The Strategies in Translating English Metaphors into Thai: A Case Study of the American Novel *Percy Jackson*

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Abstract:
As metaphors are known as comparative language avoiding "like" or "as" in the sentences, they need special treatment in translation. Regarding comparisons, there are two different objectives: they may be known and unknown in the target language. The objectives become a translation problem according to different languages, cultures, attitudes and other aspects. This study aimed to investigate the translation techniques used for transferring live metaphors found in a novel into Thai, namely, *Percy Jackson & the Olympians: The Lightning Thief* (2005) and its translated version. The translation strategies were studied and analyzed. The analysis relied on the model of Newmark (1988) which proposed seven techniques for metaphor translation. The results of this research showed that the most frequently technique employed was *the source metaphor that can be reproduced as the same image in target language*, with a total of fifty-seven sentences out of one hundred thirty-six sentences. Additionally, there were also three techniques that were often applied: *the metaphor can be translated as a simile by adding some meaning or translating a metaphor as a metaphor and plus some meaning or explanation* and *the metaphor can be deleted when it is redundant*. It can be inferred that to maintain the native sense of language and prevent reader's confusion, the translator provided the equivalent or same image in the target language. Therefore, the author avoided deleting the source image and instead converted it to literal language.

Keywords: live metaphor, metaphor, source language, source text, target text, translation, translation strategy

1. Introduction

1.1 Background

Although languages have words, phrases and other elements that cannot be understood easily, translation is one process which is able to transfer the message from one language to another language. The process is slightly complicated to explain and retain the original meaning, form and sense of the message. However, translation has become more challenging in its own area by translating in poetry. In other words, transferring languages in creative writing or vocabularies in fiction has a completely different style from a regular text or a message because the writing part is more emotional, sensitive and colloquial. Although knowing all the language elements including basic meaning of words, grammar structures, cultural backgrounds and others may reduce the problems of translating any language, the factual meanings may still be confusing for translators especially in particular groups of words, e.g. idioms, slang, imagery, metaphors and other types of figurative language. Audiences or receptors may understand the message based on his or her own experience, culture and individual understanding.

Larson (1984) agreed that a translated text is not understood by means of the culture and experience of author or translator. To cope with this, several approaches of translation have been studied and provided by many researchers such as Newmark(1988), Larson(1998), Lakoff and Johnson(1980) and so on. They have presented and explored the theories and strategies of metaphor translation in order to help learners make trying to interpret the message and transfer it to different target groups.

1.2 Research Questions

1.2.1 Which strategy is most frequently used for translation of metaphors into Thai versions when translating the novel, *Percy Jackson & the Olympians: The Lightning Thief* (2005)?

1.2.2 Which strategy is rarely applied for translation of metaphors into Thai versions when translating a novel?

Literature Review

2.1 Translation

Translation is not only a way to convey words or sentences from the source language into a second language. It is also a way to enable audiences to experience another world with the background culture and history, language structure and other factors being transferred through the translation process. Translation is defined in various ways. Koller (1995) explains that translation is the state of understanding the result of text-processing activity, by means of which the first language text is transposed into the second language text. While Nida and Taber (2003) focus on the meaning and style of original message, as well as on the outcome to be delivered in the target language. Translation is the process of reproducing a native message into an objective message by

transferring the meaning of the message with the closest natural equivalent of the reader's language and the source-language message.

2.2 Translation Theories

Newmark (1988) explains translation theory as a suitable strategy that is used in a certain type of text. He believes that there is no problem-no translation theory, and summarizes what the translation theory does in four aspects: firstly, the problem is examined or identified and defined; secondly, translators must understand the factors that have to be taken into account in the text to determine the problems; thirdly, all possible theories will be listed; finally, the most suitable and appropriate translation procedure is recommended. Baker (1992) indicates that application is the core of translation in literature. Instead of focusing on syntax or semantics, translators should understand both the native and foreign language and concern themselves with natural equivalence among the two languages to render an effective message.

In other words, other factors such as culture, history, and style of two languages are probably involved in the translating process, and the translated message is likely to express close to the original message by maintaining the language structure.

2.3 Metaphors

In term of "*Metaphor*", Dobyns (2011) claims that it comes from Greek word metaphora. It is derived from two words that are "*meta*", referring to "over", and "*pherein*", meaning to carry or to transfer something. The meaning of the word seems to indicate that it is a process of transferring two or more objects. While Oxford Advanced Learner's Dictionary (2015) defines metaphor as "a word or phrase used to describe somebody or something, in the way that is different from its normal use, in order to show that two things have the same qualities and to make description more powerful, for example *she has a heart of stone*". But Newmark (1988) emphasizes on the characteristics of metaphorical words and the purpose of a metaphor's function. He refers to "any figurative expression: the transferred sense of a physical word; the personification of an abstract; the application of are possible that able to transfer the sense of a word or collocation to what it does not literally denote".

To recognize metaphors easier, Larson (1998) highlights three major elements. Firstly, topic refers to the thing being compared. Secondly, image is the objective that is compared to the topic, and lastly the point of similarity defines the similar characteristics of topic and image. In other words, this process is a process of comparing two different objectives and understanding the meaning of words in common.

2.3.1 The Functions of Metaphors

Metaphors sometimes can be confusing. Obviously, similes are easier to distinguish because they often employ "like" or "as" in comparison while metaphors avoid applying comparative words. Newmark (1988) explaines two aspects:

1. To describe a mental process or state, a concept, a quality, an action, a person and other more comprehensively and concisely than it is possible in literal language. This is done by comparing one item to another item, which seem to be similar items in the reader's perception.
2. To express in non-literal language in order to attract or interest the reader. In other words, the purposes are cognitive and aesthetic.

Larson (1998) categorizes metaphors into two types, namely dead metaphors and live metaphors. The details of each type are explained below:

(1) Dead metaphors refer to idiomatic constructions of the lexicon of the language. In other words, they are metaphors that lack the sense of a metaphor such as the leg of chair, the body of the essay and the head of state and foot of the stairs.

(2) Live metaphors are different from the dead metaphors. Because they are constructed on the spot by the author or speaker to teach or illustrate, they are understood after paying special attention to the comparison. Although the two objectives are not alike in most ways, they are similar in other important ways such as *"you are my sun"*, *"her hair was silk"*, *"the waves of emotion have punched my heart"* and so on. However, the sense of live metaphors may be harder to understand than others because of their meaning, their use and the intention of the senders or the writers.

As the description above, these two metaphor types overlap; they seem more difficult for translators and language learners to distinguish each metaphor type and find out the appropriate way to transfer the meaning such as a cliché metaphor, adapted metaphor and stock metaphor. In contract, Larson (1998)'s classification tends to be more simple Although metaphor's functions are understood as a device of poetic speech, they will frequently be entirely misunderstood when they are translated literally. Live metaphors have become the major type to study in much research including this study.

2.4 The Strategies of Metaphor Translation
Newmark (1988) and Larson (1998) agree that metaphorical language is one of the major problems in translation. Newmark (1988) suggests six translation procedures and they can be summed up and adapted as follows:

1) *The same image is reproduced in TL.* This method "[p]rovided that it is comparable in frequency and use in the appropriate register'. This technique is frequently used to translate metaphors although translating complex metaphors is based on cultural overlap. It is more difficult when an entity sentence is reproduced be only a one-word metaphor and represents the sense.

2) *SL image can be replaced with a standard TL image.* The image is required to be well-matched with TL, and replaced by a cultural equivalent.

3) *The metaphor can be translated as a simile while retaining the image*. This technique can be used for any type of metaphor. This adjusts the metaphors, especially when the TL text is not emotive in character.

4) *The metaphor can be translated as a simile along with its sense (or metaphor plus sense)*. This method seems to be a compromise and includes communicative and semantic translations together, which help both the layman and skilled reader. Some metaphors may be incomplete in TL without the addition of a sense component.

5) *Delete the metaphor*. A caution is that SL text should not be 'authoritative' or 'expression of writer's personality'. *The translator should make a decision after weighing whether the metaphor is more important or less important in the text.*

The translation procedure provided by Newmark (1988) was produced as a good solution for translators as the TL meaning and images are probably his major concerns. Although his procedure is well-known in translation areas, when inspected carefully there are many gaps or limitations in these strategies. Some techniques are confusing. Moreover, the techniques may not be able to translate effectively in other frameworks. Thus, some of his approaches are adapted to use as a translation technique on this research. Five strategies based on his concept were employed in this study in order to find out which method is frequently used and which method is rarely used to translate live metaphors.

2.5 Relevant Research

According to various studies in terms of translation strategy, this study was conducted by reviewing from some previous studies. Khongbumpen (2007) examined strategies used in translating an article entitled "Vimanmek Mansion Museum" in Focus Bangkok magazine published by the Bangkok Metropolitan Administration (BMA). She figured out problems of non-equivalence at world level, while Aungsuwan (2015) studied the cultural word and phrase translation in Buddhist books. In 2007, Khongbumpen's research was based on the framework of Baker in 1992; eight translation strategies of non-equivalence at the word level. She analyzed the frequency of the occurrence and discovered that only seven techniques were applied in this translation. To expand the research scope, Aungsuwan (2015) applied multi-modeled frameworks to her research on translation strategies.

The cultural term categorization was based on Newmark in 1988 while the cultural term translation strategies referred to the models of Baker (2005), Newmark (1988) and Larson (1984). Moreover, when classifying the cultural terms in source texts and discussed translation strategies, Larson's idea (Seesai, 2004) was mainly used. (1) ecology, (2) material culture, (3) organizations, customs, activities, procedures, concepts, and (4) gestures and habits were found in the analysis of cultural word and phrase categorizations. Aungsuwan (2015) concluded that many translation strategies in her work were shown: ecology, material culture, activities, and concepts were applied in literal translations. The material culture, activities, concepts, and gestures and habits were found in paraphrases. Loan words were used in ecology, material culture, and concepts and concepts were found both in cultural substitutions and omissions. While Khongbumpen (2007) summarried

her study that omission was the most frequent translation strategy employed, and illustration was not used. Although researchers; mentioned above selected different sources and frameworks, the conclusions were likely to be similar.

Roongrattanakool's work in 2014 explored the common translation strategies used in song translation by selecting 27 songs from four Walt Disney animated feature films and the Thai translation versions released between 2003 and 2013 for his data. The research revealed that translation by omission was the highest ranked in terms of use. While this research concept similar to the studies conducted by Khongbumpen (2007) and Aungsuwan (2015), but the conclusions were also stated indifference. While Onsomboon (2007) chose contemporary American poetry and analyzed non-equivalence in the translation strategies used when translating fifty contemporary American poems. The theoretical parts were slightly unchanged when compared to the previous work. His work mainly relied on Baker's (1992) translation strategies.

The results showed that translation by paraphrase using a related word and translation strategy by a more neutral/less expressive word was the technique most applied in this research. The research findings were unrelated to previous studies. In contrast, Muangyai (2001) studied translation strategies in translating foreign news at Manager Newspaper. She focused on the theories of Sunchawee Saibua. The researcher collected the data from foreign news released during April 16 – May 31, 2002 based on Sunchawee Saibua's translation theory of 1985. The research summarizes that transliterated sounds from English into Thai was the major translation technique used in this study and the least was the modification of structure of words. The researcher also concluded that some technique used were not Sunchawee Saibua's strategies. Nemickiene (2015) investigated the way to decode idioms and metaphors. He selected the Jane Austen's Pride and Prejudice as his data and based on the notion of Baker in regard to dealing with the problems when a translator could not find any equivalence. After a thorough analysis, he drew the conclusion that the most often used strategy found in this study was using an expression with a similar meaning but dissimilar form. Thus, translators have to be concerned with several factors. Most researchers have offered suggestions in similar directions, even though they worked with different target sources and materials.

Moreover, with respect to the effects of the native language, original meaning, and the uniqueness of language, translating description and the translation strategy may be carefully considered especially when transferring literal words or phrases. This led to the interest in studying the translation strategy in regard to metaphors based on the Newmark's work by using a novel and its translated version as the data of this.

2. Methodology
3.1 Materials
The data of this study were taken from "*Percy Jackson & the Olympians: The Lightning Thief*" (2010) by Rich Riordan" and the Thai version by Davit Chanchaiwanich (2013). *Percy Jackson* has many parts of customs, cultures and rules that are clearly and lively narrated throughout the story. It is a series of Greek mythological and sci-fi adventure novels. The story, *The Lightning Thief*, features a wide range of jargon. Moreover, the tale refers to ancient Greek gods and

goodness, which are still living and ruling the earth, sea and sky. They made the narrative more interesting both the plot and language used. Thus, this work of fiction was selected as the material for this research in order to search for live metaphors.

3.2 Instrument
3.2.1 Data Collection of Metaphors

All metaphors found in the English novel were categorized according to the idea of Larson (1998), who proposed two major metaphors: *dead* and *live* metaphors. However, the live metaphors were mainly focused on because.

3.2.2 Translation Strategies

The techniques employed in this study followed the framework of Newmark (1988) because the translation procedure provided by Newmark (1988) was created as a good solution for translators. His advice is likely to be reasonable and possible as the TL meaning and images are probably his major concerns. While Larson(1984) proposes five ways to deal with the interpretation or translation of metaphors and claims that there are three major issues, namely, **topic, image and point of similarity**, which translators have to be concerned about before decoding the metaphors. These become the limitation of Larson's approches. Although those procedures are similar and well-known in translation areas, when inspected carefully there are many gaps or limitations in these strategies. Thus, some of Newmark's approaches are adapted to use as a translation technique on this research. Five strategies based on his concept were employed in this study in order to find out which method is frequently used and which method is rarely used to translate live metaphors.They were adapted to be used in this study.

3.3 Procedures
3.3.1 Research Design

This research used descriptive and qualitative methods to answer the chosen research questions. The live metaphor types and translation strategies were explored according to the particular theories. Then, the collected data were investigated and analyzed.

3.3.2 Data Collection

To interpret the overview of the story and identify the metaphors, both English and translated novels were considered to recognize the metaphors. All found metaphors from English novels were selected and categorized following the idea of Larson in 1998 regarding dead and live metaphors. Then, the live metaphors were compared with the Thai translations in order to investigate the translation strategy use.

3.4 Data Analysis

The collected data were analyzed according to the following theories.

3.4.1 The chosen metaphors were firstly classified based on the study of Larson (1998) since some elements of Nemmark (1988)'s description are not clearly stated. In other words, the metaphor types overlap. This will likely make it difficult for translators and language learners to distinguish each metaphor type and find out the appropriate way to transfer the SL to TL.

3.4.2 After separating the metaphor types, the live metaphors were mainly compared between original texts and translated texts side by side. The selected metaphors were analyzed and examined by the researcher and another inter-coder in order to ensure the validity of the information. The inter-coder was an experienced translation instructor who has taught translation in higher education.

3.4.3 The frequency of the strategies applied in translating the metaphors was the second part of the study. The research analyzed the methods that the translator employed to deal live metaphors. Then, the data were submitted to the inter-coder to evaluate the accuracy. Finally, the researcher checked the consistency.

3. Findings and Discussion
4.1 The Ranking of the Frequency of the Strategies Used for Translating Live Metaphors

Metaphors are more attractive and difficult when they are employed in literal works. In this study, live metaphors were mainly investigated, and the translating techniques adapted from Newmark) 1988('s framwork were studied and employed in this research. The results are revealed with the discussion below.

Table 1 *Strategies used in translation of live metaphors*

The Strategies	The Percentage of Technical Usage
1. The source metaphor can be reproduced as the same image in the target language.	41.91%
2. The image of the source metaphor is replaced by a standard in the target language.	36.76%
3. The metaphor can be translated as a simile by maintaining the original image of the source language.	16.18%
4. The metaphor can be translated as a simile by adding some meaning.	2.94%
5. The metaphor can be deleted when it is redundant or there is no equivalence.	2.21%
Total	100%

Table 1 presents the frequency of translation strategies used for transferring live metaphors into Thai in young adult fiction. It is clear that the strategy of *the 1st technique* was mostly applied in this work; on the other hand, the strategy with the lowest frequency of use was to delete it when it is redundant or there is no equivalence. Another significant way that was found for dealing with live metaphor is *translating replaced by a standard image in the target*. It can be inferred that the

translator could find equivalence between the two languages and maintain the sense of native language; even though there is not the same image in the target text, he could find a standard image instead

4.2 Translation Strategies Analysis

As it is claimed that translating metaphors is the hardest area of translation, the following strategies were used for translating the metaphors in the novel:

4.2.1 The source metaphor can be reproduced as the same image in the target language.

Example 1:   But ever since, <u>my mom went out of her way to eat blue</u>)p. 37(
Translated text: แต่หลังจากนั้น<u>แม่ก็เอาแต่กินของสีฟ้า</u> [Mae-Ao-Tae-Gin-Kong-Sri-Fah] (หน้า 45(

My mom went out of her way to eat blue →   แม่ก็เอาแต่กินของสีฟ้า

Analysis: Concerning the SL message, the translator applied the technique of reproducing the source metaphor "eat blue" to be the same image as "กินของสีฟ้า"- [Gin-Kong-Sri-Fah], in the target language. "Eat blue" is semantically anomalous because blue dishes or foods are hardly found in real situations. The author aimed to imply the message that she, Percy Jackson's mother, would feel better to eat all blue foods because of thinking of her lover who was the God of the sea that lived under the ocean. In translating, the target image was clearly stated or explained since "กินของสีฟ้า" - [Gin-Kong-Sri-Fah], refers to a meal or food from the sea as an ocean is usually blue. Thus, both the meaning and image of native metaphor were decoded properly with the same image in Thai language in the original sense.

Example 2:   <u>I had become one with the plumbing</u> (p.93).
Translated text: <u>ผมกลายเป็นช่างประปาไปเสียแล้ว</u> [Phom-Krai-Phen- Chang Prapa-Pai-Sia-Laeo] (หน้า 101)
Analysis: Referring to the story, Clarisse (daughter of Ares) approached Annabeth and Percy. They fought until Percy's head was dunked in a toilet in the camp bathroom. Suddenly, the pipes made noises, and water spurted straight out of the toilet and also directly shot at Clarisse. The writer compared this to a plumber. As the water spurted over his head, everything surrounding the toilet was completely soaked except him. To interpret this sentence, the translator had to determine the choice of words and the language styles of the target readers. He decoded "one with the plumbing" to be "ช่างประปา"-[Chang Prapa], as a standard meaning of a plumber, which is normally defined similarly. The technique of reproducing a source text as the same image in the target text was applied to translate this sentence. The entire sentence seems comprehensible in the Thai translation.

4.2.2 The image of the source metaphor is replaced by a standard in the target language.

Example 3:   <u>You're the Red Baron</u> (p.232).

Translated text: นายเป็น<u>ผู้ช่วยชั้นยอดเลยนะ   อย่าลืมสิว่านายเป็นหน่วยสนับสนุนทางอากาศ</u>   [Naai-Phen-Nuai-Sanabsanun-Taang-Aagaat] (หน้า 240)

The Red Baron ➔ ผู้ช่วยชั้นยอดเลยนะ อย่าลืมสิว่านายเป็นหน่วยสนับสนุนทางอากาศ

Analysis: "The Red Baron" is a famous aviator in history and also the subject of a number of films and songs. The SL text above applied because "you" or Grover wore the flying shoes and helped or protected Percy Jackson)the major character in the story(from Medusa. Thus, in this scene Grover was compared to an aviator or the Red Baron. In translating, "the Red Baron" was translated as symbolic meaning in the target text order to keep the similar meaning of the native text. To avoid changing it, the translator used the 2nd technique: keeping the original metaphor by replacing the standard image in the target language but the words used were adapted to match with the sense of the story. He symbolized the "Red Barron" by stating "ผู้ช่วยชั้นยอด" - [Poo-Chuai-Chan-Yod], in his translation, which is defined as an assistant or helper, and also added "นายเป็นหน่วยสนับสนุนทางอากาศ" - [Naai-Phen-Nuai-Sanabsanun-Taang-Aagaat], as additional definition for better understanding in the target language. If translator didn't give more explanation of "ผู้ช่วยชั้นยอด" - [Poo-Chuai-Chan-Yod], the reader might get confused or the meaning would be ambiguous. As the term of "นายเป็นหน่วยสนับสนุนทางอากาศ" - [Naai-Phen-Nuai-Sanabsanun-Taang-Aa gaat], provided the image of the metaphor clearly as an aviator, the reader would obviously understand how Grover helped or protected Percy Jackson.

Example 4:   She wasn't human. She was a shriveled hag with bat wings and claws and a mouth full of yellow fangs, and she was about to <u>slice me to ribbons</u> (p.12).

Translated text: เธอไม่ใช่มนุษย์   แต่เป็นยายแม่มดหนังเหี่ยวที่มีปีกค้างคาว   กรงเล็บ   และปากเต็มไปด้วยเขี้ยวสีเหลืองอ๋อย และเธอกำลังจะ<u>ฉีกผมเป็นชิ้นๆ</u> [Cheek-Pom-Phen-Chin-Chin] (หน้า 19)

Slice me to ribbons ➔ ฉีกผมเป็นชิ้นๆ

Analysis: Regarding the source text above, the image of "slice me to ribbons" normally explains the procedure of food or large things that are cut to be flat or in small pieces. The writer applied this action with humans in order to convey an obvious image of how Percy Jackson or "me" would be destroyed or until his body became as small as a flat slice of ribbon. Decoding the metaphor, the strategy used here is the source metaphor being reproduced to be the standard or common image in the target language. The translator could not find the exact meaning or appropriate word to express this phrase, i.e., the native sense; however, maintained the meaning by applying "ฉีกผมเป็นชิ้นๆ" – [Cheek-Pom-Phen-Chin-Chin], in the Thai meaning. This phrase is an action that is commonly applied for both humans and things. Although "ฉีก" is not exactly the same as "slice", it has a parallel meaning and is clearly stated in Thai. While

"to ribbons" might be replaced by "เป็นชิ้นๆ"- [Phen-Chin-Chin], it refers to the things being cut into slices. Then, the translator defined "to ribbons" in another way by giving the commonly used word in the target text like "ชิ้นๆ". This metaphor implied that the fang would directly kill Percy Jackson and his body was destroyed completely.

4.2.3 The metaphor can be translated as a simile by maintaining the original image of the source language

Example 5:   Her ugly pig eyes glared through the slits of her helmet (p.120).

Translated text: ดวงตาที่เหมือนตาหมูคู่น่าเกลียดของเธอถึงมองผมผ่านช่องหน้าหมวก   [Duang-Ta-Meaun-Moo-Khoo-Na-Kliad-Khng-Ther] (หน้า 128)

Her ugly pig eyes → ดวงตาที่เหมือนตาหมูคู่น่าเกลียดของเธอ

Analysis: Relating to the live metaphor in the SL text, it was clearly compared without comparison words such as "like" or "as" in the sentence. Comparing the two objectives, the author aimed to explain Clarisse's eyes, which glared though the slits of helmet, in a figurative way. He defined her eyes like 'pig eyes'. To clarify the author's idea and intention, the simile form was applied in the translated version, but the meaning or the original image of metaphor was not changed. The word "เหมือน" – [Meaun], is known and used as a simile in the target text. Thus, the strategy used for rendering this phrase is a metaphor transformed to a simile pattern but the source meaning was maintained.

Example 6:   I was a source of amusement for the gods (p.24).

Translated text: เหมือนผมเป็นสิ่งให้ความบันเทิงของเหล่าเทพ   [Meaun-Phom-Phen-Sing-Hai-Kham-Bunterng-khong-Lao-Thep] (หน้า 253)

I was a source of amusement for the gods → ผมเป็นสิ่งเป็นสิ่งให้ความบันเทิงของเหล่าเทพ

Analysis: Regarding this section, Percy Jackson was asked to find the god's weapon that was recently stolen. Unfortunately, he found that it was not taken anywhere else and was hidden in his bag. He learned that they)Gods (just played a joke on him. Then, the writer compared him as a source of enjoyment for the gods. In order to make a good and clear translation, the live metaphor was decoded as a simile in the target language. The strategy employed to transfer this phrase is changing the source metaphor to a simile, so that the word "เหมือน"– [Meaun], was found in the translated text. However, the image of "a source of amusement", equivalent to "สิ่งให้ความบันเทิง" – [Sing-Hai-Kwaam-Ban-Terng], in Thai language, was kept in the target language.

4.2.4 The metaphor can be translated as a simile by adding some meaning.

Example 7:   Mr. Brunner had this look that wouldn't let you go intense brown eyes that could've been a thousand years old and had seen everything (p.7).

Translated text: แววตาของคุณบรันเนอร์เคร่งขรึมจริงจัง <u>ดวงตาสีน้ำตาลลึกคล้ำคู่นั้นดูเหมือนผ่านโลกมานาหลายพันปี</u> <u>สายตาของเขาเหมือนกับเห็นซึ้งถึงทุกเรื่องราวในโลก</u> [Duang-Ta-See-Namtarn-Leuk-Khlam-Khoo-Nun-Doo-Meaun-Gub-Hen-Seung-Theung-Reuang-Rao-Nai-Lok] (หน้า 13)

Go intense brown eyes that could've been a thousand years old and had seen everything   →   ดวงตาสีน้ำตาลลึกคล้ำคู่นั้นดูเหมือนผ่านโลกมานาหลายพันปี สายตาของเขาเหมือนกับเห็นซึ้งถึงทุกเรื่องราวในโลก

Analysis: "intense brown eyes that could've been a thousand years old and had seen everything" seemed to be understood directly and clearly in the sense of native; on the other hand, readers who are second language learners were likely to interpret this differently. Although there was a figurative comparison applied in the sentence, the words "like" or "as" were not found for comparing. When Mr. Brunner stated the facts of his life, his face turned serious while talking. Then, the experience of long time was compared to his look and eyes. Translating this phrase, the translator adopted a simile for transferring this metaphor into the Thai meaning. Moreover, the explicit explanation added a Thai adjective of "ซึ้ง - [Seung], ในโลก – [Nai Lok]" in order to make the translation more vivid, imaginative, and help the readers understand the character or objective.

Example 8: That cold stare behind his glasses <u>seemed to bore a hole through my chest</u> (286).

Translated text: สายตาเยือกเย็นหลังแว่นดำนั้นทำให้ผมรู้สึกโหวงๆ <u>เหมือนมีใครมาขุดหลุมในหน้าอก</u> [Meaun-Mee-Krai-Ma-Kud-Lum-Nai-Na-ok] (293)

To bore a hole through my chest → เหมือนมีใครมาขุดหลุมในหน้าอก

Analysis: In order to clarify the statement above, the translator applied a simile form in translation for rendering the live metaphor, and also added an additional description. The phrase of "to bore a hole through my chest" was decoded as a comparison by putting "เหมือน" – [Meaun], which referred to "like" in the native sense in the translated text. Additionally, an extra explanation, which is "ใคร" – [Krai], or "who" in the English meaning, was provided in the translation in order to make it meaningful. In this passage, the writer indicated how Percy felt when he looked at Hades, and he also removed the subject of this sentence but kept it understandable. On the other hand, the subjects and objects in the Thai text cannot be omitted because omission would cause confusion and ambiguity in the meaning. Thus, the translator transferred the live metaphor by applying a simile and adding the meaning in translation.

4.2.5 The metaphor can be deleted when it is redundant or there is no equivalence.

Example 9: I could tell <u>she was nursing an idea</u>, probably the same one she'd gotten during the taxi ride to L.A., but she was too scared to share it (p.306).

Translated text: ผมบอกได้เลยว่า<u>เธอรู้อะไรบางอย่าง</u>เหมือนกับตอนที่อยู่บนแท็กซี่ในแอล เอ [Ther-Roo-Bang-Yang] (หน้า 313(

                    <u>She was nursing an idea</u> → เธอรู้อะไรบางอย่าง

Analysis: The strategy used for transferring the live metaphor here is to delete the redundant meaning. Referring to data above, the author linked Annabeth's thought to the intelligent or smart idea in order to make comparison about dealing with an unexpected situation and making a decision at the same time.

In fact, Annabeth was known as the daughter of goddess of wisdom and the clever person in the half-blood camp, and she always had the perfect plan when facing terrible situations. "Nursing" refers to the skills or professional training that nurses receive. Moreover, nurses are trained in diverse areas with different scopes of practice. As can be seen in the relationship between the two things, they were expressed and compared in the same way. To avoid ambiguous meaning, the translator omitted the phrase of "nursing an idea" and translated it as "รู้อะไรบางอย่าง" – [Roo-A rai –Bang - Yang].

Example 10:   I turned, and there he was in the night sky, <u>flying in from twelve o'clock with his winged shoes fluttering</u>, (p.182).

Translated text: ผมหันไปมองและก็เห็นเขาอยู่บนท้องฟ้ายามค่ำคืน<u>กำลังโฉบลงมา</u>ด้วยรองเท้าติดปีก [Gum-Lung-Chob-Long-Ma] (หน้า 187)

                    Flying in from twelve o'clock → <u>กำลังโฉบลงมา</u>

Analysis: Regarding the story, the author explained figuratively about the direction that Grover flew from to help his friend. "Twelve o'clock" not only indicates the time but also states the position or direction of something. Using this analogy, he seemingly implied the direction, which is considered as directly ahead or straight up in a vertical position.

To keep the audience's attention, the translator seemed to decode "twelve o'clock" in the natural sense, expressing it as "โฉบลงมา" – [Chob-Long-Ma], in the target language. Regarding "โฉบลงมา", it is an expression that describes the movement of a bird flying. However, Grover's shoes also had wings and were able to fly as bird was employed to indicate how Grover acted in this scene. The translated text became more understandable and interesting since the literal meaning was explained in target text. The technique applied here is the original metaphor was reproduced or changed.

4. Conclusion

The process of this study included reviewing the literature, selecting the live metaphors based on the idea of Larson (1998) and analyzing the translation strategies used to translate these live metaphors mainly by following the model of Newmark (1988) and with regard to translation theories, concepts, strategies and metaphor theories and collecting all the metaphors in the novel with their translations;

5.1 Summary of the Findings

According to the analysis of the strategies used in the translation of metaphors into Thai in the novel, the following conclusions can be drawn:

5.2.1 The metaphors used in the novel were found in over two hundred and thirty sentences while live metaphors were employed in one hundred and forty-three sentences. The data collection were taken from "*Percy Jackson & the Olympians: The Lightning Thief*" (2005) by Rich Riordan and its translation by Davit Chanchaiwanich (2013).

5.2.2 The strategies used in translation of metaphors, the data indicated that the most frequent strategy applied was *the source metaphor can be reproduced as the same image in target language, with a total of fifty-seven sentences*. In contrast, *the metaphor can be deleted when it is redundant or no equivalence* was applied in this work. Additionally, there were also three techniques were rarely applied: *the metaphor can be translated as a simile by adding some meaning, or translating a metaphor as a metaphor and plus some meaning or explanation* and *the metaphor can be deleted when it is redundant.*

5.2 Discussion of the Study

This part provides a discussion of the strategies used in the translation of metaphors. Newmark (1988(proposed the ways to deal with translating metaphors but this study adopted five approaches. Three strategies were applied in translating live metaphors in this study as follows from most to least frequent: *The SL metaphor can be reproduced as the same image in target language*, *the image of the SL metaphor is replaced by a standard in the TL*, and *the metaphor can be translated as a simile by maintaining the original image of SL.*

Since Newmark (1988(defined culture as the way of life with its manifestation being peculiar to a community that uses a particular language as its expression because culture overlaps between source texts and target texts. Moreover, he claimed that an image in a metaphor may refer to the universal, cultural or individual. Translators are seemingly concerned with this point. Thus, maintaining the metaphorical image was found to be the most frequently used translation technique. Although some information or words might be added, the source images were kept, such as "eat blue", which was decoded as "กินของสีฟ้า" -[Gin-Kong-Sri-Fah], "left me in the dust" was translated as "วิ่งนำผมไปไม่เห็นฝุ่นเลยทีเดียว" – [Ving-Num-Phom-Pai-Mai-Hen-Fun-Loei-Tee-Diao], "being harder to understand than the Oracle at Delphi" was explained as "ผู้หญิงนี่เข้าใจยากกว่าคำพยากรณ์ของเทพพยากรณ์เดลฟีเสียอีก"   –[Phoo-Ying-Khon-Nee-Khao-Jai-Yak-Kwaa-Kham-Phayakon-Khong-Thep-Phayakon-Delphi-Sia-Eek], and others. It can be inferred from the above examples that the reasons why the translator added some details or meanings were due to the differences of the language structure and symbols or images. He tended to focus on the reader's understanding, with some details or information appearing in the target text. However, the readers were expected to understand and given the original message of the source language. This result supports the idea of Nida (1976) he stated that in term of the translation process, the contents are

associated with the corresponding structure both in the source text and the target language and also weigh up the equivalence of languages by referring to stylistic features and rhetorical devices.

In contrast, metaphors were deleted when redundant or there is no equivalence in this research. Larson (1998 (claims that metaphors are the most difficult task of translation because culture is regularly involved and they can be understood in several ways. He preferred to decode metaphors without focusing on the aspects of metaphors. Translating into a literal meaning is one possible technique to help the decoder or translator when they cannot find the proper meaning or at least the closest meaning to the word. Such as "flying in from twelve o'clock" was interpreted as "กำลังโฉบลงมา" by hiding or deleting the image of twelve o'clock to be literal word "ลงมา", the translator described the action more understandably since the SL image was omitted. And "Got half a million phone calls" was decoded by concealing the number (SL image) and removing the redundant meaning, the author used "a million phone calls" while in translated text translator chose "ทั้งวัน" or other literal mean "all day" to explain how many calls that Percy 'mom got from Los Angeles. He removed the number of incoming calls and provided a sensible meaning like "got incoming calls all day" or "ได้รับโทรศัพท์ทั้งวัน" in translation. These examples seemed to be known in the source text and unknown in the target language; thus, to maintain the sense of the original message and solve the problem of equivalence, the translator selected this way to transfer the meaning of the metaphors. In different translation strategy studies based on Baker (1992)'s framework, Khongbumpen (2007), Aungsuwan (2015), Mungchomklang (2009) and Roongrattanakool (2014) found that when there was no equivalence between two languages, the most common technique used to deal with the problems was translation by omission.

Although similes and metaphors are similar, the forms are different. In order to avoid ambiguous language and provide a more understandable message, translators may apply the simile form for their translation. Moreover, regarding the style and concept of the text, they cannot decode the metaphors freely. They must find a way to keep both sense and meaning, so the strategy of translating into a simile form or meaning is a one way to cope with this problem. This finding relates to Xuedong's work (2014). He claimed that the film titles cannot be translated freely or literally. To have the audience's attention, English film translators have to understand a film's content and main characters in order to translate the film. The term foreignization refers to translation of culture used widely, not only domestically. He also points out that the advantage of using this method is that it will enhance the cultural exchange between nations and commercial value.

However, the translation will only be acceptable in the target language if the message is easy to read and understand, e.g., "Her ugly pig eyes" was described as "ดวงตาที่เหมือนตาหมูคู่น่าเกลียดของเธอถึง" – [Duangta-Tee-Meuan-Ta-Moo-Khoo-Na-Giad-Khong-Ther], "a black hound the size of a rhino, with lava-red eyes" was translated as "สุนัขล่าเนื้อขนาดตัวเท่ากับแรด ดวงตาของมันสีแดงเหมือนลาวา" – [Sunak-La-Neua-Khanaad-Tao-Gub-Rad Duang-Ta-Kong-Man-Sri-Daeng-Meaun-Lava] , "I had some rare disease" was transferred as "ราวกับผมเป็นโรคติดต่ออร้ายแรง"- [Rao-Gub-Phom-Phen-Rok-Tidtor-Rai-Rang]. Not only were live metaphors transferred as simile by keeping the original image of SL,

but the translator also translated them by using simile structure and adding more meaning. An extra explanation was required in order to make the text clear and more understandable, and dynamic. Additionally, the subjects and objects in SL text cannot be interpreted easily, adding the meaning was the reasonable choice to prevent puzzlement or misunderstanding, e.g. "seemed to bore a hole through my chest" gives readers a picture, and the translator applied a simile to delete the metaphor from the SL sentence; "เหมือนขุดหลุมในหน้าอก"; however, it was not clear if the added narrative was put in the translated text.

Moreover, the translator used more words to make the meaning more understandable and also stimulated the reader's feeling or attention to the content. In short, the strategies support Nida' s idea (2003) that in order to avoid misunderstanding, to prevent cultural conflicts and original contents, translators are required to translate naturally, idiomatically and intelligibly for the target readers. However, because of the limitation of this study, the results do not confirm that those strategies are the best ways to cope with translating live metaphors in a novel. To obtain a better understanding of translating live metaphors, the type of source texts or materials should be reviewed.

5.3 Recommendations

Since this study was restricted to analyzing the translation strategies used to translate live metaphors found in a novel, and its translated version, the theories applied in this research were based on Larson (1998) and Newmark (1988). The outcome of this research can be used as guidelines for translating live metaphors; however, the following recommendations are made for further research.

5.4.1 To gain a wider perspective on figurative language, more types of non-literal language such as personification, irony, similes and idioms, need to be studied. Because figurative language is seemingly a large area of language, the researcher will find other significant information when looking at different forms of language. Thus, studying translation strategies of non-figurative language would be of benefit to language learners.

5.4.2 Apart of metaphor classification based on the concept of Larson (1998(, other research can study different aspects of metaphor types in the same area.

5.4.3 For more in-depth research on translation strategies, other principles can be reviewed since this study relied on the work of Newmark (1988(which provided seven ways to cope with live metaphors. Further study may be based on the work of other researchers.

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