-75) (ibid.).

This footnote performs three functions. First, it performs function 6; the translators explain the wordplay in the ST, which can be seen as a comment on their translation process. As a result, their discursive presence breaks through the surface of the text by means of the paratext. Second, it performs function 5; Baker and Pasuk give the contextual information about measurement system in the past. Third, it performs function 3; at the end of the footnote, they supplement a document (KW refers to one of the key sources, all cited as abbreviations). The translators are methodical; the list of key sources is

alphabetical and provided in the bibliography section in the main volume. The translators provide the document in case the reader wants to research on or read more about this topic.

In relation to the reader's interest in the topic, Offner, the editor, agreed that there are a great number of footnotes, not too many, in her opinion, and her strategy while copy-editing the footnotes was to cut the ones that did not have direct bearing on understanding the text (personal communication, July 23, 2014). She admitted that sometimes the additional information depended on how interested a person is in the subject (*ibid.*). Offner suggested to Baker which footnotes she would cut but ultimately Baker had the veto power (*ibid.*). Offner stressed that Baker eventually cut hundreds of footnotes as recommended (*ibid.*). It can be said that the translators were in the position to override the editor's suggestion and Baker communicated with the editorial team more than Pasuk did as Offner kept referring to only Baker during the interview.

Paloposki (2010, p. 104) remarks that footnoting is one translation procedure among many others for the translation of CSIs, such as explanations in the text itself, loanwords and omissions. Footnotes can be researched into in terms of translator's agency because translators make themselves visible as actors, as advocated by Venuti (1995/2008), through the use of footnotes (*ibid.*). Their attitudes towards their readers and their ideas of their own roles as regards the target readership can be studied through textual and contextual analysis (Paloposki, 2010, p. 104). I agree with Paloposki that footnoting is not the only translation procedure for many CSIs in this translation as discussed in chapter 4 and will also be discussed further in the section about illustrations. The translators are academics who researched intensively during the course of this translation project. The long footnotes, alerting the readers to censored passages, supplementing information and documents, and giving contextual information on the socio, cultural, and political context of the original work, reflect the ways the translators perceived their task. First, they are ideologues based on their textual intervention (by interweaving censored segments). Their ideology led them to intervene and flaunt the signs of their intervention in the footnotes. Secondly, they can also be seen as instructors who want to share their expert knowledge in the format of thick translation. However, it is presumptuous to conclude that they see themselves as cultural ambassadors representing Thai culture to the English readership. Many long footnotes do not explicitly aim to promote mutual understanding between cultures, but they are

not mutually exclusive, in that, for example, by giving long explanations about a particular CSI or proverb, the translators have already contributed to the promotion of the source culture.

To support the claim that the translators are ideologues based on the textual outcome may not be adequate. The translators' ideology can also be obtained from the interview. When asked why they interwove the suppressed segments affecting the portrayal of gender and Buddhism in their translation, they clarified that they were not "conscious feminists" but their views on these issues were "liberal" and they wanted to "correct the bias" imposed by the court (personal communication, January 29, 2014). They probably felt confident in inserting segments from older manuscripts because they are scholars and experts on Thai history, not specifically literary history but their responses also revealed that they researched on the topic intensively while translating.

When censored sexuality and monk clowning in the (alternative) ST are introduced in the TT, it results in textual expansion. Baker and Pasuk's intent to represent different images of gender and Buddhism reflect an ideological stance. Their interventionist moves reflect their political intention, which they claimed to be "liberal", not necessarily to further a feminist cause. Their textual intervention is foregrounded in the TT to consciously express their political and personal identities as historians who wanted "to correct the bias". They never called themselves 'historians' in the interview. They are, however, known as 'academics' and 'historians', not professional translators, who decided to undertake this literary project. Their overt attempt to represent the interplay between literature and history in the translation can be gleaned from the TT and paratextual agency. The ideas of their roles and identities manifest themselves in the textual intervention and are affirmed by the responses received in the interview. Another site of intervention, the preface and the afterword, which is also textual manifestation, will be investigated in terms of its influence on reception in the following section.

5.2 Preface and afterword

The word 'preface' designates every type of introductory text, consisting of a discourse produced on the subject of the text that follows or proceeds it, for this reason, the 'postface' is considered a variety of preface (Genette, 1997, p. 161). This translation contains both a preface and a postface, which the translators call an 'afterword'. There is, therefore, a preludial preface and a postludial preface (ibid., p.

172). Genette is of the opinion that many authors consider the terminal location more tactful and modest (ibid.). He refers to Walter Scott's postscript in *Waverley* (1964), who believes that people hardly read prefaces and begin a book at the end so for those readers his postscript will serve as a preface (ibid.).

In both editions of the translation, the preface is just two pages long while the afterword is seventy pages long. The much-shorter preface looks modest while it is definitely more tactful to place the much-longer preface as an afterword. They are separated from each other by the presentational means.

The most common formal status of the preface is that of a discourse in prose and the preface's discursive features may contrast with the poetic form of the text or the narrative or dramatic mode of the text (ibid., p. 171). This is particularly true for this translation when the TT is presented in both prose and verse forms in narrative mode.

Prefaces and postfaces are generally written after the texts they deal with (ibid., p. 174). It should be noted that the translators who are both academics had published many academic articles based on the research findings from this translation project before the translation was published in 2010. Some articles contain some matters discussed in the afterword. For instance, their English article entitled 'The Career of *Khun Chang Khun Phaen*', forty pages long, published in *Journal of the Siam Society* in 2009, discusses the origins of the story and the adaptation and revision by the court, similar to the first part of the afterword. The afterword is written after the TT and the academic articles the translators had published (before the translation was issued) were adapted to become part of the afterword.

Genette (ibid., p. 183) posits that the addressee of the preface is the reader of the text, not a member of the public. The preface postulates that its reader is poised for an imminent reading of the text (ibid., p. 194). I agree with Genette that the addressee of the prefaces is the TT readership, especially those who read the long afterword.

Genette classifies the preface into four different types and discusses their functions accordingly. Since he excludes the discussion on translated works, the types most relevant to this translation are the 'original authorial preface and postface', which are "the preface that the real author of the text claims

responsibility for” (ibid., p. 183). The translators assume responsibility for the translated text and the prefaces they produce. Their prefaces are therefore original and authorial.

The chief functions of the original preface are to get the book read and to get the book read properly (ibid., p. 197). He distinguishes between preface and postface because the location is tied to the functions. It is implied that the reader begins by reading the preface (ibid.) and the main advantage of a preface is that its author is offering the reader an advance commentary on a text the reader has not yet become familiar with (ibid., p. 237). The postface, placed at the end of the book is addressed to a reader who is no longer potential but actual (ibid., p. 238). From a pragmatic point of view, the postface can no longer perform the two main functions found in the preface: holding the reader’s interest and guiding him/her by explaining why and how s/he should read the text (ibid.). The postface can only hope to fulfil only a corrective function (ibid., p. 239). I disagree with the last statement. I find it to be contradictory to Scott’s statement about the reader’s habit of reading the book at the end first. If many begin a book at the end, the postface or an afterword in this translation can still perform the two functions as the preface.

Genette suggests that the preface and the postface can either place a high value on the work without seeming to implicate the work’s author or place a high value of the subject by (i) demonstrating its importance and the usefulness of examining it (ibid., p. 199), (ii) insisting on the originality or the novelty of the subject (ibid., p. 200), and (iii) taking credit for truthfulness or sincerity (ibid., p. 206). The preface will be investigated first to identify the ways the translators place a high value on the work and of the subject.

5.2.1 Preface

The two pages long preface will be examined paragraph by paragraph to demonstrate the functions it performs. The preface begins with the sentence “*Khun Chang Khun Phaen* is the great classic of Thai literature” (Baker and Pasuk, 2012, p. ix). The high value on the work is placed without revealing the work’s authors as a result of the tradition of authorial anonymity. It then elaborates on the unnamed nature of the work. It also informs the potential reader of the origin of the work in brief. To place a high value on the work, the word ‘epic’ is used: “By the eighteenth century it had grown to a rambling epic

of many episodes" (ibid.). The court's interest and Damrong's role in producing the standard edition is mentioned in brief. A high value on the subject is then placed by demonstrating its importance, stating that the tale is "a source of songs, proverbs, and everyday sayings" and the constant debate on meanings of the story by critics (ibid.). An account of the main ST the translators have based their translation on and other older versions is given. Their translation strategy is related: "We have not translated word for word, but have attempted to render the poem in its entirety, leaving nothing out" and that they decided to translate the Thai verse into prose but their text is laid out in two-line stanzas to show the rhyming units of the original (ibid., pp. ix-x). The following paragraph deals with the translation procedure for some key CSIs and the transliteration system they adopt. The readers are also introduced to other paratextual elements, such as the maps and an afterword where they explain "the history of the tale and text, some key features of the historical and social setting and the approach of this translation" (ibid., p. x). The illustrations and the companion volume are also mentioned. The following paragraph performs the second function of the preface, which is to get the book read properly. It also contains a didactic stance, telling the readers the order in which to read the book (Genette, 1997, p. 218) as follows:

One suggestion is to cut chapters 14 and 15, a late addition, and put aside the Chiang Mai campaign in chapters 25 to 32 for a separate reading. An even shorter approach is to read the synopsis and then nine chapters which contain the key episodes of the love-triangle story and its tragic ending: 1, 4, 13, 16, 17, 18, 33, 35, 36 (Baker and Pasuk, 2012, p. x).

The preface ends with the translators placing the high value on the work again. They quote William Gedney, the linguist, who praises traditional Thai poetry. They end the preface by calling *KCKP* "a masterpiece of this literature" (ibid.).

In brief, the preface is tied to the two aspects Genette (1997, p. 197) asserts, that the location of the preface is introductory and therefore monitory. The original authorial preface tells the reader why and how s/he should read the translation. The reader should read it because it is a "great story", "told in beautiful poetry", a "unique essay in humanistic realism", and an "unrivaled storehouse of old Thai culture" (Baker and Pasuk, 2012, p. ix). A shorter approach is offered to the reader since the story was not originally written to be read cover to cover like a novel (ibid., p. x). I would reiterate that the TT is predominantly rendered into prose and to foreground poetics of the ST is to gloss over the fact that

their TT is not a verse-to-verse translation that aims to recreate a beautiful epic poem in English. They raise expectation the TT reader might find unfulfilled.

Genette (1997, p. 221) adds that apart from the two main functions, there is another function of a preface, which is to provide the author's interpretation of the text. The translation itself is the translators' interpretation of the ST. After the afterword, also a discourse in prose, is investigated in the following section, this function will become quite evident.

5.2.2 Afterword

In the afterword, the translators retrace the stages of the work's conception, writing and publication and then move on to an account of their own editorial decisions. The seventy pages long afterword, a much more prominent postludial preface, is divided into eight main sections as follows:

- 1) The story of *Khun Chang Khun Phaen*
- 2) From tale to book
- 3) Genre, poetry, performance
- 4) Physical setting
- 5) Social landscape
- 6) Political geography
- 7) Spirits, karma and lore
- 8) This translation

The first, second and third sections of the afterword inform the reader about the origin of the work, the circumstances in which it was written, and the stages of its creation. The fourth, fifth, sixth and seventh sections offer the reader socio-cultural information to foreground differences of cultures and promote understanding of the source culture. It should be pointed out that in the first section the translators discuss "changes in theme and characterisation" by the court and this is where they first present their interpretation of the story. First, the roles of women were rewritten to conform to a court ideal of women as secluded, passive, and innocent through the various revisions in the nineteenth century (Baker and Pasuk, 2012, p. 900). Second, Khun Phaen's challenge to authority is not given any importance because all the attention is devoted to Wanthong's dilemma over her two husbands (ibid.,

p. 901). The reader is supplied with the theory formulated by the translators' interpretation early in this first section of the afterword.

The eighth section "This translation" is sub-divided into (i) sources and (ii) style. Regarding the sources, the translators reveal their intervention by specifying that: "We have used Prince Damrong's edition as the basis for our translation" and "We have added or substituted roughly a hundred passages from older versions" (ibid., p. 947). They justify their intervention based on the present-day values, claiming that the passages that were judged obscene more than a century ago are differently assessed today and some passages seem valuable as cultural record (ibid.) as mentioned in Chapter 2. The role 'translator as editor' is highlighted towards the end of the afterword.

Their interpretation or their theory of the story is elaborated further in this sub-section when the creation of the Goldchild, included in the Damrong version, is replaced by an alternative version. The translators explain their decision by justifying this excision that this part of the story did not appear in the mid-nineteenth century when the manuscript was first assembled, neither was it included in the Smith or Wat Ko editions (ibid.). They are convinced that this part of the story affects the reader's impression of the whole work (ibid., p. 948). As Genette proposes, one of the preface's/postface's functions is to provide the author's interpretation of the text. This section of the afterword fulfils this function for the translators.

They end this sub-section by informing the reader that:

In every case where we have deviated from the Damrong text there is a footnote which indicates what material has been inserted, and which provides any text that has been removed. Hence, there is a full translation of the Damrong text in this edition, but some is in the notes and some in the *Companion* volume. We have not composed any material, and have added only a handful of words for clarity (ibid., p. 948).

If the feminist translators flaunt the signs of their manipulation of the text (Godard, 1990, p. 94), these two translators, who insert the passages where female characters show stronger and more forthcoming personalities, flaunt the signs of their intervention in the text or 'womanhandle' the text in different paratextual elements. One of the feminist translation practices is 'prefacing and footnoting' (von Flotow, 1991, pp. 76-78). Feminist translators reflect on their work in a preface and emphasise their active presence in the text in footnotes (ibid., p. 76). Baker and Pasuk stressed in the interview that they

were not conscious feminists (personal communication, January 29, 2014), nonetheless their intervention and visibility in the TT can be interpreted as them practicing feminist translation subconsciously. They insisted that their view on female sexuality was liberal and that they wanted to correct the bias. Their justification fell back on historical information they found (Baker is a historian and Pasuk is an economic scholar). The phrase “to correct the bias” clearly reflects their evaluation of Damrong’s version, that many elements are incorrect and they had to be the ones correcting them in their translation and later by publishing the Wat Ko edition. They never verbalised that their textual intervention represented a correct version of the poem but based on the evaluative nature of the word “correct”, it can be inferred that they believe that their rewriting of the poem (in the form of a translation) is the correct version.

Baker and Pasuk also placed emphasis on the change in characterisation of Khun Phaen. They believed that by replacing the more violent episode of the Goldchild creation with the segment from the Wat Ko version, they could change the view towards Khun Phaen in the eyes of the TT reader (ibid.). They believed that the poem before its last fifty years did not contain this violent scene and to allow it to appear in the translation would mean to allow the process of false interpretation to continue (ibid.). If this scene was taken out, then by far the most emotional scene becomes Wanthong’s execution and the reading of the whole work would change (ibid.).

Because Baker and Pasuk concerned themselves with representation of both male and female characters in the TT, it can be inferred that they then did not see their work as championing the feminist causes in language and translation. I would argue, however, that their intention in the translation seems to place more emphasis on dismantling misogynist aspects of patriarchal language because Baker emphasised that after excising the violent account of the Goldchild creation, Wanthong’s execution would no longer be upstaged. The main female character, Wanthong, does not even deserve any mention in the title of the work and the translators did not find a way to dismantle this sexist aspect in their translation of the title (to be elucidated in the following section about the translation’s covers). When the most dramatic scene shifts from the male to the female leading character, Wanthong’s role and fate can be foregrounded. *KCKP* is not a feminist text and if Baker and Pasuk see themselves as feminist translators, they have to “hijack” the text by making the feminine

seen and heard in the translation by deliberately feminising the TT (von Flotow, 1991, p. 79). To a degree, Baker and Pasuk “hijacked” the text by interweaving different segments from the Wat Ko edition to make the feminine (female characters) seen and heard and they managed to feminise the TT by replacing the most gripping scene featuring the masculine (Khun Phaen) so that the feminine (Wanthong) appears more prominent in the poem.

Leonardi and Taronna (2011) and Castro (2013), whose works were reviewed in Chapter 3, argue that the translation procedures employed by feminist translators are not essentially feminist since they are the same procedures translators who do not foreground gender in their translations also resort to. In this translation, the interventionist strategy was employed to represent women, Khun Phaen and Buddhist monks differently from the standard version in Thai. Not only did they “womanhandle” the text, to borrow Godard’s term (1990, p. 94), but they also “manhandled” the text, the term that I believe would fit the changed characterisation of Khun Phaen by Baker and Pasuk. To use the term “manhandle” for reinstating monk clowning in the translation would be a misuse. Even though monks are all male, the translators’ textual intervention was not done to dismantle gender-biased aspect of men, unlike the case of Khun Phaen. The formalisation of the Buddhist ecclesiastical system, as discussed in Chapter 2, presumably influenced Damrong to censor monk clowning. It seems the translators’ textual intervention intended to disillusion the royal elite’s attempt at religious formalisation. In short, Baker and Pasuk’s practice of prefacing and footnoting are consciously ideologically driven interventions, not specifically consciously feminist, seeing as the characterisation of Khun Phaen and the old form of entertainment that monks performed were restored. Another site of their interpretation is the cover, where both textual and iconic manifestation will be examined next.

5.3 The cover

5.3.1 The hardback edition's cover

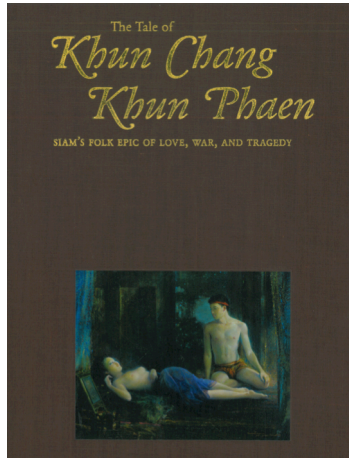


Figure 5.1 *The translation's cover*

This image has been removed by the author of this thesis for copyright reasons.

Figure 5.2 *The source text latest edition's cover*

When the book is purchased, the front cover of the first edition of the translation, which is a hardback edition⁵⁰, is hidden in a box. Both the main and companion volumes are in a box set. The cover is not completely hidden because the same picture is reproduced on three sides of the box containing the

⁵⁰ Copyright material of Silkworm Books, P.O. Box 296, Phra Singh, Chiang Mai 50000, Thailand. The rights holder has granted the permission to use the material in the thesis.

two volumes. It should be noted that the first edition and the second edition, a paperback edition, have different covers.

The cover of the hardback edition features a picture, the translation's title and sub-title. They appear at the same time as the text. The cover includes both iconic and textual manifestation. This paratextual element is addressed to public in general.

The paratextual value vested in iconic type of manifestation will be explored first. The decision to use the painting by Chakrabhand Posayakrit as a cover began with Pasuk's suggestion to Trasvin, one of the editors of *The Tale of Khun Chang Khun Phaen*, to look at the artist's series of paintings depicting scenes from *KCKP* (Baker, 2011). Baker knew of only one of the paintings in this series; one that features Wanthong saying farewell to her birds, but he thinks it is rather "downbeat" for a cover (ibid.). Trasvin chose the oil painting depicting Khun Phaen and Kaeo Kiriya as a cover and Baker "gulped" because of the painting's "bold and simple L-shaped structure and rich colouring" (ibid.). He thinks other paintings in this series are slightly less stunning than the one they have chosen to use as the translation's cover (ibid.).

The cover depicts Khun Phaen and Kaeo Kiriya who comes to stay in Khun Chang's house as a mortgage because her father has to borrow money from Khun Chang to pay the fine he owes the government. Khun Phaen comes to Khun Chang's house to abduct Wanthong. Before he does so, he enters Kaeo Kiriya's room and seduces her.

Chakrabhand was named as the National Artist in 2000 (Bank of Thailand, 2015, p. 4). In a lecture he gave on 19 December 1992, he talked about the painting depicting Khun Phaen and Kaeo Kiriya which he painted in 1991 (Chakrabhand, 1993, p. 84). He meant to paint this scene more than ten years earlier because he likes the passage, feels inspired and believes that many are familiar with this particular passage of which he quotes a line (ibid.). He points out that in the poem Kaeo Kiriya is not topless (ibid.). After he finished drafting and was about to paint a cover on her body, he decided not to and painted the cloth in a pile beside her instead (ibid.). Apart from the characters, Chakrabhand also has to think about the composition and for this painting, everything has been described in detail in the poem but he does not paint everything as described because if he does so, it will be full of "clutter" (Wanna, 1993, p. 70).

The passage in *KCKP* that the artist refers to does not reveal if Kaeo Kiriya is topless or not. However, in the last stanza, Khun Phaen touches her without having to take any piece of clothes off so this leaves room for interpretation that Kaeo Kiriya might be laying in bed topless when Khun Phaen enters her room. The translators interweave two stanzas from another manuscript, which states that “Bosom sweetly spread open” (Baker and Pasuk, 2012, p. 337). Their intervention helps justify the choice the artist made.

Looking at the TT’s cover, the TT readers might think that it depicts both leading male and female characters of the story, similar to the ST cover⁵¹. Khun Phaen is the leading character but Kaeo Kiriya might be taken to be Wanthong, the leading female character. The cover’s picture and the title are foregrounding elements. The picture portrays a man, topless, wearing a headband and traditional Thai lower cloth wound around his lower body. The way he is sitting, folding one leg under another, is not how Westerners usually and comfortably sit. Traces of foreignness can be detected by the man’s outfit and posture.

The main point of comparison between the translation’s cover and the Thai edition’s cover is the physical portrayal of the female character. In the translation’s cover, the female character is topless whereas in the ST’s latest edition, she is fully clothed in traditional Thai costume.

Trasvin, one of the editors, stressed that getting the right cover was the most difficult decision in producing this translation (personal communication, July 23, 2014). Many big bookstores in Thailand did not want to display the translation because the illustration was too “explicit” and too “erotic” (ibid.). She had to call the bookstores’ managers and explain that the cover was not in any way meant to be pornographic and the illustration is the work of the national artist (ibid.).

The editor’s statement that the cover’s picture is the work of a national artist can be categorised as factual paratext. According to Genette (1997, p. 7), factual paratext, consisting of a fact, if revealed to the public, provides some commentary on the text and influences how the text is received. In this case, the editor had to use this factual information to convince the bookstores to display the translation. Her

⁵¹ Copyright material of Sinlapabannakhan Press, 84, Atsadang Rd., San Jao Pho Suea Subdistrict, Phra Nakhon, Bangkok, 10200, Thailand. The rights holder has not granted the permission to use the material in the thesis.

attempt influenced the way the book, the end product, could be advertised so that the text could then reach potential readers.

The picture chosen as the hardback's cover may be interpreted to demonstrate the perception of 'self-orientalism'. Said (1978, pp. 202–203) posits that orientalism is "a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness and Western empire". The Orient is one of Europe's "deepest and most recurring image of the Other" (ibid., p. 1). Both ST and TT covers represent imagery of the East, except that the TT's cover explicitly expresses female sexuality. Then the question to be asked is whether the TT's cover corresponds with the West's orientalist views. Said (ibid., p. 207) remarks that orientalism was an exclusively male province and viewed itself and its subject matter with sexist blinders. Women are usually the creatures of a male power-fantasy and express unlimited sensuality in the writings of travellers and novelists (ibid.). Said (ibid., p. 43) states that Orientalists "promoted the difference between the familiar (the West) and the strange (the Orient/the East)". Chakrabhand explicitly promotes female sensuality and sexuality in his work. His interpretation does not represent the image of the 'Other' for the Thai audience since the local viewers have been familiar with the characters of *KCKP*. Chakrabhand interpreted the poem and decided to present his imagination of this Siamese woman not specifically for international audience. When the woman in the painting is topless, she is seen as not being a 'kunlasatri' (a good Thai woman), as discussed in Chapter 2, Section 2.2.1.2. The scene in the painting is a private space, Kaeo Kiriya's bedroom. The notion that the male and female characters are in the bedroom, not in public, does not factor into the imagination that a good Thai woman can be topless in a private area. To the Thai bookstores, the topless woman represents the image that cannot be promoted and sold.

The TT's cover, in my opinion, is in line with the translators' textual intervention. They reinstated many segments in which female characters explicitly express their sexual thoughts and the explicit nature of the TT's cover echoes their intention to defy censorship of female sexuality. By making the woman topless, sexuality of the *KCKP* female character is foregrounded by the Thai artist, who, I believe, does not intentionally practice self-orientalism in his depiction of Kaeo Kiriya. Admittedly, the TT's cover represents 'unlimited sensuality' of women in accordance with the writings of travelers and novelists of

the colonial era. Because it does represent female sensuality, consequently it was viewed in the domestic market with a sexist blinder. Khun Phaen can be topless in the bedroom but Kaeo Kiriya is not supposed to be portrayed in the same way.

The TT readership may view the cover in an entirely different manner, in that, it represents exotic imagery of the East as they expect a translation of the Thai epic to be. The TT's cover may represent an image of the Other for the target readership and presumably this was a marketing strategy. By exploiting the depiction that some perceive as the practice of self-orientalism, the TT's cover is the perception of the East for the West, assuming that English potential readers are predominantly from Western countries.

5.3.2 The paperback edition's cover

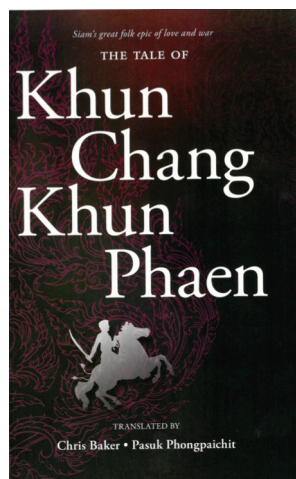


Figure 5.3 *The paperback edition's cover*

The cover of the second edition⁵² features a drawing, not a painting of any scene from the story. It features a man holding a sword on a horse on its hind legs. For the ST readers, if this cover is presented to them, they will most likely identify the man on the horse as Khun Phaen because they are familiar with the story in which Khun Phaen and his powerful horse named 'Color⁵³ of Mist' (สีหมอก) and the sword named 'Skystorm' (ฟ้าพืฌ) win many campaigns together.

⁵² Copyright material of Silkworm Books, P.O. Box 296 Phra Singh, Chiang Mai 50000, Thailand. The rights holder has granted the permission to use the material in the thesis.

⁵³ The spelling used in the translation.

Cost reduction in re-issuing the translation in paperback edition entails more than just not producing books bound in stiff covers. To use the same painting by Chakrabhand on the cover as the hardback edition, I assume, would mean the cost of production would likely increase due to the copyright fee for the artist. Khun Phaen is then presented as a silhouette against a background of a motif based on a flame called *lai kanok* (ลายกนก), which is referred to in the story many times. No information is given anywhere in the translation as to whose design this cover belongs to.

Sonzogni (2011, p. 23), whose work was reviewed in Chapter 3, proposes that book cover design is a form of translation that alters the semiotic matter of the ST and as a result requires the mediation of an interpretant to select the original's elements to be visually expressed. He adds that book cover design is a process of selective translation, the criteria of equivalence and evaluation ought to be linked to the text that is being translated into visual terms (*ibid.*, p. 27). The hardback's edition is translated into non-verbal sign-system of culturally-encoded image, a pre-existing painting, which was chosen by the translators. The translators are both the interpretants and the mediators who chose to deliver an entire text through this single image. Sonzogni (*ibid.*, p. 22) proposes that the cover should be related to the text of the book as to not misrepresent the content of the book and mislead the reader. This is the pertaining issue to the cover of the hardback's edition. It features a woman and the TT readers might mistake her as being Wanthong, the leading female character. A female presence is discernible on the stiff cover while the lack of female presence on the soft-bound edition's cover reveals the patriarchal nature through the iconic manifestation (the picture) and textual manifestation, which is the translation's title, 'The Tale of Khun Chang Khun Phaen'.

While only a male character is foregrounded on the paperback edition's cover, it corresponds with the title itself in which the names of the two male leading characters are used while the name of the female character, Wanthong, is ignored, though she is the source of the troubles both male characters have to go through. The hardback's edition features a woman, whom the TT readers might mistake as being Wanthong, yet a female presence is felt on the cover. When this element disappears in the paperback edition, one is left to feel the role(s) the male plays through the patriarchal title and presence on the cover.

In sum, the cover is presented to the public at large. The format of the book is also a factor in choosing the cover's picture. The translation was first published in a more expensive edition, hardcover, and then produced in a paperback edition. The paperback edition does not pose the same marketing challenge as the hardback edition when the artwork is conservative enough for it to be displayed in the Thai bookstores. The iconic value or the lack thereof as viewed by the bookstores' managing teams is just one element of the cover's appendages. The paratextual value vested in textual type of manifestation will be investigated next.

5.3.3 The cover's appendages

5.3.3.1 The title and the sub-title

Genette (1997, p. 75) states that the title is an object to be circulated or a subject of conversation while the text is an object to be read and for this reason the title is directed at many more people than the text. Genette divides the titles into two types: thematic and rhematic. Thematic titles bear on the subject matter of the text and rhematic titles take the path of a genre designation by using formally generic titles, such as *Tales* and *Memoirs*.

The translation's title is 'The Tale of Khun Chang Khun Phaen'. The names of the two leading male characters 'Khun Chang Khun Phaen' are foregrounded in the translation. It can be concluded that this title is a mixed title, containing two clearly distinct elements, one rhematic and one thematic. The literal title 'Khun Chang Khun Phaen' directly and nonfiguratively designate the central object of the work. The words 'The Tale of' clarify the text type, its fictitious nature, and indicates its genre.

The title is also a foregrounding element. It reveals the foreign nature of the book. On account of its transliterated nature, the names 'Khun Chang Khun Phaen' alone (which might not allude to the name of a person) convince the TT readers that this book is based on a foreign work.

Offner, the copy-editor, felt that the names 'Khun Chang Khun Phaen' was quite off-putting if one cannot read Thai (personal communication, July 23, 2014). The potential buyers would just put it aside if they could not make any meaning out of it so 'The Tale of' helped to clarify that "it's the story of" these people so it automatically softened the title for non-Thai readers (ibid.).

The sub-title in the hardback edition “Siam’s Folk Epic of Love, War and Tragedy”, which is emboldened in gold, specifies many aspects as follows:

- 1) The originality of the text with the word choice “Siam”
- 2) The origin of the story with the word choice “Folk”
- 3) The story based on lengthy metrical form with the word choice “Epic”
- 4) The line of plot with the word choice “Love, War and Tragedy”

The sub-title indicates the text’s form in a generic way. The word ‘Epic’ guides the readers to think of poetic composition since epics are normally composed in verse. This presents a major paradox when the translation is mostly in prose.

Genette (*ibid.*, p. 89) adds that both thematic and rhematic types of titles fulfil the descriptive function of the title. There are the semantic effects supplementing the thematic or the rhematic nature of the primary description that can be called connotative (*ibid.*). One connotative value directly relating to this translation is connotation of a historical kind. The classical dignity of generic titles and the nineteenth-century tradition of full names of heroes and heroines provide the text with the prestige of a cultural filiation. The translation’s title directly benefits from the use of a full name of a hero, namely Khun Phaen. The inclusion of the name ‘Khun Chang’ in the English title does not betray the storyline that he is not a hero. The TT readers are unaware and the translation’s title, whose addressee is the public, not the readers, maintains the connotative value attached to classical works in which full names of heroes and heroines are affixed on the cover.

Genette evaluates the titles’ functions as proposed by Charles Grivel (1973). The three functions are (i) to identify the work, (ii) to designate the work’s subject matter, and (iii) to tempt the public (Genette, 1997, p. 76). Genette notes that only the first function is obligatory while the other two are optional and supplementary (*ibid.*). Nord (1995) also analyses titles. Her study is based on the analysis of more than 12,000 German, English, French and Spanish titles and headings of fictional, nonfictional and children’s books, short stories, poems, and articles published in scholarly journals (*ibid.*, p. 262). Nord distinguishes six functions of titles, three of which are ‘essential’ and the other three ‘optional’. The essential functions are as follows:

- (i) Distinctive function – ‘Titles Identify’

To find a title that distinguishes the book unmistakably from others (ibid., p. 264).

(ii) Metatextual function – ‘Titles Present Texts’

The title should be recognised as a book title by conforming to the genre conventions of the culture it belongs to (ibid., pp. 264-265). Explicit verbalisations of metatextuality refers to the use of text-type denominations in the title or sub-title (ibid., p. 273).

(iii) Phatic function – ‘Titles Make Contact’

To attract the attention of and establish a first contact with any prospective reader (ibid., p. 264).

The optional functions are as follows:

(iv) Referential function – ‘Titles Carry Information’

To offer some information about the most important characteristic of the text with regard to content and/or style (ibid.), such as information on the topic or content of the text (ibid., p. 275).

(v) Expressive function – ‘Titles Convey Opinions’

It refers to the opinions/emotions expressed in the titles according to the target-culture value system (ibid., p. 266).

(vi) Appellative function – ‘Titles Appeal’

To evoke the attention and interest of the title recipient to buy and read the book (ibid., p. 278).

Grivel’s first function is the same as Nord’s distinctive function. Nord adds that it would be the translator’s task to verify that the translated title has not been used before (ibid., p. 270). Phatic and appellative functions have the same aim, to tempt the public, or the third function proposed by Grivel. Phatic function depends on the title’s length and its mnemonic quality (ibid., p. 274). Nord states that the optimum length of a book title is between three and four words (ibid.). The appellative function takes up the contact established by the phatic function, asserts Nord (ibid., p. 278). This sixth function is intended to both attract the reader to buy the book and guide the reader’s interpretation (ibid.).

The translation’s title and sub-title fulfil Grivel’s first and second functions. It is difficult to gauge whether the translation succeeds in tempting the public. When interviewed, Trasvin, who is both the

founder of Silkworm Books and the translation's editor, did not disclose the sales figures. However, she revealed that *The Tale of Khun Chang Khun Phaen* drew more attention than other translated novels (from Thai into English) that Silkworm Books published (personal communication, July 23, 2014). Based on this information, the translation possibly fulfilled the third function as well.

A parallel can be drawn between the covers' appendages of this translation and the three gay fictional texts translated from American English into French examined by Harvey (2003), discussed in Chapter 3. Two of those novels import their foreign-identified bodies into the French domain through the shock of linguistic strangeness by opting for the titles *Rush* and *Fags* while the novel entitled *Le Danseur de Manhattan* positions the text in a geographically determinate location (Manhattan in New York) in a cultural 'elsewhere' (ibid., p. 62). In *The Tale of Khun Chang Khun Phaen*, the linguistic strangeness comes from the use of the names of the characters in Thai on the cover, though the location is not stated within the title, the sub-title supplies 'Siam' as the setting of the story, also a cultural 'elsewhere'. If the audience of this paratextual element fails to notice the sub-title, the graphic representations from both editions signify cultural strangeness, also placing the location of the text in a foreign location, and if the audience reads the sub-title, the foreign location may become determinate to some readers who have some historical knowledge about Thailand.

Genette (1997, p. 76) states that the first function can be fulfilled by a semantically empty title that does not indicate its subject matter at all. For this translation, the name is chosen, affixed and duly registered. The subject matters of the text are clearly spelled out through 'Love, War and Tragedy' in the sub-title. However, the sub-title is changed in the second edition. The chosen sub-title is 'Siam's Great Folk Epic of Love and War'. The word 'great' is added and the word 'tragedy' is dropped. As a result, literary value is asserted and the line of plot (tragedy – the downfall of the main character, Wanthong) is not offered to the public in the second edition. As a marketing strategy, Baker and Pasuk presumably felt the need to reiterate the ST's status in the cheaper edition, a more accessible edition. The word 'great' encompasses many (vague) qualities of a poem and inserting it in the sub-title can evoke the attention and interest of the public to buy the book, serving an appellative function. As to why the word 'tragedy' is not used in the sub-title in the second edition, it seems the word 'great' takes

up the available space and the word 'war' already guides the potential reader's expectation that the tale will end with tragic events.

5.3.3.2 The book's spine

The addressee of the book's spine is the public. The title is also repeated on the spine of the cover of both editions. More information is given on the spine; it states that this book is "translated and edited by Chris Baker and Pasuk Phongpaichit". The spine foregrounds their role in editing. The public would find out more about their editing practice only after they decide to become the readers of the translation.

5.3.3.3 The backcover

The hardback edition does not contain any information; the cover is in the colour of plain dark brown.

The paperback edition offers the following information:

- (i) The sub-title, "Siam's Great Folk Tale Epic of Love and War"
- (ii) The title, "The Tale of Khun Chang Khun Phaen"
- (iii) The names and roles the translators play, "Translated and edited by Chris Baker and Pasuk Phongpaichit"
- (iv) Three paragraphs praising a high value on the work, indicating the origin of the work, describing the plot "a love triangle, ending with the tragic and enigmatic death of the heroine", and flaunting the translators' paratextual intervention as follows: "The edition is fully annotated, with four hundred original line drawings, ten maps, and an essay on the history and background of the tale".
- (v) Baker and Pasuk's short biographies
- (vi) Short biography of Muangsing Janchai, the illustrator

The back cover is a redundant location for the title, sub-title and the translators' names. The information offered on the back cover is addressed to the public in general; it is not addressed more restrictively only to readers of the text since anyone who picks up the book can read it to find out more about the book.

The translators decided to remain visible to the public, even before anyone decides to buy the book. They did both translating and editing and the publisher decided to publicise this fact. When paratext is seen as an interventionist device, the paratextual elements employed in this translation, the ones the publisher deemed would tempt the potential reader, are advertised. The translators and publisher willingly flaunt the signs of their intervention on the back cover.

Visual representations, another paratextual element, may possibly have a different influence on reception. The discussion on how the semiotic code of pictures, in collaboration with the semiotic code of language, realises semantic relations will be taken up in this following section.

5.4 Illustrations

The Tale of Khun Chang Khun Phaen is a multimodal text because its meanings are realised through more than one semiotic code as the prosaic layout of the TT demonstrates. This translation also places text and images in close proximity with interaction and sometimes meaning multiplication. There are 414 illustrations by Muangsing Janchai incorporated in the main and companion volumes. At intervals, both verbal and visual structures are used to express and represent the same items or actions. The status of the pictures in this book is viewed as less important than the verbal text (because the pictures are seen as ‘illustrations’) and this view is reflected in the way the illustrator’s name is presented in the epitext.

The name of the illustrator does not appear on the front cover but his short biography is printed on the back cover in the second edition, as follows: “Muangsing Janchai, a native of Suphanburi, the cradle of this tale”. This fact, that the illustrator is from Suphanburi, the story’s main setting, is what Genette (*ibid.*, p. 7) calls a ‘factual paratext’, a fact if revealed to the public that provides some commentary on the text and influences how the text is received. The way the readership perceives the illustrative paratext, to borrow Kovala’s term (1996, p. 127), to an extent is influenced by this fact. To state this fact on the back cover is an attempt to increase Muangsing’s affinity between his illustrations and the Thai classic. The back cover (Baker and Pasuk, 2012) also supplies information about his artistic credibility, also a factual paratext, as follows:

(Muangsing) was trained in Thai painting, and studied further in Tibet, India, Nepal, Burma, Laos, and China. He has executed several temple murals, including a series on the tale at Wat Palelai, Suphanburi.

In relation to his murals at Wat Palelai, which is mentioned several times in the story, in the interview, he said that when the translators approached him to be the illustrator, he accepted the offer because he was still producing the murals depicting the story of *KCKP* at Palelai Temple at the time, therefore it was not that difficult to produce the line drawings for the translation as well (personal communication, February 3, 2014).

Muangsing said that Baker and Pasuk gave him many pictures; some were pictures that they had taken of the objects and some were pictures that they had taken of the old murals (*ibid.*). Muangsing's job was to convert them into line drawings (*ibid.*). He also came up with many line drawings on his own (*ibid.*). Baker showed him the drawings in *The Tale of Genji* (translated by Tyler and published in 2001) and told him that this was the end product they were hoping for (*ibid.*). It took him about two years to finish all the line drawings (*ibid.*).

In his blog about translating *KCKP*, Baker (2011) mentioned that he and Pasuk tried to read the translation of *The Tale of Genji* before but could not finish it, but that "reading Tyler's translation seemed almost effortless" because "the prose is stylised in a way which conveyed the courtliness of the original, but at the same time it reads as totally modern" (*ibid.*). Baker explained further that the illustrations added greatly to the enjoyment of reading the translation and footnotes helped (*ibid.*). Baker states clearly that he and Pasuk "have shamelessly stolen many ideas from Tyler" (*ibid.*). They evaluated Tyler's work from the perspective of readers (of a translation). Believing that Tyler's translation was successful (since they enjoyed reading it), the translation of the Japanese novel into English became the model they adopted once they decided to produce their own translation of the Thai epic. I believe Tyler's translatorial practice influenced Baker and Pasuk to a large extent seeing as they annotated heavily as Tyler does and employed the same strategy for the illustrations.

After seeing the illustrations in *The Tale of Genji*, Muangsing explained that during the day, he was working on the murals at the temple and he was working on the line drawings at night, one or two drawings per night (personal communication, February 3, 2014). He had to correct about ten line drawings (*ibid.*). The publisher also contacted him directly many times (*ibid.*). The process of working

on the line drawings can shed some light on the concept of agency, namely the work, activities, and roles of the translators, the editors and the illustrator, a subject that can be discussed in detail in future research. How the line drawings as visual structures help realise meanings is the pertinent issue to be investigated in this research. Kress and van Leeuwen's work on visual communication, introduced in Chapter 3, Section 3.3.3.2, contributes to this part of the analysis.

They divide visual structures of representation into narrative and conceptual patterns (Kress and van Leeuwen, 1996, pp. 61-73, pp. 81-112). Narrative patterns present unfolding actions and events, processes of change, and transitory spatial arrangements while conceptual representation structures represent participants in terms of class, or structure, or meaning.

The majority of the line drawings can be categorised as conceptual representations and this is also a result of the translators' strategy. The following table shows the categorisation of all the line drawings.

Type	Number
Narrative	94
Conceptual	297
Hybrid	23
Total	414

Table 5.3 *Type of illustrations*

In the blog about the translation, Baker (2011) states that he and Pasuk did not want to show the main characters or depict actual scenes, because such illustrations would conflict with the imagery in the mind of a reader. Instead they wanted to show items in the background, especially items that a reader might not know and could be explained much better with a picture than with words, for example, clothing, household articles, ritual gear, architectural features, plants, animals, textile designs, furniture, mythical characters, and musical instruments (ibid.). Baker added that this approach was not an original idea since he and Pasuk "stole it straight from Royall Tyler's translation of *The Tale of Genji*" (ibid.).

It might be the case that Baker and Pasuk had a different interpretation of the poem than that of Muangsing. Before the translators approached Muangsing to be the illustrator, they visited the temple where Muangsing's murals about *KCKP* are shown. When they saw Muangsing's murals depicting a

number of different scenes from *KCKP*, and if they were to ask him to illustrate the scenes, Muangsing's interpretation, rather than the translators', would infiltrate into the line drawings. The illustrations of actual scenes would, first and foremost, conflict with the imagery in their own mind. Their reading experience of Tyler's *The Tale of Genji* (2001) informed them about the kind of semiotic text they would like to produce. While reading the English translation of the Japanese novel, it is highly likely that there were items that Baker and Pasuk did not know and felt that certain items were explained with pictures more effectively than with words. As readers, undoubtedly they had their own imagery of the actual scenes in *The Tale of Genji* and their own interpretation had not been conflicted since those scenes have not been translated into images for them. Most illustrations in *The Tale of Genji* would be classified as conceptual representations⁵⁴ as well since Baker and Pasuk admitted that they stole this approach from Tyler. It seems Baker and Pasuk wanted visual communication in their translation to mainly represent items that are culturally specific, assuming that the TT reader does not have prior knowledge or expectation of what those culturally-bound items would look like.

Before categories of line drawings are expanded on, text-image relations at the level of form deserve some discussion. Bateman (2014, p. 45) refers to Pegg's work (2002), which draws on a historical consideration of text-image combinations. The relationships between text and image proposed by Pegg that are relevant to this study are 'ancillary' and 'correlative'. The line drawings in this translation are 'ancillary' since they are placed near the parts of the translated text they relate to. They are also correlative because they are overlaid with captions to indicate specific points of contact between the text and the line drawings. Sometimes they are placed at the far right corner and sometimes in the middle of the page. Their sizes also vary. It seems that vectors, explicit and implicit lines created by visual forms in images (Bateman, 2014, p. 59), are not exploited. However, it cannot be concluded that there is an absence of visual vectors. Trasvin, the editor, who was responsible for the layout, did not concern herself with dynamic interpretations of text-image combination as much as making sure that there was enough space for both text and image on each page (personal communication, 23 July, 2014). Based on inconsistency in terms of position and size of the illustrations and the interview,

⁵⁴ Some examples are bridgeway (Tyler, 2001, p. 5), twin tresses (ibid., p. 16), writing box (ibid., p. 52), the corner of a fishing pavilion (ibid., p. 382), and censer (ibid., p. 548).

vectors do not seem to contribute to interaction and reception of the illustrations in the TT to a significant degree. The patterns of the illustrations that the agents involved in the production of the TT exploited will be taken up in the following section.

5.4.1 Conceptual patterns

Some examples of the illustrations⁵⁵ in this category are a mythical being called 'kinnari' (Baker and Pasuk, 2012, p. 110), birds (ibid., p. 603) and a throne (ibid., p. 777) as follows:



Figure 5.4 *The mythical being 'kinnari'*

Many translation procedures are employed in the translation of the mythical being 'kinnari' (กิ้งนารี). First, the word is transliterated and is used in the italicised transliterated form throughout the translation. Second, the illustration of this mythical character is provided for the English readership. Third, the glossary is provided for the TT readers who want to search for the meaning of this loan word. The image (Figure 5.4) has the function of presenting or translating the loan word in a different medium. It allows the reader to visualise *kinnari* without having to resort to the glossary where the explanation about *kinnari*, which is "Mythical female creature, half-bird, half-human" (ibid., p. 872), is made available.

⁵⁵ All eleven line drawings reproduced in this chapter are copyright materials of Muangsing Janchai, 3/3, Soi 17, Rat-u-thit Rd., Song Phi Nong, Suphan Buri, 72110, Thailand. The rights holder has granted the permission to use the materials in the thesis.

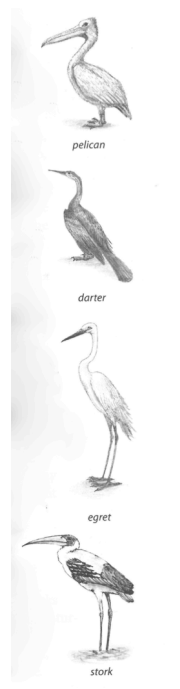


Figure 5.5 *Birds*

Figure 5.5 represents an entirely different translation problem. One of the characteristics of traditional Thai poetry, Gedney points out (1997, p. 30), is that there are passages describing a forest, or fish in a stream, or flowers, or birds, or the like in Thai narrative poems and the poet chooses and arranges his or her flower or bird names according to the constraints of syllable count and rhyme and in many instances these chosen flowers or birds cannot be found in the same place. The illustrations of birds accompany the passage in which the bird names have their English equivalents. The translators do not have to resort to the use of loan words; illustrations are still provided. The passage represents a rational expression by the poet and Figure 5.5 helps the reader to visualise these birds when mentioned together. I use the word 'rational' because to Thai poets to use the names of many plants and animals that in reality cannot cohabit in the passage is more important; alliteration and assonance arising from the use of these birds' names trump science. The written word in itself is adequate but Figure 5.5's purpose is to enhance the meaning for the TT readership, to help them visualise the Thai poet's 'rational' expression, even when poetic effects are definitely lost. In terms of its visual structure of representation, it can be classified as a classificational process, which relates participants (the birds) to each other in terms of a taxonomy.

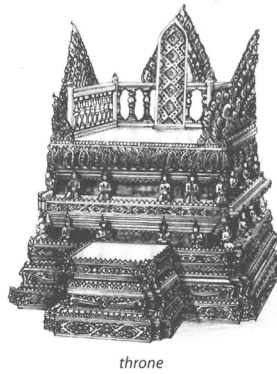


Figure 5.6 *The throne*

Figure 5.6 represents the item that can be considered as a CSI in the sense that arts, quite often, can be culturally specific. The Thai throne looks different from the thrones in the West and the translators feel obliged to offer the illustrative paratext for the reader.

The next two illustrations to be discussed are still in the category of the conceptual representation structures that represent participants in terms of class, or structure, or meaning. The represented participants refer to the people depicted in the image (Kress and van Leeuwen, 1996, p. 119). The transliterated terms designated to foreigners from particular regions are accompanied by illustrations in this translation. The perception of the Thai people in that era towards foreigners is discussed in detail in Chapter 4. The term used to describe a group of foreigners as 'Jek' (เจ๊ก) will be discussed again in terms of its graphic representation.

In the story, the word 'Jek' appears more often than the terms 'Khaek' (แขก) or 'Farang' (ฝรั่ง). Graphic device is made use of for all these three terms. However, line drawings relating to 'Jek' appearance are provided many times when a particular hemistich specifies certain hairstyles Chinese people sported in that era, as follows:

ST: หัวหูเลี่ยนล้านเหมือนกระบาลเจ๊ก (*hua hu lian lan muean kra-ban jek*) (KCKP, 1917/2012, p. 244)

TT: the one with a bald skull like a Jek. (Baker and Pasuk, 2012, p. 301)

The line drawing with the caption Jek is inserted on the same page. It illustrates a man with tonsured head and queue, in which the hair on the front of the head is shaved off above the temples and the rest of the hair is braided into a long ponytail. This line drawing depicts a traditional hairstyle of Manchu men as follows:



Figure 5.7 Jek

Another illustration relating to the appearance of a Jek is on page 293 where Thepthong, Khun Chang's mother, says:

ST: ก็นั่นถ้ามิใช่ไว้หางเปีย (*ko nan rue mi chai wai hang pia*) (*KCKP*, 1917/2012, p. 238)

TT: Really? Isn't that a pigtail? (Baker and Pasuk, 2012, p. 293)

In this part of the story, Thepthong (Khun Chang's mother) and Siprajan (Wanthong's mother) think Khun Chang, who is tied to Wanthong in the bedroom, is a corpse of a Jek who just died. It is a bawdy segment that Damrong decided to retain. The translators found the more explicit version from the Wat Ko edition and inserted in the translation: "There in the middle at the crotch, that's a pigtail." Both Khun Chang and Wanthong are tied up and wrapped in a curtain without any clothes on by Khun Phaen when the whole house is put to sleep under a mantra.

This censorship corresponds with the editor's intent stated in the preface to the standard edition when Damrong oversaw the third revision project from 1915–18 during the Sixth Reign (1910–1925) as discussed in Chapter 2. Damrong (1917/2012, p. 28) explains that it was necessary to delete crude passages, which probably predate the versions composed at court, and censoring was essential in order to provide access for Siamese women. Before the standard version was published, women were prohibited to read *KCKP* because many versions contain crude and vulgar passages. Even after consulting four major *samut thai* sets of *KCKP*, including the version that Samuel Smith printed on which the Wat Ko edition was based (*ibid.*, p. 26), Damrong decided to retain the less bawdy version in the standard edition. Seeing that the Wat Ko edition contains a strongly suggestive hemistich, the translators interweave the more bawdy hemistich in the story. They also spell out the preemptive

ensorship and translate the hemistich *Damrong* decided to keep in his standard edition for the target reader in the footnote.

The line drawing accompanying the comic segment is similar to the line drawing on page 301 but the caption is not related to any ethnicity but of a hairstyle 'pigtail' as follows:



pigtail

Figure 5.8 *Pigtail*

Figure 5.7 and 5.8 represent a Chinese man's appearance in the past. The two illustrations do not appear that far apart from each other. Figure 5.8 appears first and the word 'Jek' is already used in the passage on page 293, however, the attention is drawn to the hairstyle. The illustration on page 301 accompanies the hemistich mentioning 'a bald skull like a Jek', the attention is still on the hairstyle yet the overall appearance of a 'Jek' is the emphasis. It seems that to use two illustrations to represent an ethnicity called 'Jek' is superfluous. In addition, the translators employ many translation procedures for the word *Jek*; it is transliterated but not italicised, illustrations are provided, and the explanation about the ethnicity associated with the term is offered in the glossary.

5.4.2 Narrative patterns

Illustrations of another type, narrative patterns, are also employed in this translation. Many show the represented participants in unfolding actions and events.

Figure 5.9 accompanies the translation of the following stanza:

Khun Chang stated that he asked for Wanthong's hand, and her mother consented. People were aware that they held a prayer chanting and sprinkled holy water." Khun Phaen objected, "I did not know." (Baker and Pasuk, 2012, p. 439)

The translation states only that holy water was sprinkled. Without being familiar with Buddhist religious rites, the TT reader, who may or may not be familiar with Thai culture, would not know who sprinkles the holy water. However, they would be able to guess that the bride and the groom (Wanthong and Khun Chang) are at the receiving end of the holy water.

For the translation of this stanza, the translators choose the visual form of expression to explicate the activity for the TT readership. In Figure 5.9, the monk is sprinkling the water onto the people in the ceremony as a part of a wedding ceremony. The monk is one of the two people standing while the laypeople are sitting down on the floor. The holy water is in a container carried by a man (since no laywoman can be in such close proximity with the monk). The laypeople in the ceremony raise their hands in 'wai' while receiving the holy water.



sprinkling water

Figure 5.9 *Sprinkling water*

Figure 5.9 represents an unfolding action in an event. Kress and van Leeuwen (1996, pp. 56-73) subdivide narrative patterns into six sub-categories and Figure 5.9 falls into a sub-category called 'conversion process'. Kress and van Leeuwen state that representations of natural events, such as food chain diagrams or diagrammatic representations of the hydrological cycles, are common conversion processes (ibid., p. 68). The conversion processes can also be applied to human interaction when it is represented as though it was a natural process (ibid.).

The action (of sprinkling water) performed by a monk is received by the participants willingly. The participants do not try to get away from the sprinkling water. They are willing to get their heads a little

wet because they consider the water to be holy and they want to be blessed. The participants naturally sit there, knowing what will transpire. The participants in the ceremony stay put to let the monk perform this last part of the ceremony before the monk goes back to the temple. The interaction between the monk and the laymen, who are both represented participants in the image, is a natural process in the Thai society and Figure 5.9 is employed to portray this interaction.

Another illustration, Figure 5.10 *khaen* players, which also falls into the category of narrative patterns, at first glance looks like an image that represents participants in terms of class, or structure, or meaning (conceptual patterns).



Figure 5.10 Khaen players

Rather than simply offering a picture of a musical instrument called *khaen* (แคน), the image presents an unfolding action. This illustration accompanies the translation of the stanza which reads:

Playboy musicians got ready for a tough life by packing their *khaen*, flute, drum, claves, lute,
and fiddle so they would have means to beg alms for food (Baker and Pasuk, 2012, p. 682).

The line drawing depicts two men playing *khaen*. If the line drawing depicting only *khaen* would have been opted for, instead of portraying how a *khaen* is played, the glossary has to contain the information about what type of musical instrument *khaen* is. When Figure 5.10 is employed, the glossary, with the explanation that *khaen* is: “Lao musical instrument with multiple bamboo pipes” (ibid., p. 872), no longer needs the word “woodwind” as part of the explanation. Again, the semiotic code of language and the semiotic code of pictures are combined to realise the semantic relations.

This illustration can be sub-divided into the kind of narrative process called ‘action process’. The line drawing has two participants doing exactly the same thing. In the action process, the non-transactional

action process is analogous to the intransitive verb in language (Kress and van Leeuwen, 1996, p. 61). The participants play the same musical instrument. Even though 'play' is the verb that takes an object (two men are playing *khaen*), the process is still non-transactional. Kress and van Leeuwen differentiate between transactional and non-transactional process (ibid., pp. 61-64). When a narrative visual proposition has two participants and one participant instigates the movement and his or her action aims at another participant, this constitutes a transactional process (ibid., pp. 62-63). Figure 5.10 shows two players performing the same action; the action is not done to each other. In short, this illustration is a narrative representation, showing an action process that is non-transactional.

The next illustration is similar to Figure 5.10, in that at first glance, it seems to be a conceptual representation. The difference between Figure 5.10 and Figure 5.11 is that the latter shows an action process that is transactional.



Figure 5.11 *Executioner*

Figure 5.11 is placed early in the story, when the king orders Khun Krai (Khun Phaen's father) to be executed. It is clear in the story that Khun Krai's head will be cut off by an executioner. The equipment to be used is also stated in the story in the following stanza:

With one blow of the executioner's razor-sharp sword, the heart of Khun Krai stopped beating,
and his life turned to dust. The jailers took the body away to impale on a stake. (Baker and Pasuk, 2012,
p. 33).

What is not verbally stated are some cultural elements which the illustration supplements. Figure 5.11 shows the person to be executed putting his hands together in a 'wai' and three lotuses and also possibly three incense sticks and one candle (which can not be seen clearly in Figure 5.11) in his hands. Three incense sticks, one candle and some flowers, preferably lotuses, are a common offering to the Buddha in Thailand. Number three represents the Triple Gem: Buddha, Dhamma (Buddha's teachings) and Sangha (community of ordained monks).

The caption for the line drawing is 'executioner' but it depicts more than the person performing an execution. Figure 5.11 shows two players performing two different actions. The executioner is about to cut the head off of the man sitting on top of banana leaves. This action is a transactional process; one participant instigates the movement and another participant receives the action. The verbal text realises the action that is about to happen. The translated stanzas create the linkage between the represented participants in the image; the man on the floor represents Khun Krai and that his head will be cut off by the sword in the executioner's hand. In this particular instance, the translated stanzas can operate without the image, nonetheless the image supplements the cultural elements unstated in the story and helps the reader to visualise the act.

5.4.3 Hybrid patterns

There are twenty-three illustrations that can be categorised as being both conceptual and narrative representations. Conceptual patterns are divided into three sub-categories, classificational processes, analytical processes, and symbolic processes (Kress and van Leeuwen, 1996, pp. 81-112). Figure 5.12, a hybrid pattern, represents an object in an analytical process.

Analytical processes relate participants in terms of a part-whole structure (ibid., p. 89). The pictures in this sub-category serve to identify the represented participants and their attributes (ibid., p. 90). The analytical process is the most elementary option in the visual system of representation (ibid., p. 93). Objects are represented in terms of their minimal defining characteristics (ibid.). The production of pragmatically motivated 'descriptions', such as sketches of localities, clothes and hairstyles, and mechanical devices (ibid.), falls into the sub-category of analytical processes.

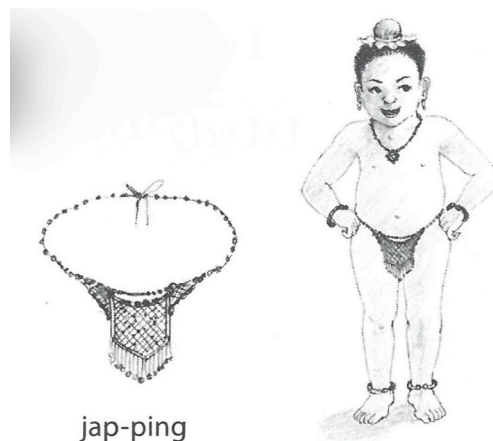


bathing jetty

Figure 5.12 *Bathing jetty*

Figure 5.12 is a sketch of a place for bathing. The line drawing adds another represented participant, a woman, to fill in this part-whole structure. This element allows the drawing to become a hybrid pattern, being both conceptual and narrative representations. The illustration shows the attributes of a bathing jetty and a woman in the act of bathing. The woman in the picture represents a narrative pattern, an action process that is non-transactional. Without featuring the woman, the line drawing could be categorised as a conceptual pattern. The woman in the picture represents more than an act. She wears a loose outer garment, made of a single piece of cloth to cover the body from her chest down to the knees. The bathing jetty is an open space, usually in front of traditional Thai houses by the river. Thai women today wear the outer garment in this fashion when they have to share a bathroom with other women. The act and cultural elements are represented through visuals.

Figure 5.13 is a hybrid pattern in a different way.



jap-ping

Figure 5.13 *Jap-ping*

There are two line drawings next to each other. The first one represents an object. The second one shows a person wearing that object. To feature the object by itself, the target reader may not be able to visualise how it is worn. The drawing of a girl sporting a traditional hairstyle and accessories is added. The *jap-ping* (จ้บปั้ง) is a CSI for which the translators employ many paratextual devices: its transliterated form is italicised, a footnote is added, an illustration is offered and the meaning of this CSI is provided in the glossary. The first picture is a conceptual pattern. The second picture is a hybrid pattern, conceptual and narrative representations all in one. The act of wearing something makes Figure 5.13 a non-transactional action process.

Figure 5.14 represents a hybrid pattern differently than the first two examples.



Figure 5.14 *Dowry procession*

In Figure 5.14, the represented participants are walking and almost every single one is carrying an item. This line drawing, in terms of its narrative pattern, can be considered as belonging to 'circumstances' sub-category. Circumstances refer to secondary participants in relation to the main participants in the images (ibid., p. 71). A relation that is pertinent to Figure 5.14 is termed 'Circumstance of Accompaniment' which is used to categorise the images in which there are clearly two distinct participants against a de-emphasised background (ibid., pp. 72-73).

There are more than two distinct participants in Figure 5.14. There are also many indistinct participants in the drawing to illustrate the act of moving forward in an orderly way. The participants, distinct and

indistinct, accompany each other to the bride's residence. The relation of the represented participants in this image can be categorised as 'Circumstance of Accompaniment'.

Figure 5.14 is a conceptual pattern but not because it is the picture that illustrates a text giving descriptive information about the people in the dowry procession (represented participants). It falls into a sub-category called 'symbolic processes', which refer to what a participant means or is (ibid., p. 108). It is the picture representing what a dowry procession is. Freshly-cut banana trees are still used in the dowry procession in Thailand today. Men, leading the procession, carry banana trees while women, following behind, carry more valuable items, such as gold jewellery, and much less valuable items, such as propitious fruits and desserts. The distinct represented participants are clad in traditional costumes. It can be seen clearly in the picture that women sport traditional hairstyles; their long hair coiled and arranged on the back of their heads. This line drawing accompanies verbal communication because according to the translators a culturally specific action has to be explained both verbally and visually when textual information is not adequate.

Apart from textual manifestation, visual structures also contribute to meaning construction. Some line drawings in this translation would be judged as superfluous, such as using two illustrations, both conceptual representation structures, to represent an ethnicity called 'Jek'. Some line drawings, an illustration with the caption 'executioner' on page 33 in particular, is not necessary because the translated stanzas can operate without the image. It would seem that the main function of the hybrid drawings (categorised as being both conceptual and narrative representation structures) is to supplement cultural elements unstated in the story, such as items carried in the dowry procession, and it is difficult to conclude that this was intentional. Graphic representation does not exclude the possibility of expressing cultural meanings.

Some hybrid line drawings translate more than the written words. They are deployed to communicate the contents that the written language does not spell out. The statement "visual language is not universally understood but culturally specific" (ibid., p. 3) explains why there are unstated cultural elements in hybrid illustrations. The ST stanza does not have to elaborate on the items used in dowry procession as the ST reader is aware of this custom. On the other hand, the TT reader may lack the

understanding of this custom and the illustration, as a replica of reality, elaborates the act in visual terms.

The detailed linking relations between visual and verbal elements compiled by van Leeuwen (2005) are beneficial when meaning construction and meaning multiplication across modalities are explored. The two linking relations are elaboration and extension (ibid., p. 230). Elaboration includes 'specification', the image makes the text more specific or vice versa and 'explanation', the text paraphrases the image or vice versa (ibid.). Extension comprises of 'similarity', the content of the text is similar to that of the image and 'complement', the content of the text adds further information to that of the text and vice versa (ibid.). These two relations are not mutually exclusive. Of all line drawings explored in this section, the content of each image adds further information to that of the text (complement), at the same time it paraphrases the text (explanation).

The functions that footnotes are found to perform will be applied to the illustrations to identify patterns in the use of illustrations. All the line drawings explored in this section perform function 1 and function 3. When function 1, 'define and explain CSIs', is performed, it means that the images also perform function 3, 'supplement information', especially when cultural elements unstated in the stanzas are expressed visually. Figure 5.9 'Sprinkling water', Figure 5.11 'Executioner' and 5.14 'Dowry procession' also perform function 5, which is 'give general contextual information on the literary or political context of the original work', seeing as they contextualise and guide the reader's interpretation and mental images.

Most illustrations are categorised as conceptual patterns, which means that unknown or unfamiliar items, rather than events, are depicted. This is the strategy verbalised by the translators. The line drawings categorised as narrative patterns examined in this section also express cultural elements in visual terms. A clear pattern can be established. Illustrations in the translation are expressions of cultural meanings, both objects and activities that are culturally specific. Several procedures are used simultaneously to explicate CSIs so that they become accessible. While some images help with identification, accompanying footnotes and glossary help with contextual and communicative meanings. Some CSIs, as physical objects, which have to be explained visually for them to be accessible to the TT readership, also need to be explained verbally in footnotes and/or glossary because these physical

objects have specific functions in culturally/religiously embedded actions. The case in point is *baisi*, the physical object with cultural functions (see Section 4.5.1.1.1). For this reason, some CSIs deserve more than one paratextual elements.

In sum, diverse modes of expressions and their combinations are discernibly used to introduce an ST form through the contribution of layout and to exemplify culturally specific items and events.

5.5 Conclusion

A summary of the five characteristics of the analysed paratext is presented in the table as follows:

Table 5.4 A summary of five characteristics of four paratextual elements

Element Characteristic	Spatial	Temporal	Substantial	Pragmatic	Functional
Footnotes	Inserted into the interstices of the text	Appearing at the same time as the text	Textual and factual	Certain readers of the text	<ul style="list-style-type: none"> - Define and explain CSIs - Indicate sources and specify the censored passages - Supplement information and documents - Translate inserts, sayings or proverbs into the target language - Give general contextual information on the literary or political context of the original work - Comment on the translation process
Preface and afterword	In the main volume, prelude and postlude	Appearing at the same time as the text	Textual and factual	The reader of the text	<ul style="list-style-type: none"> - Get the book read - Get the book read properly - Provide the translators' interpretation of the text
Cover and its appendages	Within the main and companion volume	Appearing at the same time as the text, except the cover of the second edition	Textual and iconic	Public in general	<ul style="list-style-type: none"> - Identify the work - Designate the work's subject matter - Tempt the public
Illustrations	Inserted into the interstices of the text	Appearing at the same time as the text	Iconic	The reader of the text	<ul style="list-style-type: none"> - Realising meanings by pictorial means

The production of footnotes, the afterword and the hardback's cover are ideologically motivated. Many footnotes specify censored passages to actual readers. The translators introduce some suppressed elements on the hardback's cover, namely female sexuality, to potential readers. The afterword explicitly explains the translators' intervention, most prominently by substituting certain segments from older versions. At first glance, it seems illustrations are not specifically employed to serve an ideological function but at times are used to visually express a censored practice, the image of 'monk-clowning' in particular, also a culturally specific performance. Using illustrations to depict CSIs is a socially and culturally situated construction of meaning. Illustrations are another interventionist device employed by the translators, seeing as they interpret rather than operate a purely linguistic transfer. Illustrations are presented to the reader of the text while images on the covers are shown to public in general. Both the potential reader and the actual reader may or may not be able to relate the image on the hardback's cover (Khun Phaen and Kaeo Kiriya) to that particular segment in the story without relying on paratext. In contrast, the actual reader will be able to relate the image on the paperback's cover to Khun Phaen without help from paratext. The image on the paperback's cover paraphrases the text as a whole while the image on the hardback's cover paraphrases only one segment of the text. Both covers foreground Asian elements to distinguish themselves in the book market but the hardback's cover overtly displays female sexuality and sensuality to counter the bias the translators detected in the ST.

The cover of *The Tale of Genji* (Tyler, 2001), which represents the language pair that is as culturally and linguistically diverse as Thai-English, will be compared with the TT's covers. The cover of the lengthy Japanese novel also demonstrates the perception of 'orientalism' in view of the fact that the depiction of a man in Japanese traditional costume and hairstyle is prominently featured. More importantly, only the leading male character is featured on the cover, in line with the title of the book that contains only one name of a male. The perception of the East for the English-language readers was produced by the West in this instance since the publisher is Penguin, a major publisher based in the West, who presumably finalised the cover. A brief comparison can also be made between the TT's covers and other covers of translations from Thai into English published by the same publisher, Silkworm Books. The covers of three translations will be discussed. First, *Four Reigns* (Tulachandra,

1998) uses four stamps featuring four Siamese/Thai kings on the cover. Second, *Letters from Thailand* (Kepner, 2002) shows assorted Thai snacks on its cover. Third, *Married to the Demon King: Sri Daoruang and Her Demon Folk* (Kepner, 2004) opts for the depiction of two Thai mythical beings. All these covers display the perception of orientalism, some more strongly than others. The only cover that explicitly expresses female sensuality and sexuality is the cover of *Married to the Demon King: Sri Daoruang and Her Demon Folk* with topless *kinnari* (the half bird, half human mythical female creature, is usually depicted as such, see the illustration of *kinnari* in Section 5.4.1 Conceptual patterns).

The TT's covers seem to be compliant with other translations' covers in that Asian/orientalist elements are explicitly demonstrated on the covers to emphasise the image of Other for the TTs to be recognised as works about other cultures. It seems the publishers, namely Penguin and Silkworm Books, approved the practice of orientalism since the image of Other presented and represented on these covers allows the TTs to stand out in the translation market.

The most distinctive paratextual element is extensive footnoting. Footnotes are employed in collaboration with other paratextual elements to serve many functions, both in terms of meaning and ideological construction. Baker and Pasuk's intervention is clearly marked in the footnotes specifying the older ST they used to counter the appropriation of the standard version of the story. The voice of the translators, which finds expression in *The Tale of Khun Chang Khun Phaen*, is present in a combination of paratextual elements; they specify what had been suppressed, spell out the passages that an impulse of preemptive censorship had made in the footnotes, and rationalise their textual intervention in the lengthy afterword.

In relation to paratext in translation is translator's submission to the textual system, which was reviewed in Chapter 3, Section 3.4.2. Lefevere (1998, p. 88) asserts that translators of unrecognised national literatures that wanted to be admitted to the fellowship of 'world literature' had to conform to the textual system of their time if they wanted to be read or heard. Damrosch (2003, p. 4) states that 'world literature' encompasses "all literary works that circulate beyond their culture of origin, either in translation or in their original language". He argues that literary works achieve effective life as world literature when they are translated (ibid., p. 289). Damrosch (ibid., pp. 296-299) refers to *The Tale of Genji* several times. He also offers a short analysis of different translations of this novel. In so doing,

the status of *The Tale of Genji* as world literature is consolidated. *KCKP* holds a prominent place within its own culture but it is too soon to conclude that it is read well elsewhere. When the translations of *KCKP* are referred to in a book about world literature, only then *KCKP* can be considered as being admitted to the fellowship of world literature.

I strongly believe that Lefevere's view about 'world literature' is still applicable to works in lesser-known languages. In his examination of the English translations of the *Kalevala*, the Finnish epic, he finds that the first translation into English by John Martin Crawford, published in 1852, "did most for the reception of the *Kalevala* by analogy" (Lefevere, 1998, p. 83). Crawford did not consciously intend to turn the *Kalevala* into an obvious analogue of the classical epic but he internalised the twin grids dominating his time (*ibid.*). Crawford's long introduction systematically equates the elements in the *Kalevala* with its analogies in classical Greek mythology and literature (*ibid.*). He translated by imitating the metre of the original⁵⁶ and elevated diction was used to further strengthen the analogy with Homer and Homer's Victorian translators (*ibid.*, p. 85).

Baker and Pasuk's paratextual agency confirms that they want *KCKP* to be admitted to the fellowship of world literature, seeing as *KCKP*'s status as a national classical work has been repeatedly foregrounded. Twin grids (textual and conceptual grids) have to be ascertained to identify whether Baker and Pasuk submitted to the textual system. The textual grid is defined as "the collection of acceptable literary forms and genres in which texts can be expressed" (Gentzler, 1998, p. xiii). The conceptual grid contains opinions and attitudes deemed acceptable in a certain time, and through which readers and translators approach texts (Lefevere, 1998, p. 48). The conceptual grid was discussed in more detail than the textual grid in Chapter 2 and Chapter 3 in an attempt to understand the translators' textual intervention. Baker and Pasuk's attempt to represent Siamese women, Khun Phaen and Buddhist monks differently than the standard version of the poem reflects the cultural script that the target audience is used to or willing to accept. The focus will be on the textual grid in this chapter. It may seem more logical to discuss the textual grid in the previous chapter where the text is analysed but the translators' submission to the textual system cannot be completely investigated until paratextual elements are examined.

⁵⁶ The textual system changed after World War I and the metre of the original was abandoned (Lefevere, 1998, p. 85).

It is evident that the acceptable literary form of epics in many Western and Eastern languages is a verse form. The acceptable literary forms of the translations of epics into English should then be ascertained. Kratz (2000, p. 654) affirms that the works of antiquity that have been translated into English most often are the *Iliad* and the *Odyssey*. Homer's epics have been translated repeatedly, giving academics the opportunity to trace translation trends and translators' strategies. For instance, Yoon (2014, pp. 178-179) compares different translations of Homeric works and points out that Alexander Pope's 'poetic' translation and William Morris archaising Victorian version represent the influential approaches to Homeric translation which emerged from specific contexts that were markedly different from Rieu's, whose prose translation "is reconstructed to fit the taste and expectations of his new readers".

In Chapter 1, different translations of Homer's works into both verse and prose were mentioned. Those translations achieved varying success. The most successful prose translations of Homer's epic poems are the works by E.V. Rieu. Rieu's translations of the *Odyssey* (1945) and the *Iliad*⁵⁷(1950) into contemporary English prose successfully popularised classics in the twentieth century (Lie, 2000, pp. 412-413). Baker and Pasuk could easily justify their verse-to-prose translation by explicitly referring to Rieu's works but they never mentioned his translations.

Baker, one of the translators, praised Robert Fitzgerald's translations of the same poems into blank verse. Fitzgerald's translation of the *Odyssey* (1961) and the *Iliad* (1974) are highly praised by academics as discussed in Chapter 4. The translators admitted that they were influenced by Fitzgerald's translations of Homer's epics (personal communication, January 29, 2014). His verse translations may have influenced them more than they realised or verbalised in the interview. They decided to translate verse mainly into prose and to retain whatever poetic characteristics they could by presenting their translation in a strange prosaic layout (that mimics the Thai verse layout). To strictly retain poetic characteristics of *KCKP*, they decided to render twenty-four segments into many different English verse forms. It seems the textual grid they gleaned from other translations of epics determined their translation strategy to a certain degree.

⁵⁷ His translation of the *Iliad* has been widely used in schools since its publication (Kratz, 2000, p. 655).

The translation of a lengthy work that Baker and Pasuk read is *The Tale of Genji*, which represents the language pair that is as culturally and linguistically diverse as Thai-English. *The Tale of Genji*⁵⁸ has been translated into English several times, more times than *KCKP*. Baker willingly admitted that he and Pasuk stole many ideas from Tyler's translation. Tyler's *The Tale of Genji* is a translation in which conventional layout is employed and heavily annotated. Baker and Pasuk cast the Thai poem into prose, like Tyler does, but switch from prose to verse at intervals. The textual outcome reveals that Baker and Pasuk combine the approaches they gleaned from translations of works they read and applied them to the translation of the Thai epic into English. They had to learn from other translations as *KCKP* has not been tested to the same extent as many other classical works. Homer's epics have been translated or tested repeatedly to arrive at translation guidelines new translators can adopt.

The Greek epics are also used to explain the power of analogy in the construction of texts. Another observation Lefevere (1998, p. 86) makes is that epic is not supposed to be "funny" or "homely". If these characteristics surface in the ST that is categorised as an epic, they will not penetrate into the translation (*ibid.*) (in case the translator submits to the textual system). *KCKP* contains many funny passages and Baker and Pasuk translated them all (whether or not they are funny in another language, that is another issue to be discussed another time). Because of its folk origin, funny or even bawdy verses had been employed by *KCKP* reciters/poets to keep the listeners entertained. In many instances, Baker and Pasuk chose to interweave more suggestive passages (which Thai readers find to be humorous) into their translation as another attempt to counter the role of gatekeeper Damrong plays.

In the paratext, the translators foreground *KCKP*'s epic status for it to exist within the wider context of world literature. They want *KCKP* to be recognised by other nations and to be on a par with other world-renowned works. However, they did not equate *KCKP*'s characters or objects with classical Greek mythology and literature in the preface or the afterword. The literary characteristics of this Thai epic are retained in the translation in an unconventional prosaic layout and both familiar and unfamiliar verse forms. Baker and Pasuk did not turn their translation of *KCKP* into an obvious analogue of the

⁵⁸ Two translations by Waley (1935) and Hijiya and Toyota (2013) are abridged versions and the complete ones are the works of Seidensticker (1983) and Tyler (2001).

classical Greek epic. They did not submit to the textual system. They only want *KCKP* admitted to the fellowship of world literature.

Chapter 6

Conclusion, limitations and future research

This research has focused on one main text, the complete translation of a traditional Thai epic poem into English, *The Tale of Khun Chang Khun Phaen* (2010/2012). This selection was based on the status of the Thai classic as a prominent text in Thai literature and its translation as the first and only complete translation into any language. Twenty-four verse passages, twenty key CSIs and four paratextual elements in this translation were examined to find out translation approaches in translating a lengthy, complex and culturally involved text. These three types of data were selected based on their distinctive features. Verse passages stand out because the majority of the epic poem is translated into prose. The key CSIs were chosen because of their characters as culturally– or religiously–bounded items, which pose difficulties to translators. As a ‘thick’ translation (Appiah, 1993/2012), four paratextual elements, manifested through verbal and visual representations, were selected based on their influence on reception and contribution to assign meaning to the translated text.

Based on Toury’s three-phase methodology for systemic descriptive translation studies (1995, pp. 36–39), the chosen TT segments were mapped onto the ST segments as paired texts for comparisons. All chosen segments, as a translated text, were compared to their STs and the two STs of *KCKP*, the standard edition and the Wat Ko edition, are established as the counterparts.

The textual and paratextual analyses were carried out using a number of models as follows:

(i) Hervey and Higgins’s formal matrix in the schema of textual matrices (2002) was chosen. In assessing the formal properties and determining the salient features of the texts, the STs and TTs were analysed in detail at phonic/graphic level, which is one of the six layers of textual variables.

(ii) Holme’s forms of verse translation (1988), namely mimetic, analogical, organic and extraneous, were used to categorise all twenty-four verse passages.

(iii) Dickins’s conceptual grid (2012), the synthesis of the typologies proposed by Ivir (1987), Newmark (1981, 1988), and Hervey and Higgins (1992), was employed for the analysis of twenty key CSIs. These key CSIs were also classified according to Edward T. Hall’s iceberg model ‘Triad of Culture’, adapted by Katan (2004, 2009a). As hierarchical frames, CSIs are divided into three levels, (i)

technical (visible), (ii) formal (semi-visible) and (iii) informal (invisible), in an attempt to verify the extent of translators' intervention based on the level of culture that influenced the translators the most.

(iii) Genette's five characteristics of paratext (1997), spatial, temporal, substantial, pragmatic and functional, were utilised for the analysis of four paratextual elements, footnotes, preface and afterword, covers and illustrations. Apart from using Genette's proposed functions of footnotes, Paloposki's study (2010) on the types of footnotes was also incorporated. Since this translation is extensively annotated, the footnotes from the first four chapters of the translation as a sample were then categorised into six functions to reveal the translators' attitudes towards their readers and their ideas of their own roles as regards the target readership.

(iv) Kress and van Leeuwen's work (1996) contributes to the analysis of visual structures in producing meanings alongside linguistic structures. All 414 line drawings in the translation were distinguished into two main categories, conceptual and narrative processes. The distinction allows us to examine the collaboration between the semiotic code of language and the semiotic code of pictures in realising semantic relations.

Based on the findings, the procedures to translating traditional Thai poetry of which the older ST is used to counter the appropriation of the standard version of the story have been identified. Based on the textual outcome, the translation patterns, which would constitute practical norms of translating lengthy traditional Thai poetry, cannot be established.

6.1 Overview of significant findings and implications

To explain the significant findings of the research and their implications, we shall now return to the research questions listed in Chapter 1.

6.1.1 What patterns or procedures are employed by the translators of *The Tale of Khun Chang Khun Phaen*?

Poetry translation from Thai into English is few and far between. The general principles to be applied to translating Thai poetry have not been established. Since concrete guidelines have not been identified for translators of traditional Thai poetry, Baker and Pasuk could not be relieved from the agonising process of decision-making and they did not show reluctance to recognise their own power.

The decisive role they played as productive mediators between different languages and cultures was revealed in the textual outcome and can be summarised as follows:

- (i) The whole epic is not to be translated into verse.
- (ii) Verse-to-prose translation is sprinkled with various verse forms.
- (iii) Prose is not laid out according to literary conventions in English.
- (iv) When there is an alternative version to challenge the traditional conceptions of roles and attributes of gender and clergy, interweaving the segments from the alternative edition is done.
- (v) The translators draw attention to the process of their own work through paratextual devices, in other words, rejecting the stand for translator's invisibility. One objective, it seems, is for *KCKP* to be admitted to the fellowship of 'world literature' (that the Thai epic poem is on a par with other world-renowned works).

Prose translation in the TT stands out, resulting from the chosen translation strategy to render the story mainly into prose. To constantly remind the reader that the ST is in verse, the prose is then laid out in accord with the ST stanza. The prosaic layout stands out because it does not follow literary conventions in English. It can be suggested that this prosaic line-break reflects a foreignising strategy when the reader is constantly confronted with unfamiliar prosaic layout. Admittedly, aesthetic properties of the ST are lost in the translation into prose.

Baker and Pasuk decided to translate twenty-four segments into verse. The verse passages were examined to reconstruct the processes that led to them. The verse forms in which the twenty-four segments are couched were categorised according to Holmes's forms of verse translation (1988, pp. 25-30). Analogical and organic verse forms were employed more than mimetic and extraneous verse forms. The reason a mimetic verse form is used just twice and an extraneous verse form is employed just once is because in both of these forms the translators chose to follow the ST's rhyme-scheme, *klon paet* in the case of a mimetic verse form and *klon si* in the case of an extraneous verse form. To render the segments into mimetic and extraneous verse forms, the translators have to conform to the formal requirements of the ST poetic culture and lack the freedom to transfer the meaning of the poem with flexibility in the way an analogical or organic form would have allowed.

One would assume that the mimetic form would yield a TT whose semantic content has to be changed considerably to accommodate the foreign poetic tradition. The findings show that semantic shift is not found in the two TTs in a mimetic form but detected in the two TTs in an analogical form, which are TT 2 and TT 21, as discussed in Chapter 4. Baker and Pasuk's poetic understanding was gleaned from contrastive textual analysis and the findings reveal that the make-up of a poem for the translators seems to require assonance and medial rhyme, which are self-imposed poetic constraints in these two TTs. As a result, some meanings are distorted in the verse recast in an analogical form.

After the key CSIs were categorised and analysed, the results show that the majority of the key CSIs, thirteen out of twenty, examined in this study, were translated by the 'cultural borrowing proper' procedure. The transliterated forms for these words are used without being italicised throughout the TT. These CSIs have clear referential functions and represent technical culture.

It should be noted that when the foreign nature is retained in the TT, the translation of the key CSIs was almost always supplemented by paratextual elements, sometimes by both verbal and graphic devices. The transliterated CSIs, as cultural borrowing proper words, and the calqued terms of endearment, are lexical creations in English. The creations were explicated by paratext. For instance, footnotes are added, the brief definitions of these CSIs are offered in the glossary and in the case of 'yok' (ยอก, a high-quality lowercloth) and 'baisi' (บายศรี, a representation of food offering, crafted from folded banana leaves and flowers), the illustrations are also provided.

When Baker and Pasuk employed other translation procedures for the key CSIs, namely descriptive and functional equivalent and cultural transplantation, they still resorted to footnoting to situate that particular lexis in its socio-cultural context. In sum, Baker and Pasuk did not discriminate when it comes to annotation. They decided to be visible regardless of translation procedures. They also intervened through paratextual devices, regardless of the level of culture that particular CSI belongs to.

The translation also draws on multimodal modes of representation to contribute to the construction of meaning. The findings reveal that some passages can operate without any visual communication and in some instances there are unstated cultural elements offered to the target reader in visual representations.

6.1.2 How far does the TT manipulate the ST image of gender and Buddhism?

Based on textual and paratextual analyses, the translators' interventionist moves are clearly discernible. However, they did not see themselves as feminists. They intervened "to reverse the obvious bias of the nineteenth century" (personal communication, January 29, 2014). Their intervention reflects the gendered aspects of the ST texts (Damrong's edition and the Wat Ko edition) and their intention in the translation seems to be to dismantle misogynist aspects of patriarchal language, in line with feminist practices in translation. Von Flotow (1991, pp. 74-80) introduces three practices of feminist translation: (i) supplementing, (ii) prefacing and footnoting, and (iii) hijacking. Baker and Pasuk's intervention is clearly marked in the footnotes specifying the older ST they used to counter the appropriation of the standard version of the story. The voice of the translators, which finds expression in *The Tale of Khun Chang Khun Phaen*, is present in a combination of paratextual elements; they specify what had been suppressed, spell out the passages that an impulse of preemptive censorship had made in the footnotes, and rationalise their textual intervention in the lengthy afterword.

However, as Leonardi and Taronna (2011) and Castro (2013) argue, prefacing and footnoting is not exclusively a feminist translation procedure. This procedure is employed in translated works that do not foreground gender. The only practice that is considered to be essentially feminist is hijacking, the appropriation of a text whose intentions are not necessarily feminist by the feminist translator (Simon, 1996, p. 15). The translators feminised the text to a certain extent, especially by replacing the most gripping scene featuring Khun Phaen so that Wanthong's execution would stand out. They would be seen to hijack the text to transform the fact of gender into a social and literary project if they would have suppressed all the patriarchal segments from Damrong's edition. However, when they replace those segments from the alternative edition, they still provide the translation in the footnotes and if it is a long passage from Damrong's edition the translators excised, they present the translated passage from the standard edition in the companion volume.

Another form of textual intervention as regards gender is the segment about the creation of Goldchild or *kuman thong*, which is a powerful guardian spirit. The translators decided to replace the whole scene from an alternative edition and interweave it in the main volume. They also translated the more violent account of the same scene and presented it in the companion volume. Damrong, who was also

being forcefully visible in his editorial decisions, remarked that the creation of Goldchild is included for the first time in the edition he edited because it was popular (Damrong, 1917/2012, p. 31). The chosen version makes Khun Phaen more violent because he kills his wife and his own son. The translators chose to weave a non-violent account for the same episode because they claim this violent scene “strongly affects the reader’s impression of the whole work” (Baker and Pasuk, 2012, p. 948) and to allow this scene to appear in the translation would mean to allow the process of false interpretation to continue (personal communication, January 29, 2014). Khun Phaen’s character and female characters’ behaviour were changed and censored when the poem was adopted and revised by the Siamese court. They believe that Khun Phaen is vilified by the court to overshadow Wanthong’s fate. The representation of Khun Phaen reflects the gendered aspect of the ST. Textual intervention is performed for both female characters and a male character when the translators detect the court’s bias.

Based on both textual and paratextual intervention, the ST image of gender and Buddhism is reinterpreted and presented in the main volume of the translation. The distinctive restorations Baker and Pasuk have made include (i) the segments in which female characters show stronger and more forthcoming personalities, (ii) the ‘twelve-language chant’ or ‘monk clowning’ passage which is rendered in verse, and (iii) the creation of the Goldchild from the Wat Ko edition. In the translation, women can be forthcoming, monks can be clowns and Khun Phaen is not a villain. On the other hand, in Damrong’s edition of *KCKP*, which still remains the standard version of the poem in Thai society, such behaviour of women and monks was suppressed and Khun Phaen is vilified. Baker and Pasuk merged the court view and the folk view of the world in their translation, as a result, a new image of Siamese women, Khun Phaen, and Siamese monks, emerges. This translation presents the translators’ reinterpretation of both Thai literature and Thai history. However, Baker and Pasuk do not have an alternative version to counter the belief that karma structures gender hierarchies as expressed by female characters in *KCKP*. They could only partially dismantle some misogynist aspects of the poem as they would not go too far as to ‘womanhandle’ the text by replacing segments they deemed misogynist with their own compositions.

6.1.3 What external and internal factors seem to be motivating these patterns?

Two important external factors are the TT readership and the translators' stature in the South East Asian Studies field. The TT readership is not limited to English-language readers who are interested in Thai language and culture; the translators, it seems, expected their audience to encompass general readers who neither have access to *KCKP* in Thai nor knowledge about the ST's culture. When the TT was reissued in paperback, it reaffirms the demand in the market. The paperback edition also makes the TT more accessible to general English-language readers who may come across the TT at airports and are only willing to spend less than twenty pounds for a translated book about the culture they are not familiar with. It should be noted that general English-language readers are unaware of the translators' stature in the source culture, however, it will become apparent after the potential general readers become actual readers of the TT that the translators' voice is forcefully present throughout the translation for they are confident in their evidence and interpretation of the story.

Baker and Pasuk hold high stature in both the source culture and target culture because they are academics based in Thailand and have published academic works on Thai history extensively in English. Their visibility in the TT displays a strong level of confidence as decisive mediators who could use more than one source text for their translation by interweaving segments from other manuscripts. Their practice suggests that they believe that there needs to be a relationship between the ST and the TT. They stated that they could interweave many segments because these segments have existed. They did not compose anything new to represent their interpretation. Their interpretation is based on the available source texts. They emphasised 'faithfulness' to the original text, in this case, multiple original texts. Because they are historians first and foremost, they then took a historical approach in producing their literary translation. As historians gather evidence to formulate theories, it seems that Baker and Pasuk thought they could also gather manuscripts and remove certain parts to reconstruct the story.

The shift from the main source text to the alternative source text is caused by the translators' intervention and motivated by their ideology. They flaunt their intervention as visible actors because they believe in transparency, as academics and historians should be. Paratext, as an obvious site of intervention, becomes a tool for them to offer their interpretation borne in historical information. These

two translators are confident historians who let the readers follow and discover the paths they have taken in paratext. The quest for 'siwilai' led Damrong to strengthen national culture and identity through his preferable portrayal of Siamese women, Buddhist monks and Khun Phaen while the translators view the portrayal of these characters in *KCKP* as representing a non-bowdlerised image of Other to general English-language readers.

To a certain extent, the pair languages, Thai-English, which are linguistically and culturally diverse, govern the translation strategy in rendering the majority of the story into prose. The language pair that is as culturally and linguistically diverse as Thai-English is Japanese-English. *The Tale of Genji* is a novel that also features a great number of poems. It has been translated into English more times than *KCKP*. Two translations by Waley⁵⁹ (1935) and Hijiya and Toyota (2013) are abridged versions and the complete ones are the works of Seidensticker (1983) and Tyler (2001). If the translators tried to glean a translation norm from the translations of this Japanese lengthy novel, prose translation would reflect a specific translation strategy guided by respective audiences' demand across two centuries.

On the contrary, Western classical literature has been frequently translated and re-translated. To cater to specific demands of each period, there might be proliferation of verse translations or prose becomes the dominant medium. For *KCKP*, it cannot be concluded that the attempt to represent this Thai epic poem in poetic translation has fallen out of favour since it has never been completely translated into verse.

In rendering the text, Baker and Pasuk adopted a historical perspective by making the translation accessible for an international audience. When many things need to be explained to the target readership, poeticity cannot be preserved. The translators produce a 'thick' translation to safeguard adequate information with the audience who is linguistically, temporally and geographically removed from that addressed by the ST.

Adopting foreignising practice, the translators try to move the target readership towards the ST poets by foregrounding linguistic differences of the foreign text at the textual level. The unfamiliar prosaic layout seems to be a natural progression from the decision to render the majority of the story into

⁵⁹ In the abridged versions, Waley's translation (1935) makes use of footnotes but does not provide the reader any illustrations while Hijiya and Toyota's translation (2013), the only version produced by a Japanese publisher, employs illustrations but no footnotes. In the two complete translations, Seidensticker's translation (1983) keeps footnotes to a minimum and does not supply any illustrations whereas Tyler's translation (2001) is heavily annotated and illustrated.

prose. According to the translators, stated in the preface, the reader could and should be reminded by this prosaic layout that the ST is in verse (Baker and Pasuk, 2012, p. x). Baker and Pasuk consciously retain stylistic peculiarities in the translation and for this reason many would judge that this translated text does not accommodate a fluent read.

Apart from the unconventional prosaic layout, the TT reader is also confronted with many unfamiliar verse forms. The segments translated into verse forms in English are chosen by the translators based on the translators' evaluation of the ST. Baker said that these segments are poetic performances and there are not too many of them (personal communication, January 29, 2014). He added that the verse form signals to the reader that there is a poetic performance in place, otherwise the reader might miss it. The translators' response seems to suggest that they could manage to translate a number of segments into verse and they managed to do so because of the intrinsic nature of those segments. Their response also seems to suggest that they rendered verse into verse to help the reader to grasp a form of entertainment or a ritual-performing action happening in the story.

The decision to translate twenty-four segments into verse might be determined by the events in the story but the verse form chosen for each segment seems to be determined by a number of factors, both internal and external. The mimetic forms are opted for because they would act as a sample of the Thai metre, which is stated clearly in the footnote on the first page of the translation and in the afterword. The translators, however, never explain other chosen verse forms.

They may not be professional translators but they are aware of the importance of 'equivalence' notion in translation. Bearing equivalence in mind, the translators attempted to maintain the similarity in shape between the ST and the TT. For they realised the significance of form in poetry and poetry translation, the prose layout that mimics the Thai metre's layout then becomes the template for their rendering. More importantly, equivalence or similarity in shape and sound led them to translate twenty-four segments into English verse forms. Without any regard to the notion of equivalence, they would have not attempted to present an illusion of symmetry between the ST and TT by prose and verse layouts. The translation pattern for translating Thai verse into English verse cannot be established since Baker and Pasuk took the initiative to formulate the poetic forms in which *KCKP* can be expressed. They can be seen as either initiators or inexperienced translators, depending on whether their translation is

judged based on the textual grid of the twenty-first century dictating that an epic poem should be translated into English blank verse.

The procedures for translating key CSIs are source culture/source language oriented based on the procedures that illustrate the tendency towards foreignisation. The extensive use of cultural borrowing proper words is not supported by socio-cultural factors. For the people of the target culture, the English-language readership, the ST, Thai language and Thai culture are not given a high status. It is the translators' preferred translation procedure to employ 'cultural borrowing proper' procedure in combination with paratextual devices, namely a footnote, a glossary, and for some CSIs, an illustration. The key CSI that is more complicated than any other CSIs examined in this study is 'khwan' (ขวัญ), which is translated by a cultural transplantation procedure. On the one hand, it can be argued that through the translated choice 'soul', some discrepancies between the model of the world presented in the ST and that with which the target reader is likely to be familiar, are decreased. On the other hand, the translation is likely to result in a text with different meaning than the ST when 'khwan' is transplanted by 'soul'. 'Khwan' cannot be equated with soul because when the person dies, so does 'khwan'. The translation of this CSI, even after its foreignness is eradicated, is still complemented by an annotation. In the footnote, the translators offer the transliterated form of the CSI and other translated choices, however, their final choice 'soul' is not supported by further explanation. Paratext, as the translators' interventionist device, would not reduce the misconception when 'soul' is used repeatedly without a constant reminder that the concept of 'khwan' is appropriated through the word that is indigenous to the target language and the target culture.

Having said that, I would emphasise that the overall translation strategy is foreignising, evident in the unconventional prosaic layout, some unfamiliar verse forms, a considerable number of cultural borrowing proper words and visuals embodying foreign elements. When the translation is oriented towards the source language (source culture-/source language-oriented is identified with foreignising), it raises the question of whether the translator can still remain invisible. The textual and paratextual analyses reveal that Baker and Pasuk decided to remain visible, to make use of footnoting in service of many functions, including commenting on their translation decisions in which their voice is forcefully present. Another paratextual element serves the translators in a different manner. In the preface and

the lengthy afterword, a high value on the work and on the subject is placed. The contents in the preface and the afterword reflect the translators' ideological motivation, which can be explicated by Lefevere's twin grids and the concept of analogy.

The concept of analogy is related to literatures written in languages that are less widely used and these literatures will only be accepted if they create something that is analogous to some element of 'world literature' whether or not that element is actually part of their own literature in that form, that is to say submit to the 'textual system' (Lefevere, 1998, p. 76). The translators' ideological mediation and intervention in the TT were revealed when the paratextual elements were examined in Chapter 5. The paratextual analysis suggests that the epic position of the Thai literary work is foregrounded by the translators. Baker and Pasuk intended to stress literary values of the story to raise an awareness that this Thai classic is on a par with other world-renowned works. In terms of textual outcome, if Fitzgerald's translations of the *Odyssey* (1961) and the *Iliad* (1974) reflect the "prevailing literary taste" of the English readership (of translated epic poems), it seems to suggest that acceptable literary forms in which epics can be expressed are verse forms. Baker and Pasuk switch from prose to verse and resort to prosaic layout that is source language-oriented. The paratextual analysis suggests that the translators consciously submitted to the textual system by emphasising the tale's epic status while the textual analysis suggests otherwise. If the target reader approaches the text with the expectation to read a verse translation of the epic, the translators and the reader are on different textual and conceptual grids.

6.1.4 How far does the translation resemble patterns employed in other comparable translated projects?

The comparable translated projects will be limited to the existing translations of *KCKP* and the works the translators informed the public that they read before they started their project. Other translations of *KCKP* include an English abridged edition by Prem (1955), a French abridged edition by J. Kasem (1960), and a German edition by Wenk (1985) in which only one chapter of *KCKP* is translated. Baker and Pasuk referred to Fitzgerald's translations of the *Odyssey* (1961) and the *Iliad* (1974) and Tyler's *The Tale of Genji* (2001) in their blog about the translation and the interviews.

Baker said that other translations of *KCKP* did not influence him and Pasuk in any way (personal communication, January 29, 2014). However, Baker noted that reading the other existing English translation, which is an abridged version by Prem Chaya (1955/1959), informed him and Pasuk about what not to do in their translation (to not make English sound archaic) (ibid.). Prem's translation may influence them more than they realised. The "what not to do" list seems to encompass more than the diction. Another translation strategy they possibly gleaned from Prem's abridged version is the use of illustrative paratext. All thirty-eight original illustrations in Prem's translation can be categorised as narrative representations (in which unfolding actions and events are presented). On the contrary, the type of illustrations they employed in their complete translation is mainly that of conceptual representations. They were of the opinion that to show the main characters or depict actual scenes would conflict with the imagery in the mind of a reader. Baker and Pasuk most likely have a different interpretation of the poem than that of Prem. When they saw those illustrations in Prem's translation, it possibly became another item in the "what not to do" list for their translation. One similarity between the two English translations is the translators' desire to weaken the violence of the ST (the creation of Goldchild) as discussed in Chapter 2 and Chapter 4.

Since the other two translations, a French edition and a German edition, are not complete translations, the translators stressed, they did not influence the way they translated their work (personal communication, January 29, 2014). Baker stated that the French translation is a summary while the German translation is a word-for-word translation and by translating traditional Thai poetry word-for-word, sense was lost (ibid.). Neither the French translation nor the German version is a multimodal text, in which both verbal and visual structures are used to express meanings. The translator of the French edition makes use of footnotes, not as active and agentive as Baker and Pasuk with their work with footnotes. The German translator of the German translation numbers every hemistich and does not make use of any footnote when the TT is presented.

Even though the translators would not admit that the translation patterns in the other existing translations directly influenced the textual outcome, they avoided certain translation strategies because they had already examined other translated works and judged that those strategies would not work for their project.

Baker admitted that he partly got the idea of reading the translation out loud from Fitzgerald's translations of the *Odyssey* (1961) and the *Iliad* (1974), which, Baker remarked, are in a rather oral style (ibid.). The oral quality of their translation is not within the scope of this research but the translation patterns can be compared. The point of comparison between Fitzgerald's translations and the work by Baker and Pasuk is the form into which the ST poem is recast. Baker and Pasuk did not adopt verse-to-verse translation strategy throughout, unlike Fitzgerald. Their twenty-four verse passages indicate that they gleaned a translation strategy from Fitzgerald's translations, in that epic poems should be translated into verse. They may have tried to translate certain segments into blank verse but meanings could not be fully conveyed. They then had to resort to other verse forms to retain poetic characteristics and content. The elements of poetic craft they could retain in the verse forms they employ are end rhymes, which become the main formal device. They may also realise from the beginning that they lack technical skills in versification to render the whole poem into verse. Moreover, the translators do not have the standing as either professional translators or poets to help persuade the readers to read a translation of poetry from a different era, culture and poets with which the TT readers are unfamiliar.

The translation that influenced them the most is *The Tale of Genji* by Tyler (2001). Apart from influencing them to produce a multimodal text, *The Tale of Genji* seems to also inform them about being forcefully present in the TT through paratextual agency. Tyler's translation is lengthy, heavily annotated (2,704 footnotes) and nine paratextual elements are listed in the contents page. As mentioned in Chapter 5, the line drawings Baker and Pasuk saw in this Japanese-English translation influenced their strategy to depict items in the background rather than actual scenes. Baker and Pasuk's translation would appear to be quite similar to Tyler's translation if the translated text would have been laid out according to the prosaic convention in the English language.

Tyler's translation is included in the 'Penguin Classics' series. Penguin Books has expressed its approval of prose translations of epic poems since the translations of Rieu's Homeric works. Rieu founded the Penguin Classics series and acted as the editor for twenty years (1944-1964) (Yoon, 2014, p. 180). His translation of the *Odyssey* (1946) is a major landmark in popularising the Classics and Rieu influenced the direction of classic translation in the series with the specific aim of making the

classics accessible to the widest possible audience (ibid.). I elaborate on the Penguin Classics series to bring attention to the assessment of contemporary conceptual grid. When prose translations of the classics are published by a major publisher, it seems to indicate that prose is the acceptable literary form in which classics can be expressed. If any major publisher expresses an interest in the translation of *KCKP*, the status of the work and the source language would be consolidated on the international stage. It would also mean that the translators may have to adopt a translation strategy as dictated by the publisher and *KCKP* might be a prose translation in its entirety, presented in conventional English prosaic layout.

6.2 Limitations of the study and future research

6.2.1 Limitations

6.2.1.1 Foreign languages

Vocabulary from Cambodian, Mon and Vietnamese languages are used in the segments portraying monk clowning, the passage that Damrong excised which was restored by the translators. This segment is rendered into verse and the verse form in which this particular segment has been couched has been studied in detail in this research. When the foreign terms are still retained in the verse form, this has been pointed out. However, the semantic matchings between paired languages, in this case, Cambodian-English or Vietnamese-English, assuming that this is the process in which the translators worked, cannot be assessed due to a lack of knowledge of these foreign languages on my part.

6.2.1.2 Footnotes

The number of footnotes examined is limited to the first four chapters. As the TT is heavily annotated, not all 1,839 footnotes from the translation have been categorised into six functions, which are synthesised in this study from works by Genette (1997) and Paloposki (2010). If the functions of all the footnotes in the TT could be examined, the results may affirm or refute the findings about the translators' attitudes towards their readers, their ideas of their own roles as regards the target readership, and the translators' discursive presence.

6.2.1.3 Illustrations

This research has categorised 414 line drawings into two major categories, namely conceptual and narrative processes. The majority of line drawings have not been categorised into sub-categories. Those belonging to conceptual processes can be divided into three sub-categories, which are (i) classificational processes, (ii) analytical processes, and (iii) symbolic processes (Kress and van Leeuwen, 1996, pp. 81-108). The line drawings in narrative processes can be distinguished into six sub-categories, which are (i) action processes, (ii) reactional processes, (iii) speech process and mental process, (iv) conversion process, (v) geometrical symbolism, and (vi) circumstances (ibid., pp. 61-73). This study restricts itself to the two main categories to examine their usage in the translation. The model based on the work of Kress and van Leeuwen allows us to glean the necessary information to explain the ways in which the language imposes meaning on the image and the ways in which the image enhances the meaning for the TT reader. The detailed categorisation of all line drawings in this translation may reveal clear patterns in how meanings are realised through more than one semiotic code and to answer the question whether the translation can possibly operate without the images or with fewer images.

6.2.2 Future research

This study focuses on the translation that is mainly based on the ST that is considered to be the standard version in the source culture. Future research can specifically focus on the segments taken from other STs that are interwoven in *The Tale of Khun Chang Khun Phaen*. This research has analysed nine verse translations whose STs are from the Wat Ko edition in detail. These nine segments that describe practice of humorous chanting by Buddhist monks at cremations are excluded from the Damrong's edition because they would portray monks in a negative light. There are other segments from the Wat Ko edition that are interwoven in this translation that remain to be investigated in detail. These other censored segments represent behaviour that Damrong wanted to suppress. They are comic passages that Damrong deems lewd and the passages that he views as inappropriate when women express their sexuality. A contrastive analysis can be carried out to reveal translation strategy and procedures and the translators' ideologies through translation shifts.

Apart from comparing the translated text with an alternative ST of this poem, abridged versions are also another point of comparison. An abridged version of *The Tale of Khun Chang Khun Phaen* by Baker and Pasuk has recently been published in 2015. A comparative study between the most recent abridged version with another abridged version in English by Prem Chaya (1955/1959) can be taken up. A wider scope will be to also conduct a contrastive analysis between all three abridged versions, the two English translations and the French translation by J. Kasem Sibunruang (1960). The abridged versions can be compared in terms of their content; the inclusion and the exclusion of some events in the story. The included or excluded scenes in each abridged version will reveal the translator's interpretation of the text and his/her ideology. The translation procedures in the abridged versions can also be researched by using the same main models that this study has adapted, namely Hervey and Higgins's schema of textual matrices (2002) and Dickins's conceptual grid (2012). Baker and Pasuk's abridged version is also an intersemiotic translation, therefore Kress and van Leeuwen's categorisation of visual structures (1996) can also be applied in future research to uncover the extent to which illustrations help realise the meaning of the TT, specifically in the abridged version where other paratextual devices, such as extensive footnoting, is not employed.

The formal matrix in the textual matrices proposed by Hervey and Higgins (2002) and Holmes's approaches to translating verse into verse (1988) can be applied to other translations of Thai poetry into English. As mentioned in Chapter 2, three narrative poems by Sunthon Phu, *Journey to Petchburi* (2013), *Journey to Muang Klaeng* (2015) and *Journey to Phra Buddhabaat* (2015), were translated entirely into English verse. The three translations can be analysed by these approaches to identify translation procedures and patterns to contribute to partial area-restricted theories for Thai–English pair in Translation Studies.

6.3 Conclusion

As they are not professional translators, they have not verbalised their translatorial practices by referring to any translation theory. The conceptualisation of translation that was gleaned from the interview reveals the notion of 'faithfulness', the pre-twentieth-century translation theory. After the TT was investigated in detail, their practice also indicates their awareness of 'equivalence' at different

levels. To achieve equivalence, it seems that a functionalist approach plays a significant role in determining or justifying translation procedures. Reiss's work (1971/2000, 1977/1989) sheds some light on the communicative function of the TT. Because hybrid text types are designated to the TT by the translators to perform both expressive and informative functions, the form and the content of the epic then become the focuses. Being an epic poem, *KCKP* is straightforwardly highly expressive and a form-focused type, at the same time it is a mine of cultural and religious information. To fulfil these designated functions, the TT was then mainly translated into prose to ensure complete transmission of information but is laid out by mimicking the Thai *klon paet* metre. After deciding the types of the text, the translators would then choose translation strategy. The translators may have decided to adopt foreignisation and be visible actors before categorising their TT, if they categorised it at all. Their identity as historians frames their conceptualisation of translation, which then determines translation strategy and procedures.

TT is considered derivative because of the prevailing concept of authorship. Baker and Pasuk produce the TT that is mediated by linguistic, cultural and social determinants that complicate authorial originality. Their TT can be taken as an original, not because their TT is fluent to the point it can produce an illusion of authorial presence but because their TT is different from the original compositions, both Damrong edition and the Wat Ko edition. The combination of the standard edition and segments from older manuscripts has created an original version of *KCKP*, whose arranged or edited content is different from the contents of other available versions of *KCKP* both in Thai and foreign languages.

Venuti (1995/2008, p. 6) states that individualistic conception of authorship devalues translation among agents, namely publishers, reviewers and readers and it is pervasive to the point that it shapes translators' self-presentations. He raises an example of translators who repressed their own personalities while translating (*ibid.*, p. 7). Baker and Pasuk let their personality shine through by forcefully stating their own interpretation of the story in paratextual elements. Equally important is the fact that they were not subjected to domesticating revision as their work is published by Silkworms, the Thailand-based publisher, not British or American publishers that are presumably accustomed to fluent translations. The editors of the TT allowed Baker and Pasuk to make major decisions and this is

because of the translators' stature as renowned academics in Thailand and abroad. In adopting foreignisation as the main strategy, the translators draw on materials that are not dominant. For instance, the CSI 'eye's jewel' is the nonstandard term of endearment and the strange prosaic layout is non-conventional. For they are not invisible translators aiming to produce fluent TTs, they then use marginal materials, notably the relatively unknown Wat Ko edition, in their works.

They construct Siamese/Thai image for a foreign culture, whose extensive members gain access to *KCKP* in English. Though Thailand has never been formally colonised, the ruling elite's reaction to the imperial West led them to shape published literary works into a certain mould. Even after Damrong and the National Library finished bowdlerising *KCKP*, this Thai classic will never be immune to criticisms. While Damrong shielded Siamese women's sexuality from the Westerners' eyes, the creation of *kuman thong* (Goldchild) was laid bare for scrutiny. This practice will most likely be perceived by the target audience (with various cultural backgrounds) as Asian other, if not outright orientalist practice. The translators are willing to promote female sexuality and sensuality in the text and paratext, visually on the hardback's cover, but almost bury the Goldchild scene. This practice is considered cruel and what is left unsaid is that it may be considered 'backward' by some. Damrong was once the gatekeeper who could not allow certain cultural elements to appear but now the translators are the new gatekeepers who both published an alternative version of *KCKP* in Thai and an international version (if their English translation will be considered as such). In essence, Baker and Pasuk destabilise the notion of an original with a fixed identity, specifically in Thai literary context.

Since the translation seems to be inspired by ideological motivations, the translators' ideology seems to dictate the basic strategy and also solutions to translation problems. Based on the translation procedures and strategies gleaned from the textual and paratextual analyses, Baker and Pasuk use language as cultural intervention, as part of an effort to alter expressions of domination at the level of concepts.

The practice of feminist translation as a particular approach to rendering a text in translation from Thai into English has been under-researched. After the ST, its translation and the socio-political contexts have been evaluated, the results show that the translators have not and cannot compensate for the differences between languages in the same way French-English translations of feminist works manage

to. The most important factor is that the ST is not a feminist literary work; its verse is not inherently feminist. However, Baker and Pasuk's interventionist moves reflect their political intention, which they claimed to be "liberal", not necessarily to further a feminist cause (personal communication, January 29, 2014). When censored sexuality in the ST is introduced in the TT, it results in textual expansion. The restorations, as the translators call this action in their afterword, is foregrounded in the TT to consciously express the translators' political and personal identities as historians who wanted "to correct the bias" inserted by the Siamese court. To a certain degree, Baker and Pasuk manipulated the text to suit a Western literary aesthetic. Their translation took gender into account without interfering with the lexical and idiomatic choices of the ST. However, they interfered by including preferable segments of the ST to represent gender and Buddhism in and through the translated version. Their textual intervention aimed at rejecting the repression of Siamese women, Khun Phaen and Buddhist monks in the TT.

Baker and Pasuk exercised their power to transform the ST and rearticulate the foreign according to domestic interests. I contend that restored segments pertaining to gender in particular were rearticulated according to the domestic interests, in that gender affects the way the West would view Siam/Thailand. National and cultural identities were rearticulated in the TT in accordance with the translators' political and personal identities. To accommodate the needs of its English-speaking readership, which is wide-ranging, Baker and Pasuk based some of their translation decisions gleaned from other translations of classical works. The result is a thick translation in which foreignising translation strategy predominates and allows the translators to be visible actors.

In conclusion, the translation project undertaken by Baker and Pasuk is their attempt to elevate the status of this Thai classic on the international stage by merging the court view and the folk view of the world to represent different images of Siamese women, Khun Phaen and Buddhist monks. I will not go so far as to conclude that the translation can be seen as resistance to the influential Prince Damrong School, led by Prince Damrong Rajanubhap, the editor of the ST, that dictates how Thai history is written and rewritten. However, this translation, from which consistent translation patterns cannot be established, succeeds in presenting the translators' reinterpretation of both Thai literature and Thai history.

Appendix

ST 1

ครั้นว่าไหว้ครูแล้วจับบท

ครั้งสมเด็จพระพันวษานรากร

เกษมสุขแสนสนุกตั้งเมืองสวรรค

เป็นปี่นภพลบโลกโลกา

เมืองขึ้นน้อยใหญ่ในอาณาเขต

ทุกประเทศเขตขอบพระนคร

พร้อมด้วยโกไคยไอศูรย์

พระองค์ทรงทศพิชราชธรรม

ให้ปรากฏเรื่องราวกล่าวมาแต่ก่อน

ครองนครกรุงศรีอยุธยา

พระเดชนั้นแผ่ไปในทิศา

ครอบครองไพร่ฟ้าประชากร

เกรงพระเดชทั่วหมดสยดสยอง

ชลีกรอ่อนเกล้าอภิวันท์

สมบุญพันธุ์พูนสุขเกษมสันต์

ราษฎรทั้งนั้นก็ยินดีฯ (KCKP, 1917/2012, p. 1)

TT 1

Respect to teachers has been paid,

Of when His Majesty King Phanwasa

Paramount throughout the world,

A source of joy, like heaven revealed,

Dependencies diverse within his power

All lands around the sacred city

The sovereign holder of the royal wealth,

Ten Royal Virtues duly avowed.

and Pasuk, 2012, p. 1)

a start be made on this old saga,

at Ayutthaya did power wield.

his writ unfurled far afield,

a shield and shelter of the commonalty.

did cower in awe of such authority.

in humility clasped hands, heads bowed.

perfect in health, with happiness endowed,

The common crowd as one was joyful.⁶⁰ (Baker

ST 2

ศรีศรีวันนี้ฤกษ์ดีแล้ว

ขวัญมาอยู่สู่กายให้สบายใจ

ขวัญเอ๋ยเจ้ามาเถิดพอมมา

มาชมพวงแก้วและพวงทอง

เชิญขวัญพลายแก้วอย่าไปไหน

ชมช้างม้าข้าไททั้งเงินทอง

อย่าเที่ยวกะเกณฑ์ตระเวนท่อง

ข้าวของเหลือหลายสบายใจ (KCKP, 1917/2012, p. 7)

⁶⁰ From Chapter 1: Three births

TT 2

“On this sacred and auspicious day

We call on the soul of Phlai Kaeo not to stray

Oh soul, stay with this body for joy and health

Enjoy elephants, horses, servants, and wealth

Oh soul, please come along and see

Don't go hunting and wandering aimlessly

Come and enjoy garlands of crystal and gold

An abundance to make your happiness unfold.”⁶¹ (Baker and Pasuk, 2012, p. 11)

ST 3

หลวงไทยเจ้าภูทำล่ำๆ ไป

เอาตาละบัดพลัดไฟล่กระทู้่งมา

ชะผรุ้งกระท่อมผรุ้ง

ตำพริกขิงว่าจะแกงปลาบ้ำ

พริกเทศกระเด็นเข้าตา

หัดชาหัดโหดจะโทษเอาใคร

(KCKP, Wat Ko, 2013, pp. 36-37)

TT 3

A Thai monk, started the singing, waving a palm-leaf fan around.

“Da-ding, ba-boom, ding!

If you pound ginger and chili

to make a mad-fish curry,

and splash the chili in your eye,

A-choo! A-cha! Whose fault is that?”⁶² (Baker and Pasuk, 2012, p. 50)

ST 4

หลวงมอญร่อนเสียงอระนาย

กำม็ของมึงตายกูไม่ช่วยไ้⁶³ (KCKP, Wat Ko, 2013, p. 37)

TT 4

A Mon monk intoned,

⁶¹ From Chapter 1: Three births

⁶² From Chapter 2: The deaths of the fathers

⁶³ This passage is taken from the Wat Ko edition, absent from Damrong's edition.

“O-ra-nai.

Your karma is to die.

I can't help you, sigh.”⁶⁴ (Baker and Pasuk, 2012, pp. 50-51)

ST 5

ลูกคู่ว่ายเยอะอย่าเลอะไป ยักใส่ล้ำๆ ทำวุ่นวาย อ่อยริ้วว่าอรอยเราอ่อยช้านาย
 อุมิตแลตหายป่วยไพล่ลงในกระบอกร เราเป็นหลวงบ้านนอกหนึ่งงอกไม่ทันเนื้อ
 คนหนึ่งตัดหวายไปตะพายกินเสื่อ คนหนึ่งอยู่เรือสากกระเบือตักน้ำ คนหนึ่งลงตำว่ายน้ากินจรเข้
 อ้ายผีโเวตตายไปก็ช่างมึง ผ้าขาวผืนหนึ่งกูจะชิงเอามา ชาระโกวาเฮลาชาระภาวาเฮโล
 อ้ายไทยอ้ายโง่ว่าแย้เล่นเกิดหาว⁶⁵ (KCKP, Wat Ko, 2013, p. 37)

TT 5

His partner said, “Oh sir, don't over it.” He shook his body wildly and crooned,

“O-runny-high,

O-honey-lie!

I don't want to jump into a coffin. I'm just a country monk. My skin doesn't grow as fast as the flesh inside.

One man went a-cutting cane, tried to eat a tiger.

One man went-a-boating, dropped his pestle in the drink.

One man went-a-diving deep devoured crocodile.

This dawdling spirit has died, but I don't give a blink!

A length of white cloth

That's what I'll nick.

A-hey diddle diddle, diddle diddle dee.

These Thai are so thick,

Let's all take the mick!”⁶⁶ (Baker and Pasuk, 2012, p. 51)

⁶⁴ From Chapter 2: The deaths of the fathers

⁶⁵ This passage is absent from Damrong's edition.

⁶⁶ From Chapter 2: The deaths of the fathers

ST 6

หลวงญวนคู่สวดหนดแกยุ่งย่าง พี่นขาวเคราคางดั่งค่างในป่า เดากี้เดากั้นรันร้องมา
 ลูกคู่รับวาฮาหัวขี้วันขี้วัน ๆ หัวขี้วัน ไม่พักให้ขี้วันมันก็เปนมมาเอง เหนง ๆ เสียงระฆังดั่งเห่ง
 ลูกขี้นห้อยโตงเตงจบเพลงหลวงญวน⁶⁷ (KCKP, Wat Ko, 2013, p. 37)

TT 6

A pair of Vietnamese monks had tangled mustaches, white teeth, and tousled beards on their chins like forest langur.

One cried, “Dum-de-dum!” and the partner responded,

“*Khoan khoan*

Khoan ho khoan, khoan ho khoan

To the stars, no attention pay.

It'll happen anyway!

Bong, bong!

The bell sounds booonnnggg.

Jump up, dingle dangle dong,

End of the Vietnamese song!”⁶⁸ (Baker and Pasuk, 2012, pp. 51-52)

ST 7

หลวงจีนคู่สวดหนดแกเหมือนแพะ ดีกรับรับแฉะ ๆ แฉะปากร้องหวน
 หลิว ๆ กอง ๆ หลิวกองสู่ ผู้หญิงยวนกับกูทำชู้กันได้ เพื่องหนึ่งสองไพจิไม่โตเค
 (KCKP, Wat Ko, 2013, p. 37)

TT 7

A pair of Chinese monks had beards like goats. One clacked claws, and the other chinked cymbals in reply. They wailed to the rhythm through twisted mouths.

“The Vietnamese monk has brought a secret weapon to scare me,

Six-six, dee-dee, six-dee-four!

⁶⁷ This passage is absent from Damrong's edition.

⁶⁸ From Chapter 2: The deaths of the fathers

The Vietnamese girl and I can still become lovers.

One fueang and two phai, one time can do!" (Baker and Pasuk, 2012, p. 52)

ST 8

หลวงลาวคู่สวดร้องประกวดต่อ	อ้าปากบีบคอข้อยบ่ย่นแต่	ระเต่งระเต่งแก่งมีแก่งก็เท่ากัน
สูเอ๋ยตายไปภูเสียดายแต่หัน	อีสังข้างปั้นภูบ่ย่นเหมือนมิ่ง	หนามมันแหลมก็บ่มีคนเสียม
มะนาวกลมเกลี้ยงก็บ่มีคนกลิ้ง	เม็ดปลายก็คล้ายบั้งมิ่ง	เหมือนหนึ่งภูเตเตเตเต ⁶⁹

(KCKP, Wat Ko, 2013, pp. 37-38)

TT 8

A Lao monk and his chanting partner then performed, opening their mouths wide, pinching their throats, and singing,

"I'm not giving up.

Di-dum, di-dum, smart or dumb, it's all the same,

You're dead and I'm sorry, but that's the game.

Whatever the spirit molder will do,

It won't be quite the same as you.

Without whittling, a thorn is sharp.

Without shaping, a lime is round.

We all end up like you, even me.

Day-da, day-da, day!"⁷⁰ (Baker and Pasuk, 2012, p. 52)

ST 9

หลวงเขมรคู่สวดประกวดอ้าง	เหมือนคางคกสั้นคางครางเห่ๆ	นักเอยนักตายหงายโตเต
เขมรเกๆ บ่อเต็งภาษา	เกอืดมอปีนาชมจุมมะดอง	ตุนาตุพองเอาทองมาฝิ่ง
เครื่องทองขาวทองเหลืองเนืองเปนน้ไขว้	หลวงลาวมาดูของภูมิหยัก	ของภูมิภักตร์ที่จะยกให้ดู ⁷¹

(KCKP, Wat Ko, 2013, p. 38)

⁶⁹ This passage is absent from Damrong's edition.

⁷⁰ From Chapter 2: The deaths of the fathers

⁷¹ This passage is absent from Damrong's edition.

TT 9

A pair of Khmer monks performed like toads, shaking their chins and croaking horsely.

“Hey you, dead you, lying up there.

You can’t speak the lingo, you’re just Khmer.

Where you came from, you tell me.

Where you’re going, I’ll go along to see.

White gold, yellow gold, everything in heaps.

Abbot, come and look! Mine’s got a kink.

Mine’s got a face—you see—that can wink.”⁷² (Baker and Pasuk, 2012, pp. 52-53)

ST 10

เบกต์พระรีนี้วัดกุไม่เคยกินหมู

กุกินแต่ไก่ตานีพระรีผีไทย

ไม่เข้าสนับมิ่งหลับตาตาย

ชั่วปู่ชั่วย่าชั่วตาชั่วยาย

อุตส่าห์ไปในปีกว่าจะตาย

ยักย้ายไปกวนเข้าหวนหากัน⁷³

(KCKP, Wat Ko, 2013, p. 38)

TT 10

“Bekat Parini at my wat never eats pork.

I eat only Tani chicken.

Parini is a spirit Thai.

With all support denied,

You closed your eyes and died.

All your parents and grandparents

Struggled with life until death.

You ran around, but in the end you join them!”⁷⁴ (Baker and Pasuk, 2012, p. 53)

ST 11

ฝ่ายหลวงฝรั่งมาทั้งสอง

ปากอ้าตาพองร้องหัวสั้น

กระแทกกันบับนั่งฟังเสียงกัน

⁷² From Chapter 2: The deaths of the fathers

⁷³ This passage is absent from Damrong’s edition.

⁷⁴ From Chapter 2: The deaths of the fathers

แล้วร้องลั่นลั่นหัวท่านครู หลวงแขกพระรีเคยแตกแต่ไก่ ของกุนนี้ได้กู่ใส่เอาข้างหมู
กะปัดมันนี้สั้นยิ่งกว่ากู กูรู้บัดกรีกูนี้ดียิ่งกว่าเอง⁷⁵ (KCKP, Wat Ko, 2013, p. 38)

TT 11

Up came two Farang monks, opened their mouths wide, rolled their eyes, and sang with heads shaking. They bashed their bottoms together, sat down, shook their bodies, fondled themselves for the audience to see and sang,

“This Khaek monk Pari eats chicken only.

My thing eats too; pork additionally.

This fellow’s captain is shorter than me.

I know how to solder constructively,

So mine’s better than his!⁷⁶ (Baker and Pasuk, 2012, p. 53)

ST 12

โอ้วาสงสารกุมารเอ๋ย	กระไรเลยเตร็ดเตร่เที่ยวเร่ร้อน
ไม่คิดยากหมายฝากชีวาอ่อน	ต่างเมืองอุตุสำหรับจรกระเจิงมา
อกจะหักด้วยความรักไม่เหมือนคิด	หมายมิตรก็ไม่สมปรารถนา
จึงหลีกเลี้ยงเลยลัดเข้าวัดวา	ทรมาบวชเบื่อบรมใจ
อนึ่งวัดกับบ้านก็พานห่าง	ไกลทางเที่ยวบิณฑบาตได้
พอเห็นสีกาแล้วกลับไป	แสนอาลัยระลึกทุกเวลา
พันเพลณเธรน้อยเข้ามาเล่า	ชบเขาซ่อนอยู่ที่หน้าท่า
ไม่มีใครที่จะได้สนทนา	แต่เวียนมามีได้เห็นน้อยนาถใจ
เสียดายรูปชบโศกด้วยแสนรัก	จะปล้ำปลักทนทุกขไปถึงไหน
โอ้พินนิมเนื้อนวลละไม	นอนนะแม่นอนในที่นอนนาง
โอละเหโอละข้าพเณรแก้ว	หลับแล้วหรือสายทองจะนอนบ้าง (KCKP, 1917/2012, p. 58)

TT 12

Oh, have pity on the poor young boy

⁷⁵ This passage is absent from Damrong's edition.

⁷⁶ From Chapter 2: The deaths of the fathers

why does he roam like a vagabond

trying to forget that he fell in love

now far from home, from everything fond

hopes dashed, love was not what he thought

wishing for a sweetheart, finding only heartbreak

so he runs away to wear the robe

ordained but tortured, weary with heartache

the wat and her home are so far apart

so far away yet he goes to seek alms

sees her, returns to his lovely cell

thinking of nothing but her tender charms

the sad little novice comes after noon

hides at the landing, pines and mopes

no one to talk with, no one to share

came such a distance, with only his hopes

wasting away with love's dire grief

how long must he suffer enough to die

Oh gentle Phim, go to sleep, go to sleep

La la, la la la, dear Novice Phlai⁷⁷ (Baker and Pasuk, 2012, p. 85)

ST 13

ขวัญเอยอย่าเที่ยวไปไพรพง

กลางดงคนเดียวอยู่เปลี่ยวดาย

⁷⁷ From Chapter 4: Phlai Kaeo meets Phim in a cotton field

อย่าหลงชมเสื้อสีหมีมีเม่น กระต๊อกระต๋นต๋นต๋นกระต๋าย
 อย่าหลงชมแรดข้างแลกวางทราย ชะนีค่างนางกรายจะหลอนเลียน (KCKP, 1917/2012, p. 180)

TT 13

“Oh soul! Don’t wander into woods alone.
 On your own, the forest will be lonelier.
 Don’t stray after mole, rhino, bear, lion,
 Treeshrew, porcupine, rabbit, kingfisher.
 Don’t get lost over deer, elephant, and tiger.
 Gibbon, langur, and lady ghosts will haunt you.”⁷⁸ (Baker and Pasuk, 2012, p. 224)

ST 14

ยกพายไม่ทันหันมาว่า ฟ้าผ่าเถิดเอ๋ยเคยขี่ควาย
 แต่กระดิกพลิกขาที่รู้กัน ไปข้างนี้ข้างนั้นได้ง่ายงาย
 พายเรือเมื่อใจเป็นจะตาย ถ่อพายไม่ถนัดผลัดไปมา (KCKP, 1917/2012, p. 191)

TT 14

Lighting strike! We’re used to riding buffalo.
 Just wiggle a leg, or waggle a leg, like so.
 This way, that way, the beast knows how to go.
 But paddling a boat is deathly boring, oh!
 We miss the stroke, we don’t know how to row.⁷⁹ (Baker and Pasuk, 2012, p. 235)

ST 15

(ลูกขึ้นนั่งตีกับขับเสภา) โอ้วแม่เจ้าสาวแท้แม่ฉิม
 เมื่อไรจะให้มาเซยชิม เจ้าขนมปลากริมของพี่อา
 แม่้นปะแล้วจะซดให้หมดหม้อ แม่ปลาหมอต้มเค็มพี่เต็มหา
 อยากจะใคร่กินเหล้ากับเต้านา คุณแม่ส่งตัวมาให้ข้าเอยฯ (KCKP, 1917/2012, p. 206)

⁷⁸ From Chapter 11: Phim changes her name to Wanthong

⁷⁹ From Chapter 11: Phim changes her name to Wanthong

TT 15

“Oh little Chim, my own true bride,

say when will I lie by your side,

be gratified, dessert of mine?

When we meet I'll slurp the pot!

I pine, hot tuna boiled in brine.

Oh turtle, come to drink moonshine.

Dear Mother fine, please send her quick!⁸⁰ (Baker and Pasuk, 2012, p. 258)

ST 16

(ลูกขึ้นอ่านเพลงยาวกล่าวกลอน)

จะทำอย่างไรที่ไหนเล่า

เจ้าท่อนจันทน์ขวัญตาพิลาสด

ขอให้รวยระแรมมาแก้จน

ดูดชั้นจมนก้นกระทะ

ไอ้สมรที่นอนเย็นเป็นน้ำรด

จะได้กินข้าวเม่าน้ำตาลสด

แต่พืดมาครั้นเข้าวันพระ

ให้ปะน้ำวนบางกะจะ

ขอให้ปะเจ้าสักหน่อยคอยจะตาย (KCKP, 1917/2012, p. 222)

TT 16

“My love, this bed is cold as ice.

What must I do, where can we meet,

To eat palm sugar and young rice.

I miss you darling club of wood,

But must refrain this holy day.

From dearth may riches come to rule.

At Bang Kaja, where whirlpools play,

I'll drool and suck it all away.

Please say we'll meet or else I die.”⁸¹ (Baker and Pasuk, 2012, p. 276)

⁸⁰ From Chapter 12: Siprajan gives Wanthong to Khun Chang

⁸¹ From Chapter 13: Khun Phaen and Wanthong quarrel

ST 17

(ลูกขึ้นนั่งยองร้องละคอน)	พระภูธรไปค้างอยู่กลางไพร
อันพระยาช้างเผือกคชสาร	จะประสพพบพานก็หาไม่
จะยกทัพกลับเข้าพระเวียงชัย	วันนี้พี่จะได้วันทองมา (KCKP, 1917/2012, p. 394)

TT 17

The king made camp in the great forest,
to hunt the noble white elephant
but scant he found, a fruitless quest
and marched back to the city, unblessed.⁸² (Baker and Pasuk, 2012, p. 460)

ST 18

ขวัญพ่อพลายงามทรมสวาท	มาชมภาชนะทองอันผ่องใส
ล้นของขวัญจันทน์จวงพวงมาลัย	ขวัญอย่าไปป่าเขาลำเนาเนิน
เห็นแต่เนื้อเสือสิงห์ฝูงลิงค่าง	จะอ้างว้างเวียนวระหระเหิน
ขวัญมาหาย่าเถิดอย่าเพลิดเพลิน	จะเจริญร้อยปีอย่ามีภัย (KCKP, 1917/2012, p. 408)

TT 18

“Soul of Phlai Ngam, beloved, come
behold these brilliant gold trays,
scented sandal and garland sprays.
Soul, don't stray to forest, hill, and lea
with lion, monkey, sambar, tiger.
Don't wander, all alone and lonely.
Come to grandma's home, be merry,
and prosper in safety a hundred years.”⁸³ (Baker and Pasuk, 2012, p. 478)

⁸² From Chapter 23: Khun Phaen is jailed

⁸³ From Chapter 24: The birth of Phlai Ngam

ST 19

พ่อเมื่อเมืองดง	เอาพงเป็นเหย้า	อีดปลาอีตข้าว	ขวัญเจ้าตกหาย
ขวัญอ่อนร่อนเร่	ว่าเหว่สู่กาย	อยู่ปลายยางยุง	ท้องทุ่งท้องนา
ขวัญเมื่อเมื่อเมิน	ขอเชิญขวัญพ่อ	ฟังขอเสียงอ้อ	ขวัญพ่อเจ้าจ๋า
ข้าวเหนียวเต็มพ้อม	ข้าวป้อมเต็มป่า	ขวัญเจ้าจงมา	สู่กายพลายเออย (KCKP, 1917/2012, p. 408)

TT 19

“Under the forest’s dome,
 no home, only the wood,
 no food, not rice nor fish,
 famished, your soul strayed,
 Your soul, weak, bereft,
 has left your body lonely,
 lives lofty in the *yang* trees,
 grass leas, and paddy fields.
 Oh soul, now in flight,
 we invite you, come near
 to hear fiddle and song,
 to belong to our beloved.
 A basket full of sticky rice,
 a coppice full of berries,
 soul, please come to be
 with the body of Phlai. Oei!”⁸⁴ (Baker and Pasuk, 2012, pp. 478-479)

ST 20⁸⁵

ออระนายพลายงามพ่อทรามเซย	ขวัญเอ๋ยกกะเนียงเกรียงเกลิง
ให้อยู่ดีกินดีมีเมียสาว	เนียงกะรวากนตะละเลิงเคลิง

⁸⁴ From Chapter 24: The birth of Phlai Ngam

⁸⁵ This segment is about a *khwan*-calling song sung by ethnic *Mon* women in *Mon* dialect.

มวยบามาขวัญจงบันเทิง

จะเป็งยี่อ๊ะกะปีปอน (*KCKP*, 1917/2012, p. 408)

TT 20

“Oh! Master Phlai Ngam, beloved of all.

“Oh soul, we call you to return here,

to live well, be well, have a young bride.

Soul, don't hide in wild forest and mere.

One, two, come back, soul, to enjoy good cheer.

Three, four, come near to join us again.”⁸⁶ (Baker and Pasuk, 2012, p. 479)

ST 21⁸⁷

โ้हनอ่อเจ้าสาวคำเอ่ย

ข้อยอยากเขยสาวเวียงที่เชียงแสน

ขอให้ข้อยเบิ่งนางที่ต่างแดน

ข้อยแค้นใจตายแล้วแก้วฟ้า

เพียงเอ่ยปุ้เจ้าในเขาเขิน

ช่วยซักเชิญสาวเวียงมาเคียงข้า

เหล้าخمไก่หมูจะบูชา

จะเซ่นซ่าบวงสรวงเข้าแทรกใจ (*KCKP*, 1917/2012, p. 517)

TT 21

“Oh young lovely golden girl,

I want a whirl with a Chiang Saen maid,

a fine foreign lass to gaze on undismayed.

My life laid down, oh my beauty.

Listen, ancestor spirits of the hill,

please will this city girl to favor me.

Pig, liquor, chicken, I'll offer gladly

In ceremony so I invade her heart.”⁸⁸ (Baker and Pasuk, 2012, pp. 609-610)

⁸⁶ From Chapter 24: The birth of Phlai Ngam

⁸⁷ Words in a Thai northern dialect are employed for the composition of this segment.

⁸⁸ From Chapter 28: Phlai Ngam gets Simala

ST 22⁸⁹

ไอ้แสนวิตก	ระหกระเหิน	หาบคอนย่อนเย็น	คุ่มเดินเข้ารก
บุกแฝกแหวกคา	หย่อมหญ้าากอก	เหี่ยวไคลไหลตก	ตะกรกตะกร้า
กินข้าวกะเกลือ	กินเหี่ยวต่างน้ำ	กินเข้าต่อสาย	กินายต่อคำ
หยุดบ้างก็บ่ได้	บักไทยตีร่า	นั่งเยี่ยวบ่ทันสุด	มันจืดมันคล้ำ
ของหกตกคว่ำ	ลากร่าเข้าในรก	มันทันมันก็ตี	วิ่งหนีมันก็ชก
ริมลูริมทาง	อย่างย่ำหยกหยก	ขึ้นปกลงปก	อกจะแตกตายเอย
โหนออกกุ	เมื่ออยู่เมืองเรา	กินคำกินเข้า	กับข้าวบ่ขัด
สาวแก่แออัด	นัดกันออกทุ่ง	เที่ยวเก็บผักนึ่ง	จับกุ้งจับปลา
หอยโข่งหอยขม	งมใส่ตะกร้า	ขึ้นบนคันนา	มองหารูปู
ขุดตื้นขุดหนู	ขุดรูดักแด้	ฉวยตัวงัดกัณฑ์	เที่ยวแห่รูบั้ง
จับกบขาเหยียด	จับเขียดจับอึ่ง	สิ้นได้ใบหนึ่ง	เป็นครึ่งก่อนช่อง
เอามาแจ้วเอามาพล่า	แจ้วห้าแจ้วบ่อง	จะไปเวียงใต้	ของไม่เคยท้อง
กินเม็ดกินจี๊ด	ท้องปืดท้องป่อง	ท้องขึ้นท้องพอง	จะลงท้องตายเอย (KCKP, 1917/2012, p. 580)

TT 22

“Oh!

Oh, unending misery	roaming far from home
heavy poles bending	wending through the wood
tall grass, dense thicket	papyrus clumps and reeds
grimy sweat floods down	toil and trudge ahead
eat rice with salt alone	drink sweat not water
morning meal comes later	evening meal at nightfall
can't ever stop at all	Thai bash and trash us
can't even have a pee	they seize us for a feel
knocked flat, goods fall	trawled into the trees

⁸⁹ Thai northeastern dialect is used. The locals are taken prisoners after Khun Phaen and his son win the battle and these prisoners lament over their fate.

hump us if they can	thump us if we flee
by the road, by the track	jig-jig, jog-jog-jog
up-down, up-down-up	heart will crack, will die. Oh!
“Oh!	
Oh my love, my pet	when still in our city
we ate morn and eve	never to grieve for food
girls, young and old	flocked to the fields
to pick water spinach	catch fish and catch prawn
apple snails, river snails	scoop all into a basket
go along the filed bunds	hunting for holes of crabs
root out moles and mice	dig holes to trap lizards
nab beetles and cocoons	poke nests of spiders
catch long-legged frogs	little toads, big bullfrogs
when once torch burns out	already half a basket’s full
chili dip, sour salad	<i>jaeo ha</i> and <i>jaeo bong</i>
going to the southern city	belly won’t like the food
eat hot, eat mild	belly ache, belly swell
belly airy, belly bloated	bad belly will be the death! Oh! ⁹⁰ (Baker and Pasuk, 2012, pp. 689-690)

ST 23

รีบริดตัดทางวางมา	บุกแฝกแหวกคากหว่างสิงขร
พระสุริยาสายัณห์ลรงรอนรอน	ปักฉินบินร่อนเข้ารังราย
นางชะนีเหนี่ยวไม้แล้วให้โยย	วิเวกโวยหวาดหวั่นฤทัยหาย
หวนคิดถึงเมื่อยยิ่งเสียดาย	ถ้าไม่ตายจะได้มาพนาลี
โอดปานนี้แลหนาเจ้าวันทอง	พี่พาน้องมาเมื่อลักขุนช้างหนี

⁹⁰ From Chapter 31: Khun Phaen and Phlai Ngam take the army home

ขวนเจ้าเนื้อเย็นเล่นวารี
 โ้เจ้าวันทองของพี่เอ๋ย
 เป็นเวรหลังได้สร้างไว้ปางใด
 ขวักครูดูแน่เป็นแม่หมั่น
 ไม่หลีกเลี้ยงเที่ยงธรรมเหมือนท่านทนาย
 อุตส่าห์ฝืนขึ้นจิตคิดระงับ
 แรมร้อนนอนป่าพนาลัย
 เสบียงลงปลงข้างไว้เสด็จสรรพ
 เกณฑ์ไพร่ตัดไม้ปลูกเรือนดี
 แสนสำราญอยู่บ้านกาญจนบุรี
 ปรึกษาความสารพัดเป็นสัตย์ธรรม
 699)

เห็นทีแล้วยิ่งทุกข์ระทมใจ
 เมื่อไรเลยงามขึ้นจะคืนได้
 จึงดลใจน้องนางจนวางวาย
 พี่จืดจำสำคัญกำหนดหมาย
 เจ้าจึงตายจริงจึงประจักษ์ใจ
 รีบขับช้างมาหาช้าไม่
 สามคืนเข้าไปในกาญจนบุรี
 กรมการต้อนรับอยู่อิงมี
 จัดแจงแต่งที่ไว้ครบกวัน
 เปรมปรีดีเป็นสุขเกษมสันต์
 ทุกคืนวันแสนสุขสำราญเรือนฯ (KCKP, 1917/2012, pp. 698-

TT 23

They made a way with all good speed
 sun dipping and dropping, colors pale,
 A mother gibbon, swinging from a tree,
 He thought of his wife, more distressed,
 Oh Wanthong, these are woods we knew
 to play in a stream, cool-skinned bride.
 Wanthong, my love, how can this be,
 Some karma made in time's domain
 So surely, the learned abbot saw it all.
 As predicted, so indeed it happened.
 Along the way, as the elephants drove,
 Three nights slept in a forest clearing
 Mounts unroped, goods handed down,
 raised men to cut timber, and speedily
 At Kanburi, they made a happy household.

through grass and reed, by hill and dale,
 cock and quail flying to find their nest.
 whooped plaintively, piercing his breast.
 "You'd be in this forest, had you not died.
 when I took you from Khun Chang's side,
 This place again spied deepens my pain.
 never to see your bright beauty again?
 did foreordain this unfortunate end.
 I still recall what omens did portend.
 Dull death did descend, unrelenting."
 he strove to still his spirit's seething.
 before riding straight into Kanburi.
 officials of the town welcomed merrily,
 build a residency with every ornament.
 On matters manifold, he gave fair judgment.

The home hammed in joy and merriment, content and cheerful every night and day.⁹¹ (Baker and Pasuk, 2012, p. 836)

ST 24

ขวัญเอยขวัญพ่อพลายชายชุมพล	ที่อยู่ต้นไม้สูงไม้ใหญ่
จะอ้างอ้างวังเวงวิเวกใจ	ขวัญอย่าไปอยู่เขาลำเนาเนิน
แต่ล้วนผีโป่งป่าคาเขมรอก	ทิ้งนกหูกหงส์ห่านทะยานเหิน
ขวัญมาอยู่เรือนเถิดให้เพลิงเพลิง	ขออัญเชิญขวัญพ่อชมเงินทอง
อายุยืนหมื่นปีหนาพ่อนา	จงอยู่ด้วยยายตาอย่าเศร้าหมอง
เป็นสังขราชบาตรแก้วจิวรกรอง	คือไม้เท้ายอดทองเที่ยวเทศน์ธรรม์ (KCKP, 1917/2012, p. 735)

TT 24

Soul, oh soul of Phlai Chumphon,
 if you dwell upon a tall *yung* tree,
 you'll feel alone and so lonely.
 Soul, don't flee to the hills to stay
 among spirits, reeds, and tangled thorn,
 where swan, fawn, parrot, and peacock play.
 Soul, come to stay in a house and be gay.
 Come, pray, to enjoy silver and gold,
 and a long stay of ten thousand year.
 Be of good cheer with grandparents old,
 Be a monk with robes, a bowl to hold,
 and cane tipped with gold, when preaching sermons.⁹² (Baker and Pasuk, 2012, p. 1011)

⁹¹ From Chapter 36: The death of Wanthong

⁹² From Chapter 38: Phra Wai is affected by the love charm

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