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Translation Strategies for Cultural Markers in Dan Brown's Novels Translated into Thai

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SOCIAL SCIENCES

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ABSTRACT

This study explores translation strategies used in translations into Thai of cultural markers in Anglo-American thriller novels, with a focus on the view translation agents have about the readership of translated fiction.

The primary data in this study is comprised of cultural markers in Dan Brown's novels and their corresponding translations into Thai. Cultural markers are seen as culture-specific items and realia producing words and phrases that are culturally specific to source-text cultures.

The contextual data in this study is comprised of correspondence and interviews of translation agents. Through thematic analysis, the correspondence and interviews are used to explore the view of the translation agents on the readership of translated Anglo-American fiction. The analysis shows that translation agents – translators and editors – regard Thai readers as young and educated.

In this study, the translation agents' view of the readership being young and educated sets a background assumption that the translation agents would favor a foreignizing global translation strategy when translating Anglo-American thriller fiction. Based on this background assumption, the following research questions are posed: 1. Which local translation strategies are employed in the translations and to what extent? 2. Is there a global translation strategy, foreignizing or domesticating, that dominates the translations of cultural markers in the novels of Dan Brown? 3. Based on the background assumption, to what extent does the view of translation agents about the Thai readership converge with the ways in which global translation strategies are used in the translations?

The analyses reveal that eight local translation strategies are used in the translations, and it is discovered that a foreignizing global translation strategy is dominant in the translations. The extent to which the view of translation agents about the Thai readership has converged with the ways in which translation strategies are used is small, however. This shows that although the translation agents have the view about the readership, they do not base their translation strategy choices solely on this.

Keywords: Anglo-American fiction translation, literary translation, translation from English into Thai, foreignizing and domesticating translation strategy, Dan Brown

TIIVISTELMÄ (ABSTRACT IN FINNISH)

Inphen, Wiriya
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Tässä tutkimuksessa tarkastellaan käännösstrategioita, joita käytetään angloamerikkalaisissa jännitysromaaneissa esiintyvien kulttuurimerkkien kääntämisessä thain kielelle. Tutkimuksessa otetaan lisäksi huomioon käännettyjen kaunokirjallisten teosten lukijakuntaa koskevat taustaoletukset.

Tutkimuksen pääaineisto koostuu Dan Brownin romaanien sekä niiden thainkielisten käännösten sisältämistä kulttuurimerkeistä. Kulttuurimerkit määritellään kulttuurispesifisten viittausten ja realioiden käsitteen perusteella sanoiksi ja fraaseiksi, jotka ovat kulttuurisidonnaisia lähdetekstin kulttuureille.

Tutkimuksen kontekstuaalinen aineisto koostuu käännöstoimijoiden kanssa käydystä kirjeenvaihdosta ja haastatteluista. Tätä aineistoa analysoidaan temaattisen analyysin keinoin. Tavoitteena on selvittää käännöstoimijoiden näkemyksiä käännetyn angloamerikkalaisen kaunokirjallisuuden lukijakunnasta. Analyysi osoittaa, että käännöstoimijat - kääntäjät ja toimittajat – pitävät thaimaalaista lukijakuntaa nuorena ja koulutettuna.

Käännöstoimijoiden näkemys siitä, että lukijakunta on nuorta ja koulutettua, luo tutkimukselle taustaolettamuksen, jonka mukaan käännöstoimijat suosivat vieraannuttavaa globaalia käännösstrategiaa angloamerikkalaisessa jännityskirjallisuudessa. Tutkimuksessa esitetään kolme tutkimuskysymystä. 1. Mitä paikallisia käännösstrategioita käännöksissä käytetään ja missä määrin? 2. Onko Dan Brownin romaanien kulttuurimerkkien kääntämisessä havaittavissa hallitsevaa vieraannuttavaa tai kotouttavaa globaalia käännösstrategiaa? 3. Missä määrin käännöstoimijoiden taustaoletukset thaimaalaisesta lukijakunnasta näkyvät käytetyissä käännösstrategioissa?

Tutkimuksessa noudatetaan deskriptiivisen käännöstutkimuksen (Descriptive Translation Studies, DTS) menetelmiä ja tarkastellaan lokaaleja ja globaaleja käännösstrategioita käännössnormin käsitteen kautta.

Analyysit paljastavat, että käännöksissä käytetään kahdeksaa paikallista käännösstrategiaa, ja tutkimuksessa havaitaan, että vieraannuttava globaali käännösstrategia on käännöksissä hallitseva. Käännöstoimijoiden näkemys thaimaalaisesta lukijakunnasta ja käännösstrategioiden käyttötavoista korreloi kuitenkin vähäisessä määrin tulosten kanssa. Voidaankin todeta, että vaikka käännostoimijoilla on oletuksia lukijakunnasta, he eivät valitse käännöstrategiaa pelkästään näiden oletusten pohjalta.

Avainsanat: angloamerikkalaisen kaunokirjallisuuden kääntäminen, kirjallisuuden kääntäminen, kääntäminen englannista thaiksi, vieraannuttava ja kotouttava käännösstrategia, Dan Brown

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FIGURES

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1 INTRODUCTION

This study explores translation strategies used in translations into Thai of cultural markers in Anglo-American thriller novels. According to Wofgang Lörscher (1991: 76), translation strategies are solutions used by translators to translate text segments from one language to another or from source to target texts. Some past studies show that ways in which translation strategies are chosen in translations can be affected by cultural and social elements that are the environment of the target-text culture (see Lefevere 1992; Toury 1995). Such cultural and social elements may include a specialized readership (i.e. readers who want to experience the exoticism of foreign cultures). For example, Tarek Shamma (2009) finds that translation strategies that emphasize the source-text culture were used in nineteenth-century translations into English of Arabic literature to stress the exoticness of Arabic culture.

The present study is situated in Thai social and cultural environment and specifically explores translation strategies that are used for cultural markers in translations of Anglo-American thriller novels, while paying attention to the readership that has been formed through the development of literature in Thailand.

In tracing the development of Thai literary genres, the first English-language work of fiction titled "*Vendetta*" by Marie Corelli was translated into Thai in 1902 (Rutnin 1988: 22). According to Rangsima Ninrat (2019: 8, 66), in that period, translations were usually produced in the form of adaptations. She states that translation strategies that translators in that period often used include deletion of some culture-specific words or phrases or scenes and adaptation of stories that were regarded as appropriate for Thai society at that time. As "*Vendetta*" was the first translation into Thai of an English-language work of fiction, she further says that it was also adapted to fit the Thai cultural scene. For example, Venice, the city where the novel is set, was changed to Bangkok in the first translation. From the point of view of source- and target-text oriented translation (Friedrich Schleiermacher 1813/1977), this indicates that translators usually adhered to target-text oriented translation strategy as they tended to remove cultural elements that are specific to the source texts from the translations.

There have been changes in the ways in which translators treat literary translations after the period (circa. 1902) when "*Vendetta*" was first translated into Thai. Further, Ninrat (2019) finds that translations of crime fiction in the Thai translation environment after the 2000s are more source-text oriented. She states that the translator of the retranslation of "*Vendetta*" in 2004 clearly stipulates that the translation attempts to stay close to source-text language as much as possible. This is consistent with her study of translations into Thai of allusions (or culture-bound elements) in crime fiction concluding that, after the 1970s, crime fiction in the Thai literary translation environment has been more source-text oriented (ibid.). In addition, I have found that translations of religious markers that are specific to Anglo-American culture and foreign religions and belief systems incline toward source-text oriented translation (Inphen 2020).

The systems theory and concept of norms (Even-Zohar 1990; Toury 1995) are the basis for this study. Literary systems and translation sub-systems are integral parts of the community (ibid.). Gideon Toury (1995) states that translations are target-text oriented and governed by norms that act as constraints (e.g., social and cultural elements that can affect or influence translations). According to him (1995: 61–63), norms are temporal and dynamic so they change through time and can be either weak or strong. In addition, norms can appear in various forms, e.g., rules, norms, and even idiosyncrasies in the target culture (see Martínez-Sierra 2015: 44). Thus, norms exist as parts of the social and cultural systems and can directly or indirectly affect translations, but the concept is abstract and norms are often hard to detect (Toury 1995: 61–63). This study focuses on exploring translation strategies to illustrate how translation strategies are used – and the norms their use reflects – in the contemporary literary and translation systems in Thailand.

The Thai literary environment, especially the readership of translated fiction, is important for the present study. From the systems point of view (Even-Zohar 1990; see also Lefevere 1992; Toury 1995), I posit that the characteristics of the readership in the Thai literary environment can partly or wholly affect translations. For this reason, my research explores translation strategies based on this background information. Chapter 2 shows that translation agents – translators and editors – consider the readers of Thai translated fiction as young and educated. Based on the findings about the Thai readership of translated fiction, the study aims to explore translation strategies used by translation agents to treat cultural markers which are specific to the Anglo-American culture, including other foreign ones in translations into Thai.

I focus on source-text and target-text cultural markers appearing in Dan Brown's thriller series. Since Dan Brown's novels include mysterious plots that contain a large number of cultural markers related to items, human subjects and locations that are mostly specific to foreign cultures, e.g. Anglo-American and other cultures, the different values in Thai culture generally pose translation problems for translation agents (see Aixela's (1996) culture-specific items).

1.1   Aim and research questions

The contextual data of the study helps to create a background assumption for the present research. First, I explore the view of translation agents about the Thai readership of translated fiction in Chapter 2 to explore what is characteristic of the Thai readership. The term "view[1]" includes what translation agents perceive about matters that are part of translation processes (i.e. actions that translation agents take to produce translations) in the Thai translation environment. Chapter 2 therefore aims to explore, from the translation agents' point of view, the readership of translated novels in the Thai translation environment, through interviews and correspondence with translation agents who are involved in the translation processes of translated Anglo-American novels. To discover the characteristics of the readership of Thai translated fiction, from the translation agents' point of view, I ask what the readership of translated fiction is like, what characterizes it. The characteristics of the Thai readership of translated fiction in the Thai literary translation is used as a background assumption of the study that lays a foundation for the aim of the research.

The research project aims to explore the ways in which translation strategies are used by translation agents at local and global level to translate cultural markers into Thai with the background assumption about the readership of translated fiction in mind. As translation agents consider the readers of Thai translated fiction as young and educated, I expect that source-text oriented translation strategies or foreignizing translation strategies (i.e. foreignizing global translation strategy[2] would be stronger as well as all other foreignizing local translation strategies would be stronger than the domesticating ones) to dominate the translations into Thai of cultural markers. The background assumption is therefore that the readership being young and educated by and large encourages translation agents to favor a foreignizing global translation strategy in Anglo-American thriller fiction.

The research questions are created following the background assumption of the study. The three research questions are:

1) Which local translation strategies are employed in the translations and to what extent?
2) Is there a global foreignizing or domesticating translation strategy that dominates[3] the translations of cultural markers in the novels of Dan Brown or not?
3) Based on the background assumption about the readership, does the view of translation agents about the Thai readership converge with the ways in which global translation strategies are used in the translations?

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[1] The definition of view is fully discussed in 3.2.
[2] According to Chesterman (2000), local translation strategy is used specifically to solve translation problems at the textual level while global one is used at a general level.
[3] The term "dominate" is used specifically for a comparative purpose between foreignizing and domesticating global translation strategies. Whichever global translation strategy has a higher total frequency is considered to "dominate" the other one.

The term "converge" in the third research question is used strictly to illustrate whether the background assumption about the readership is partly or wholly reflected in the ways in which a dominant global translation strategy is used in the translations or not.

1.2   Previous research

The concepts of translation equivalence (Nida 1964/2003; Nida & Taber 1969) and norms (Toury 1995) are used in this study to explore translation strategies used in translations into Thai of cultural markers in Dan Brown's novels. First, the concept of equivalence is used to indicate linguistic and cultural differences between the source and target language. This is done through the comparisons of the source-text and target-text cultural markers that reveal the ways in which translators mediate linguistic and cultural differences through translation strategies. Further, to discover translation patterns manifested through the adoptions of translation strategies, the concept of translation norms is used to illustrate social and cultural elements – i.e., constraints that can be either abstract or concrete – that can affect the ways in which translators use translation strategies.

In their translations, translators use translation strategies at two levels: the micro and macro level (Chesterman 2000). At the micro level, translators use translation strategies to solve translation problems arising from the linguistic and cultural non-equivalents between source and target languages. At the macro or global level, translators use translation strategies to set the overall translation profile, which can be classified as source-text or target-text oriented translation.

The idea of source- and target-text oriented translation was first given by Friedrich Schleiermacher (1813/1977) in his lecture and he states that translators have two choices in translations: either move the authors close to the readers (target-text oriented translation) or move the readers close to the authors (source-text oriented translation). Lawrence Venuti (1998a; 1998b; 2008) is one of the prominent scholars who uses this concept. He encourages translators to favor foreignizing translation (source text adherence) to indicate linguistic and cultural differences to the readers (Venuti 2008: 15). On the other hand, he concludes that fluency in the form of domesticating translation (target-text adherence) is preferred by the mainstream readers and accepted by the reviewers and critics in Anglo-American countries (ibid.: 1). This implies that the Anglo-American context has influenced the ways in which translations are produced to be read fluently in the target culture.

As the target-text culture can affect translations (see Lefevere 1992; also Toury 1995), readership is one of the cultural and social elements that are an integral part of literary translation sub-systems of the target culture. As mentioned earlier, Shamma (2009: 80) indicates that source-text oriented (exoticizing translation) is deliberately used in Burton's translation *of The Arabian Nights.* He says that the use of exoticizing translation aims to create exoticizing

effects in order to "gain acceptance and circulation for his translation" from the target audience that wants to experience foreign culture. This shows that the varying target readership from one culture to another can affect the ways in which translators decide translation strategies.

Translations that are produced to serve the demand of the target readers can be viewed to fall within the scope of translation reception study. According to McAuley (2015: 5), "a translation is a text produced with a specific audience in mind" and translation can in most ways be affected by its audience (see Gutt 1996: 252); also Nord (1991: 92). This means that a target audience of translated work should at least be defined at the time of translation (see Martin de Leon 2008: 19; Risku 2002: 525). My study does not attempt to define Thai readerships and examine whether the readership has direct or indirect effects on ways in which translations are accepted by their audience or not. Instead, I want to explore global and local translation strategies used to treat cultural markers into Thai with the view about the readership as a background. This means that determining the effects that result from the target audience lies outside the scope of this study. For this reason, my study does not directly extend to include translation reception as a framework but adopts the systems theories instead.

There is little research into interactions between translation agents (e.g. editors and translators) and target-text social and cultural elements in the Thai translation environment. Most earlier studies in Thai literary translation strove to propose translation strategies for translations from English into Thai (Khruachot 2020; Leenakitti & Pongpairoj 2019; Mata 2016; Padeomchok, Tippayasurat, & Wichulta 2016; Suksalee 2018; Thappang 2012; Treetrapetch, Tipayasuparat, & Webb 2017). They explored translations of words or phrases, clauses, metaphors and similes at a micro level but they did not specifically explore translations at a macro level of culture-specific words or phrases that are produced to respond to the overall translation profiles set by publishers. The studies investigate linguistic and cultural manipulations of the translations at the textual level and micro level and provide translation strategies that can be used to mediate non-equivalence between English and Thai. They did not examine how translation strategies are generally used in the translations and whether they can converge with target-text cultural and social elements, such as readership, or not. This is an important gap in studies of translation in the Thai literary translation environment.

This study provides new knowledge on the norms of the literary and translation sub-systems in Thailand, while taking the contextual information about the readership into account. Exploring the ways in which translators use translation strategies for cultural markers at the local and global level illustrates the circumstances in which translation strategies are employed and the concrete social and cultural elements that are parts of the norms that affect translations.

1.3 Material

The primary data of the study includes cultural markers that appear in the five novels of Dan Brown: *Angels & Demons*, *The Da Vinci Code*, *The Lost Symbol*, *Inferno* and *Origin* and their corresponding Thai translations: "เทวากับซาตาน" (thewa kap satan), "รหัสลับดาวินชี" (rahat lap dawinchi), "สาส์นลับที่สาบสูญ" (san lap thi sapsun), "สู่นรกภูมิ" (su narok phum) and "ออริจิน" (o ri cin), respectively. Source-text and target-text cultural markers serve as the primary data of the study in that they allow the research of local and global translation strategies. As Dan Brown's novels are thrillers, their plots are important in that they create mysteries that are to be revealed in the stories (see Forster 1927). Dan Brown uses cultural markers related to items, human subjects and locations to construct plots that require the protagonist to solve mysteries as the stories progress. In addition, the synopses of Brown's novels that are included in Chapter 4 demonstrate that cultural markers related to items, human subjects and venues are central to the novels' plots.

As past studies into the readership of translated literature in the Thai literary environment are few in number, I use correspondence and interviews with translation agents as the contextual data to discover their view about the Thai readership of translated fiction in Chapter 2. I interviewed the translation agents - the translators and editors - at Preaw (Translation) Publisher about their translation processes, and also corresponded with them via email. The aim was to gain an overview and in-depth details of their translation processes. The contextual data is later used to extract views that represent what translation agents think or perceive in their translation processes. The details of the contextual data including the methods used for the analysis are fully described in and integrated into Chapter 2.

1.4 Methods

With focus on the primary data, I use the concept of culture-specific items from Aixela (1996) and realia from Leppihalme (2001) and view that cultural markers (words or phrases related to Anglo-American and foreign cultures) are important in translation as they can pose equivalence-related problems (i.e. how texts are re-expressed in the target language to produce the same or similar effects as the source language [see Jakobson 1959/2014; Nida & Taber 1969]) between English and Thai. I selected fifty percent of the original cultural markers and their Thai translations from the five novels to create a parallel corpus (see Biber 1993: 244 as cited in Saldanha & O'Brien 2013: 71) that helps to demonstrate how translation agents mediate non-equivalence between English and Thai through translation strategies.

Considering that the study is situated within the field of Descriptive Translation Studies or DTS (see Toury 1995), a parallel corpus benefits the current analysis as it allows me to compare source-text and target-text cultural markers to explore translation strategies employed in related to them (see Bowker & Pearson 2002). According to Chesterman (2000), translation strategies are employed in translations at two levels, local and global level (see also Jääskeläinen 1993; Molina & Hurtado Albir 2002). The former is used to solve translation problems at the textual level while the latter is used at the overall level. The framework for classifying target-text cultural markers into adapted local translation strategy categories (which are an integral part of a global one) follows the concept of culture-specific items and realia (Aixela 1996; Davies 2003; Leppihalme 2001; Liang 2016). The categories of adapted local translation strategies are then categorized into the foreignizing (or source-text oriented translation) and domesticating sides (target-text oriented translation) (see Paloposki 2010; also Schleiermacher 1813/1977; Venuti 2008). Finally, the dominating global translation strategy is determined by counting the frequencies of the local strategies on both the foreignizing and the domesticating side.

As for context of the study in Chapter 2, I adopt thematic analysis to treat correspondence and interviews to explore views of translation agents that are an integral part of the translation processes (see Braun & Clarke 2006). The thematic analysis benefits the analysis because it allows researchers to extract surface and hidden meanings of the data and categorize them into codes and finally develop them into themes. In the thematic analysis, I used codes to represent surface meanings that arise from the correspondence and interviews and further analyze the codes to discover themes that represent hidden meanings in the data (Braun & Clarke 2006). I define views of translation agents in conjunction with Lefevere's (1992) concept of the patron's ideology (discussed in Chapter 3). I consider that the themes can represent views of translation agents because they relate to what the translation agents perceive when they are involved in the translation processes to produce translations for the Thai literary translation market.

1.5   The structure of the dissertation

This dissertation consists of six chapters and is structured as follows. Chapter 1 introduces the study. Chapter 2 presents the context of the study, focusing on the readership of translated fiction in the Thai literary environment. The contextual data and the thematic analysis method used to explore the contextual data are also discussed. This chapter provides the background information which leads into the aim and research questions of this study.

Chapter 3 focuses on the theoretical concepts used in the study. It presents the systems theories (see Even-Zohar 1990; Toury 1995) and the concepts of *patron* and *ideology* as proposed by Lefevere (1992). The chapter also discusses Descriptive Translation Studies (see Toury 1995) and the concept of *norms* which is used together with the concept of *equivalence* for the analysis of English and

Thai cultural markers. The chapter also discusses source-text and target-text oriented translation (Kwieciński 2001; Paloposki 2010), including the Venutian binary translation strategy (Venuti 1998a; 1998b; 2008).

Chapter 4 focuses on the primary material and the methods used to analyze it. The chapter presents the original English versions and the Thai translations of Dan Brown's novels and includes the synopses and plots of the novels. As for the methods, the chapter presents the selection process of source-text and target-text cultural markers and continues to discuss the framework related to culture-specific items and realia (see Aixela 1996; Davies 2003; Leppihalme 2001; Liang 2016) for the analysis of the translated cultural markers. Later, it explains quantitative methods that are used to classify target-text cultural markers into the categories of local translation strategy that lead to an assessment of a dominant global translation strategy in the translations.

Chapter 5 presents the results of the research project including the discussion. It first concentrates on the qualitative analysis that demonstrates the textual circumstances where local translation strategies were adopted in the translated novels. Secondly, from the quantitative aspect, it continues to present the sizes of categories of local translation strategy in Dan Brown's five translated novels. The purpose is to discover a dominant global translation strategy of the cultural markers in the novels. The qualitative and quantitative results are later discussed to investigate the extent to which the chosen global translation strategy for translating the cultural markers converges with the view of translation agents about the Thai readership while taking into account the background information that appears as social and cultural contexts of the target culture.

Chapter 6 draws conclusions from the findings and states the knowledge the research yields. It goes on to state the limitations of the study and further suggests some gaps for research in the future.

2 THE THAI LITERARY ENVIRONMENT AND THE CHARACTERISTICS OF THAI READERSHIP

In this chapter, I explore how the literary environment in Siamese[4] society has developed by tracing historical, political and cultural events in Siam with the focus on the modern period (from circa. 1868 onwards). These events are parts of literary contexts that have formed modern Siamese or Thai readership. Major events include, for example, the country's modernization to resist European colonialism, the development of prose literature and the growing printing businesses that followed Western models (Chittipalangsri 2014: 15–16; Rutnin 1988: 6). These events are parts of the cultural, social and political elements that have made Thailand what it is today.

From a systems-theoretical point of view, translation is viewed as a sub-system in society because translated literature is a sub-system that operates within and related to other social and cultural systems in society (Even-Zohar 1990; Hermans 1999; Lefevere 1977, 1992; Toury 1995). I view past events that took place in Siam as circumstances that have influenced the literary environment that has changed through time from the past to the present.

Research on readership in the Thai literary market is limited. Therefore, it is essential to investigate the current readership of both fiction and translated fiction to provide a foundation for the present study. According to the Oxford Dictionary of English (2010), readership refers to the collective group of individuals who read newspapers, magazines, books, and so on. This definition is adopted here, with a specific focus on exploring the readership of translated literature in the Thai literary context.

This chapter presents findings based on the contextual data, integrating prior research and statistics with the analysis of correspondence and interviews. Previous research and statistics offer an overview of the contemporary readership of the Thai literary market. Subsequently, the analysis of correspondence and interviews helps illustrate the specialized readership of translated fiction more concretely.

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[4] Thailand was formerly known as Siam until 24 June 1939.

The chapter is structured as follows. Firstly, I explore the history of Thailand starting from the colonial era briefly to give a Thai literary background. Secondly, I focus on the development of modern Thai literature in the course of two periods: the pre-modern (circa 1350 to 1851) and the modern period (from 1868 onwards)[5] to show that the development of modern Thai literature that serves as an important context that gave rise to different readerships. On the aforementioned basis, I use previous studies, statistical data and the contextual data in the forms of correspondence and interviews of translation agents, i.e. translators and editors, to explore the contemporary readership of literature and translated literature in the modern period. Lastly, I conclude with a description of the Thai readership of translated literature, for example in terms of age and education level.

2.1   A brief history of Thailand: the colonial era

The early period of the Ratanakosindra Kingdom[6] (circa 1782 to 1925) saw a rise in Western colonialism (Ninrat 2019: 62). According to Yothasamuth (2019), Siam had been in contact with Western countries since the beginning of the Ratanakosindra Kingdom (King Rama I, reign 1782 to 1809) and Bangkok was a trade hub with China and other countries in the Indo-China peninsula. In the meantime, the West[7] expanded its colonial power to the Far East and as a result a dominant power of colonialism was established in the region and affected Siam socially and culturally (Ninrat 2019: 64). This means that the southeastern region and its countries, such as Laos PDR, Cambodia, Burma, et cetera, were targeted by most countries from the West. Given the fact that Western colonialism was strongly emerging, most countries in the region could not resist the surge of a colonial stream and were eventually colonized and lost their sovereignty afterward. For example, Laos PDR (from 1893 to 1953) and Cambodia (1867 to 1953) were colonized by France; Burma (1824 to 1948) by the UK; Vietnam (1858 to 1945) by France; Malaysia (1826 to 1957) by the UK; the Philippines (1521 to 1946) by Spain and later the US; Indonesia (1800 to 1942) by the Netherlands. Surrounded by the neighboring countries that had been deprived of their sovereignties, Siam inevitably faced difficult situations in handling the emerging colonialism. However, through a combination of fortunate opportunities and political strategies, the country managed to save most of her own territory and

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[5] The periods follow the Thai literary development from verse to prose literature (see Chit-tipalangsri 2014)

[6] Former Siamese kingdoms include Sukhothai Kingdom (1238–1351), Ayutthaya Kingdom (1351–1767) and Thonburi Kingdom (1768–1782). The current Ratanakosindra Kingdom starts from 1782 to the present.

[7] In tracing the Siam history and its literary development in the modernization period (circa 1782 to 1925), "the West" is the term that is used mostly to refer to countries in Western Europe, such as the UK, Germany, France, and the US where Siam used their administrative and social models to develop the country (Kongsirirat 2016; see also Rutnin 1988; Teeraeak 2017).

sovereignty, even though some parts of her territory, such as the eastern provinces (some parts of Laos PDR and Cambodia at the present time), had to be given up to Britain and France (during the reign of King Rama V, 1868 to 1910). These compromises apart, Siam was the only country in Southeast Asia to escape colonialism (see Ninrat 2019: 64).

It was because of its modernization strategies that Siam was the only country in the southeast region not to be colonized. According to Rutnin (1988: 6), Siam used modernization as form of peaceful resistance to the West. She states that even though colonialism had been emerging since the early time of the Ratanakosindra Kingdom, the colonial stream became stronger in the reign of King Chulalongkorn or King Rama V (reign 1868 to 1910). Kongsirirat (2016) elaborates the point further and states that King Rama V realized that the world was rapidly changing and Western countries were becoming more powerful, both in terms of industrial and political developments. She asserts that this powerful colonialism was threatening to Siam and had put heavy pressure on the country at that time. The King saw that if Siam did not change, she would not be able to resist this emerging colonialism (Kongsirirat 2016: 62). Thus, in order to change, the country needed to be modernized (ibid.). In the region, according to Shah (2014), Burma lost her sovereignty and territory to the United Kingdom because she did not adapt to the changing world (see Chaiyaphon 2017: 15; Winichakul 2000: 533).

In Siam, King Rama V had dealt with this emerging power more carefully (Chittipalangsri 2019: 114–115; Kongsirirat 2016: 62, 65). The King foresaw that the country needed to change so he adopted multiple strategies to reform the country's social and political systems (ibid.). Rutnin (1988: 13) asserts that his strategies, as part of the modernization process, included visiting European countries in 1897 and 1907 (King Rama V was the first Siamese king to visit Europe), developing transportation, establishing postal service systems, abolishing slavery, requiring Western attire in courts (for example, shirts were required for royal attendance in court[8]), enacting monarch and family name laws, establishing a royal school that followed the British education system for people of all walks of life (later developed into Siam's first university "Chulalongkorn University" in the reign of King Rama VI), sending his children and elite members to study in Europe and the US with expectations that these Western-educated elites would bring back Western knowledge to develop the country, reforming the government along the lines of European regimes and models and so on. These events were seen to help Siam deal with the Western powers peacefully and more safely.

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[8] According to the Fine Arts Department, Ministry of Culture (n.d.), under the absolute monarchy that lasted until the reign of King Rama VII, the King was the head of the state and all government officials reported to him. Royal audience with the King was required as part of usual government business. In the past, before the reign of King Rama IV (reign 1851-1868), royal audience did not require government officials to wear shirts. However, with the influence from the West, King Rama IV was the first King of Siam who ordered his government officials to wear proper attire (naked torso prohibited) while having a royal audience. This was a means of portraying to the West that Siam was a developed country.

According to Rutnin (1988: 6), modernization was needed as it was a measure "to use Western knowledge to fight against and to fend off the West". This means that Siamese should be equipped with knowledge of the West so that they could catch up with the changing world and be able to respond to the Western colonialism with political wisdom. Kongsirirat (2016: 67–69) reviewed the king's archive to analyze his personal memoirs and letters and concludes that King Rama V foresaw that a government reformation towards the Western model would be needed soon for Siam. However, she further states that the change would not be able to take place immediately in his reign as the Siamese lacked knowledge about Western governmental systems and ideologies. The King's strategies to defend Western powers through modernization were gradually implemented in the country and mostly they were successful. The modern changes also helped Siam survive the colonization from Western countries. This modernization brought massive reform to society that impacted Siam in various ways. For example, according to Satchapan (1989: 5), modern literature in the Siamese literary environment was affected by Western literary genres such as short stories, fiction and translation. The influence has continued in emerging prose literature, and indeed in education in general.

2.2 The Thai literary background: the transition from the pre-modern to the modern period of Thai literature

In Thai literary history, the popularity of verse literature gradually declined in the late Ayutthaya and Thonburi Kingdoms (circa 1351 to 1782), giving rise eventually to the emergence of popular prose literature in the early Ratanakosindra era (circa 1868 onwards; during the reigns of King Rama IV and King Rama V) (Chittipalangsri 2014: 221; Rutnin 1988: 20–21; Satchapan 1989: 2–3). Based on this historical development, the timeline of the development of Thai modern literature can be roughly divided into two simultaneous periods: the pre-modern (circa 1350 to 1851) and modern period (circa 1868 onwards).

The pre-modern period (circa 1350 to 1851) saw a rise in verse literature. As a newly built kingdom, the Ratanakosindra Kingdom acquired most of its traditions and customs from its predecessors: the Ayutthaya (1351 to 1767) and Thonburi (1768 to 1782) Kingdom (see Rutnin 1988). The pre-modern period is thus defined to cover the time that dates back to both of its predecessors, the Ayutthaya and Thonburi, and the early Ratanakosindra era (prior to the modernization period), from the reign of King Rama I to Rama IV (circa 1782 to 1868). In this period, verse literature according to Chittipalangsri (2014: 218–219) was mainly oral and produced in highly poetical verse forms that adhered to strict rhyme patterns with musicality between rhyme schemes. She further states that verse literature pays attention to the sound systems of oral poetry. Oral literature, such as verse poetry, folk plays, traditional dance and storytelling or *kap sebha* in Thai, was mainly used for entertainment purposes (ibid.). As verse

literature was produced in oral form and was meant for entertainment, it was natural for the Siamese who were unable to read to appreciate it. This made it to be easily accessible and later it became popular in the pre-modern period.

Even though verse literature was dominant, prose literature also existed and was used in the pre-modern period. Unlike verse literature, prose literature was used with a specific purpose. The prose was used as a form of writing that largely served official and business purposes. According to Chittipalangsri (2014: 218), prose literature did not possess realistic or unrealistic quality at all as it was not used for entertainment, but primarily to document nationally important information, such as government memoranda and histories, to record laws and royal decrees, and to carry out business affairs domestically and internationally, and so forth. At this point, based on its recording and transaction purposes, it was hard for the Siamese audience at that time to be familiar with or see prose literature as a form of entertainment.

The decline in popularity of verse literature gave rise to the modern period which is defined as starting from the period when prose literature became a genre of fiction (see Chittipalangsri 2014; Rutnin 1988; Satchapan 1989). According to Chittipalangsri (2014: 219, 221–227), from around 1868 or during the reigns of King Rama IV and V onwards, prose literature in the form of a short story and prose fiction gradually appeared in the Siamese literary environment. She also states that the introduction of prose literature to the Siamese audience was rather difficult as most of the audience was not familiar with verisimilitude or realistic elements in prose literature that was meant to be fictional and could be used for entertainment purpose. This made the development of prose literature slow to start until it was influenced by prose literary genres from the West during the modernization period (Chittipalangsri 2014: 218–227). In this view, the influence of the Western fiction genre gave rise to Thai prose fiction in the modern era (see also Rutnin 1988: 9–10).

2.2.1 The development of prose fiction

According to Rutnin (1988: 13), prose literature was developed during the modernization period based on the foundation laid by Western literary genres. She goes on to suggest that when a number of Western-educated elites and officials returned to the country, what they brought with them included not only knowledge but social and cultural elements, such as lifestyles, social clubs, associations, and obviously Western literature as well. These social and cultural elements affected Siamese society in various ways. For example, they brought in the genre of Western fiction through translation and later affected the way in which prose literature was developed into the fiction genre, they influenced the need of printing houses in Bangkok and could also be seen to affect the ways in which prose literature was circulated and appreciated in the Siamese literary environment (see Chittipalangsri 2014, 2019). Modernization had welcomed social and cultural influences from the West that by and large have had lasting effects on Siam.

According to Rutnin (1988: 22), western literature was first introduced to Siamese readers through translation. She states that the first translation in Siam was of an English novel *Vendetta* by Marie Corelli, written in 1886. It was translated into Thai as *Kwam Phayabat* (The Vengeance) in 1902 by Phraya Surintracha [9] who used the pseudonym Mae Won. Phraya Surintracha, the translator, was a high-ranking male public servant and a member of the elite who served King Rama V during his reign between 1868 to 1910 for various governmental tasks including being the key contributor of *Wachirayanwiset* – one of the prominent Siamese journals in Siam (Chittipalangsri, 2014: 209, 227). Following the translated *Kwam Phayabat,* the translation of Western fiction then started to flow in as something new to the Siamese readers.

There was an attempt to introduce prose literature, for example, in the form of a short story that was fictional to the Siamese audience through some Siamese newspapers and journals (Chittipalangsri 2014: 221, see also 2019: 116; Rutnin 1988: 21). King Rama V (reign 1868 to 1910) was the main supporter of Siamese printing businesses as he foresaw that this was a means to encourage people to read and acquire knowledge (Nukunkit 1991: 36). Also, it was a way to encourage Siamese to be more familiar with Western literature genres. Initially, according to Rutnin (1988: 20–21), at the time when short stories appeared in Siamese newspapers and journals, the short story was referred to as "หนังสืออ่านเล่น" (nangsue anlen) (books for pleasure reading, b.t.) so it was a literary form that was regarded as informal and meant for entertainment.

Apart from being a fresh literary form that invited the audience to experience this new form of entertainment, the reason that prose literature, and particularly fiction, was emerging was also due to the establishment of the printing business in the country (Chittipalangsri 2014: 221; see also Rutnin 1988: 21–22). In 1836, the first printing press was established in the Siamese capital city - Bangkok, by an American doctor called Dan Beach Bradley or หมอบรัดเลย์ (Mhor Bradley or Doctor Bradley) who worked for the American Missionary Association (Chittipalangsri 2014: 221). As no printing houses existed previously, Doctor Bradley had pioneered the printing business that contributed to other related professions such as writers, translators, editors and publishers (ibid.). By the time the printing house was established, it significantly helped to promote literature circulation. Prose literature, then, was dominant during the time when printing houses were set up in Bangkok as part of the resulting modernization.

2.2.2   Background of readership in the pre-modern and modern period

Audience of verse literature mostly included people who were illiterate in the pre-modern period. According to Chittipalangsri (2014: 218), the dominant oral literature served an audience who at that time were mostly illiterate, and oral verse literature was close to their daily lives.

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[9] Phraya is a title for high-ranking official in the Siamese government system.

Prose literature, however, in the modern period was mainly produced and read in written form for those who were educated and literate. This implied that the readership mostly included the upper class.

In the modern period, literacy was seen as one of the key elements that made prose literature dominant. Teeraeak (2017) posits that literacy was mainly acquired by the upper-class through education. According to Ninrat (2019: 64), the upper-class constituted the group of people who received systematic education and training including learning English and other sciences and who were socially influential. To develop the country towards Western models, education back then was seen as equally important as other reforms in the country. In the past, Thailand did not have formal institutions that provided education for people as in the West, however; traditions, customs and knowledge were usually learned informally in temples, courts, and royal palaces[10]. To implement changes, especially the administrative changes, King Rama V saw that what Siamese learned in temples and courts was not sufficient and better educated men were needed (Kongsirirat 2016; Rutnin 1988: 13). King Rama V therefore sent his sons to study in various disciplines, such as medicine, international relations and military studies in European countries and in the United States (Rutnin 1988: 13). This shows that the nobility was the first group to acquire Western education in Siamese society. This is important because these elite men were socially influential key figures. Siam was an absolute monarchy regime[11], so this educated elite class was close to the reigning political authority (Rutnin 1988: 27–28).

This elite influenced the literary environment (Chittipalangsri 2014: 212) and helped to promote the popularity of prose literature, so that this modern period has been regarded as "the dawn of modern literature" (Rutnin 1988: 12). The elite also acted as role models for the general Siamese population (Rutnin 1988: 12–13) during the modernization period, so that education and Western culture spread and in particular to the middle class. In her most recent article that traced the development of the Thai translation history, Chittipalangsri (2019: 115-117) finds that translation was not only used as a political mechanism to fight back against the West but gave prestige to the upper-class writers and translators as Western culture and new and modern knowledge were spread to other groups.

As pointed out earlier, the elite writers and translators[12] were quite influential in the Siamese society. According to Chittipalangsri (2019), foreignness was presented in translation as otherness with the aim to emphasize Western origins (cf. Venuti's (2008) foreignization or source-text oriented translation) and Western culture and knowledge was adapted or rewritten in ways the elite saw as appropriate for their wider middle-class audience that was

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[10] This has been well reflected in a well-known Thai novel titled "*Si Pan Din*" (Four Reigns, b.t.) written by MR Kukrit Pramoj. The story was about a young girl who was left by her mother to live with the Queen of King Rama V within the Grand Palace compound to learn to read and write, about Siamese lady life, customs, et cetera.

[11] Absolute monarchy was Thailand's political regime until 1932 (B.E. 2475).

[12] Most translations and literary works in the Siamese modern periods were carried out by the elite group of people.

growing in number. So in the period that followed, the readership extended from the elite to the middle-class who "enjoy a new kind of literary narrative that was different from the usual staple of poetry which always dominated the Thai literary scene" (Chittipalangsri 2019: 117).

2.3   General readers of the Thai literary environment

Education that has been more accessible by the public gradually gave rise to the middle-class readership. According to the UNESCO Institute for Statistics (2016), most Thais are literate. The Constitution of Thailand B.E. 2560 (2017) requires that all Thais receive compulsory education and this is largely effective as more than 92% of Thais are literate (UNESCO Institute for Statistics 2016). Even so, not all are able to read fluently. The report by the Quality Learning Foundation (2014: 5–6) shows that Thai students' reading abilities are low: ranked number 50 among students of 65 other countries and this mostly affects the Thai literary interests in the Thai literary environment, e.g. what they read and their purchasing behaviors.

The reading behaviors of the readers are mostly affected by their ages and interests. The survey of about 55,920 Thai families reveals that Thais' reading behaviors[13] are related to readers' age groups (National Statistical Office 2019: vi, 1). According to the Quality Learning Foundation (2014: 7), the age group of Thai readers can vary and the statistical data demonstrate that people tend to read less when they are older. Based on the statistics on Thais' reading behaviors (National Statistical Office 2019: vi), both males and females read quite similarly but young children and adults of working ages are the groups who read the most per year. Further, Thai readers have preferences in reading that vary between text genres. Based on the summarized statistics from the survey on the reading behaviors of Thais in 2018 (National Statistical Office 2019: 23), Thais tend to prefer reading online content and newspapers while novels, cartoons, stories and textbooks are read rather moderately when compared to other text genres.

Some recent studies of the reading interests of Thais (see ECCU 2015; Sukserm & Hirananyasomboon 2018; Trakoolsophit 2015; Ujjin 2015), show that Thais' reading and purchasing interests of fiction help to characterize a general readership of fiction. The statistical data about the purchasing behaviors of Thai readers shows that Thais who read fiction are usually young (ECCU 2015; Trakoolsophit 2015; Ujjin 2015). Pavinee Ujjin (2015: 56) finds that people between 20 to 29 years old are the biggest group of fiction readers. This is consistent with the research report on reading and purchasing behaviors of Thai readers from the Faculty of Economics, Chulalongkorn University and the Research Centre for Social and Business Development (ECCU) (2015: 10–11)

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[13] Reading behaviors are defined as covering the reading of books or all types of articles through either print or digital formats at any time in readers' daily life (National Statistical Office 2019: vi, 1).

which states that, in the Thai literary environment, young individuals of ages between 21 to 30 years old have a higher tendency to read and purchase literature: novels including picture novels and cartoons. Athipat Trakoolsophit's (2015: 41–42) study also shows a similar result. He finds that Thais between 21 to 30 years old are the biggest group of fiction readers and concludes that these young adults tend to purchase works of fiction including short stories more than other text genres. So young adults constitute a significant group of fiction readers in the Thai literary environment because, according to the research conducted by the Faculty of Economics, Chulalongkorn University & Research Centre for Social and Business Development (ECCU) (2015: 11), "aging people tend not to read at all" (my translation).

In addition to age, education level seems to be a factor that characterizes readers of fiction as well. Thai laws require that all Thais receive compulsory education[14] which starts from the age of seven and continues for nine years until the age of 15. This means that students start primary school one (or grade one) at the age of seven and continue to secondary school (grade seven to grade nine) from 13 to 15 years old. High school education (grades 10 to 12) then starts from 16 to 18. Students usually start university education at the age of 19, so that is a relevant factor too since most readers of fiction are young adults between 20 and 30 years of age. Most studies in Thailand on readership and the purchasing behaviors of literary readers reveal that readers of fiction are mostly educated and are usually bachelor's degree graduates. Literary works are preferred by people who are mostly educated for the unsurprising reason that "people with higher education tend to read more than those who are less educated" (my translation) (ECCU 2015: 11).

In addition, readers of fiction in the Thai literary environment are likely to be above-average earners. Studies show that most readers of fiction usually earn between 10,000 to 20,000 Baht (255.8 to 511.6 Euros) per month on average (Trakoolsophit 2015: 107; Ujjin 2015: 57) and others up to 30,000 Thai Baht (767.5 Euros) per month (ECCU 2015: 6). A collective family (consisting of two to five members) of Thais usually earns about 20,926.7 Thai Baht (535.34 Euros) per month (National Statistical Office 2017), it can therefore be assumed that on average an individual member would earn less than 5,000 Thai Baht (127.9 Euros) per month. The comparison between the average income of fiction readers (255.8 to 767.5 Euros per month) and the average individual income of Thais (127.9 Euros per month) shows that average fiction readers earn about two to six times more than the average Thai individual. It thus can be seen that "income affects the decision of reading and purchasing books of each genre; (…) this means that

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[14] Section 54 of the Constitution of Thailand B.E. 2560 (2017) stipulates that all Thais shall entitle to fundamental education for 12 years (from kindergarten to secondary school, ages 4-15 years old). By virtue of Section 54 of Constitution of Thailand B.E. 2560, Section 17 of the National Education Act B.E. 2542 (Office of the Council of State 1999) is enacted to ensure that, as part of the 12 years fundamental education, compulsory education is required for all Thais for 9 years (from primary to secondary school, ages 7-15 years old). To conclude, this means that Thais are entitled to fundamental education of 12 years in total for free, however; compulsory education is only required for 9 out of 12 years (kindergarten school is not part of the compulsory education).

people of higher income tend to read and purchase more books" (my translation) (ECCU 2015: 16). Considering that book prices in the Thai literary market are perceived to be high (Wasinsarakorn 2006: 82) when compared to the financial capability of most Thais, fiction is mostly read by urban people who earn more than those living outside the city.

Because my study focuses on novels by Dan Brown, I also briefly explore the readership of literature in the United States in general. For example, in the United States and India, most readers are young and quite educated. In the United States, in terms of ages, according to the Pew Research Center (2019), younger people tend to read more than older people. The Pew Research Center surveyed 1,502 US adult readers in 2019 and the statistics show the percentages of readers for different age groups as follows: between 18 and 29 years old, 81%; 30 to 49 years, 72%; 50 to 64, 67%; and over 65s, 68%. This shows that older people tend to read less compared to teenagers and younger adults (ibid.). Incomes also affect reading in the United States. According to Reading Habits in 2020, Mental Floss (n.d.), "American likelihood of reading was directly correlated with wealth and education level.".

In terms of statistics, many countries are similar to Thailand as far as their readerships are concerned. For instance, in south Asia, Indian readership also tends to correlate with income. Rita Kothari (2003: 61–62, 65–67) explores translated literature and its literary market in the Indian environment. Her study demonstrates that the specificity of readership has affected the literary environment, especially the ways in which literature is chosen for the literary market, including the translation market. In essence, she states that given the fact that the Indian middle-class is growing, English literacy has also increased. This thus results in an increased need not only for Indian novels but Indian novels written in English. This phenomenon also extends to translations because there is a greater demand for translations that are more diverse in terms of translated literary genres.

In summary, most of the readers of fiction in the Thai literary environment are young adults who are mostly educated with a bachelor's degree education level or higher and earn above average. It is likely that these together help to form a readership of fiction in the Thai literary environment. As translated novels are an integral part of the Thai literary environment (see Even-Zohar 1990), I further explore the readership of literary translations from English into Thai.

2.4 The readership of translated fiction in the Thai literary environment

As most previous studies focus on surveying general readers of fiction in the Thai literary market (ECCU 2015; see also Sukserm & Hirananyasomboon 2018; Trakoolsophit 2015; Ujjin 2015), research into the readership of translated fiction in the Thai literary context remains limited. To explore that readership, this

section specifically focuses on the contextual data, i.e. the correspondence and interviews conducted with translation agents (translators and editors) who involved in translation processes in the translation industry in Thailand. The correspondence and interviews are used to explore the translation agents' view about the readership of translated literature.

As I want to explore views of translation agents in their translation processes, the translation processes are focused on from two different perspectives, the macro- and the micro-level. Macro-level translation processes include translation profiles that the publishers have in mind at the time the translations are being commissioned, such as the ways in which Anglo-American novels, short stories and cultural stories are selected and presented, how the publishers set sales figures to respond to the market demands, et cetera. On the other hand, translation processes at the micro-level include the ways in which the translation agents interact with other agents in their departments to translate and edit translations and exercise judgments on translation choices and translation strategies. Both macro- and micro-level perspectives help to demonstrate actual activities conducted by translation agents from beginning to end processes.

In this study, the term "translation agent" specifically refers to editors and translators who work in and represent the translation department at Preaw (Translation) Publisher and who are responsible for translating, commenting on and editing translations from English into Thai of Anglo-American novels (Dan Brown's novels are included). However, the term "translation agents" that appears in this section and throughout the dissertation can have some limitations as it can be argued that the editors are not the agents who directly translate the texts but only edit them. According to Siponkoski (2014: 35, emphasis in original), "Editors constitute an important group of agents who ensure that texts are *publishable* by amending the texts so that they meet the requirements of the publisher, the receiving audience and the marketing context.". I consider that the term "translation agents" remains applicable because, based on the definition of agency, both translators and editors have agency in terms of contributing to the translation in the making. For this reason, they both are translation agents and the term is used throughout the dissertation accordingly.

2.4.1 Data analysis methods

The contextual data with the focus on the information about translation processes was obtained through interviews (see Creswell 2013) and e-mail correspondence. A semi-structured interview design was chosen because it is an interview format with a guiding framework that allows researchers to create a set of pre-determined questions while also being able to ask other related questions to discuss the topics (see also Wall & Spinuzzi 2018), even though a semi-structured interview is a time-consuming method. As the view of translation agents about the readership of translated fiction is an integral part of the translation processes, the contextual data were investigated from deep to surface level to see what

views (in the forms of codes and themes) are there and whether there is a view about the readership of the translated fiction in the translation processes or not.

The reason that thematic analysis (Braun & Clarke 2006) is chosen as a theoretical method to explore the views of translation agents is due to its flexibility. According to Braun & Clarke (2006: 81–82), thematic analysis is more flexible than other qualitative analytical methods (e.g. qualitative content analysis, discourse analysis, critical discourse analysis, grounded theory analysis) because it is not so strictly limited to a pre-determined framework. For example, even though qualitative content analysis aims to analyze content to make interpretations from patterns and themes as thematic analysis, (see Dörnyei 2007: 246; Saldanha & O'Brien 2013: 190), it is more flexible because it moves beyond categorizing and interpreting data to investigate in-depth detail of the meanings of the discovering themes (see Braun & Clarke 2006). This means that thematic analysis is able to delve into the data and demonstrate patterns that arise from particular events or situations.

According to Braun & Clarke (2006: 79, 85) thematic analysis is a method applicable for discovering meanings that lie in the data and it involves processes to identify, analyze and later conceptualize meanings of the data manifesting in the form of patterns. They further state that thematic analysis can be done through an inductive approach as it allows researchers to see explicit and hidden meanings that arise from the raw data. According to them, the inductive approach focuses on a process that starts from the bottom towards the top. In this section, the analysis first focuses on the raw data to label the data with codes, categorize them and draw conclusions from them. With the aim to explore views of translation agents in their translation processes, thematic analysis with the inductive approach was thus chosen.

2.4.2   Data and ethical consideration

The material used to explore views of translation agents in translation processes includes correspondence and three interviews that were made between 2015 to 2017. To ensure confidentiality in these interviews, the interviewees are given pseudonyms which are used throughout the dissertation as shown in Table 1 below. During that period, I was carrying out the research project in Vaasa, Finland. As a result, the correspondence and interviews were conducted remotely. This means that correspondence was conducted through email while the interviews took place over the telephone. However, the interview with Natalie took place when I attended the internship program at the publisher's premises in Bangkok, Thailand, in the summer of 2016.

First, on 26 October 2015 the correspondence was conducted with the translation agent named Patta[15], who oversees translation processes at this publisher. The correspondence was designed to gain initial insights into the publisher's translation business with the focus on Dan Brown's translated novels. Next, the first interview aimed to elicit information about the translation

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[15] All translation agents are given pseudonyms to ensure confidentiality in Table 1.

processes that the publisher adheres to in order to publish the translations and it was conducted on 16 December 2015 again with Patta who provided the overview answers in the correspondence conducted earlier. The interview focuses on the whole sequence of translation procedures to which the publisher adheres to acquire translation process data from a macro-level perspective, e.g. how the publisher selects novels to be translated, how the novels are classified into different genres and how the publisher diversifies its sub-publishers.

The second interview was conducted with Natalie who is part of the editorial team at Preaw (Translation) Publisher on 11 August 2016. The interview focused on specific details of the translation procedures from the editorial team's perspective, e.g. how translators are recruited to translate the novels and how the translators negotiate with editors regarding translation quality, how novels are translated to serve the literary market appropriately, and how the publisher communicates with the expected audience to learn about prospective sale opportunities and audience preferences.

Lastly, the third interview was conducted with John, a senior editor, who oversees Dan Brown's translated novels that have been published in Thailand. The third interview focused on the ways in which Dan Brown's translations have been treated in the translation processes that took place at this publisher, i.e. the processes in which the translation agent edited the translated novels, and the ways in which translation strategies were used to solve translation problems that arise from the translations of cultural markers.

Below is the list of the translation agents with their pseudonyms, positions, duties and codes.

TABLE 1   The translation agents' involvement in the translation processes

Pseudonyms of the Translation agents	Position/Publisher	Duties	Code
Patta	Chief editor/ Preaw (Translation) Publisher	Overseeing the translation department/ working with translators and editing translated novels	PAT
Natalie	Editor/ Preaw (Translation) Publisher	Working with translators and editing translated novels	NAT
John	Senior Editor and (co-) translator/ Preaw (Translation) Publisher	Working with translators and editing translated novels and (co-) translating the novels of Dan Brown	JOH

Only one of Dan Brown's translators, John, was interviewed, while the other, Oradee, was not. As shown in Table 1, John has held various roles within the publisher, including senior editor, translator, and co-translator of Dan Brown's novels. Given the breadth of John's involvement in translation activities throughout the entire process, I deemed an interview with him to be adequate.

John played a pivotal role in the entire translation process, collaborating closely with Oradee, the other translator. He provided valuable insights into how translators handle various aspects of translation, such as Oradee's preference for using footnotes as a strategy to provide additional information to readers. Additionally, Oradee, who held an executive position at the time, had a demanding schedule, making her largely unavailable for an interview. Consequently, relying on John's interview was deemed sufficient, as it encompassed the duties involved in the entire translation process.

I gathered the contextual data from key people in their offices who are familiar with translation processes at Preaw (Translation) Publisher [16] , a publisher that publishes the translations of Dan Brown in Thailand and that is quite well recognized in the Thai literary market due to its size and number of subsidiary publishers. The correspondence and interviews were stored and recorded. The correspondence was kept in email format and written notes. The other interviews were recorded digitally through the recording function available on a mobile telephone and were noted down when the interviews were being conducted to ensure the completion of the information. The interview recordings were saved for full transcription later. The interview with Natalie, however, was recorded manually. As she felt more comfortable if the interview was not recorded, it was decided that the interview would be noted down at the time of the interview. The interview notes were fully transcribed on the same day as the interview. Below is a summary of the correspondence and interview transcriptions (in words) including their length (in minutes).

TABLE 2 Summary of word count and interview duration of the data

Pseudonyms of the Translation agents	Correspondence/interview	Interview duration (approx. minutes)	Words count in the Thai transcriptions (approx. words)
Patta	Correspondence	-	700
Patta	Interview	38	4,000
Natalie	Interview	35	2,800
John	Interview	20	2,500
	Sum	93	10,000

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[16] Preaw (Translation) Publisher operates under its parent company Amarin Printing and Publishing Public Limited Company, a well-known publisher in Thailand. It is the parent company for at least 16 subsidiary publishers that include National Geographic (Thailand), Amarin How-To Printing Company, Amarin Cuisine Printing Company, Preaw Printing Company (translated literature), Amarin Comics Printing Company, among others.

Since the contextual data were being transcribed into Thai, their English translations are needed and I translated the correspondence and the other interviews into English by myself. They were carried out carefully with the intention not to disturb or interfere with the meanings of Thai transcriptions. To eliminate bias that may affect the data, the translations into English of the recorded words or transcriptions were source-text oriented. As a translator, I adhered closely to the source-text, or Thai, linguistic structures and denotative and connotative meanings even though this could cause some unnaturalness, including some ungrammatical structures, in the English translations.

As for ethical consideration, the data collection process follows the ethical rules of the Universities of Vaasa [17] and Jyväskylä. The translation agents involved in the data collection process were fully informed of the research project, including their rights and privacy as participants. For each interview the translation agents received the following in advance: a formal letter requesting an interview including a brief research plan and the letter of consent. The interview with Natalie, however, was conducted face-to-face at the publisher's premises in Bangkok during my internship program. Patta, the chief editor, gave me permission on-site to interview an editor in the translation team. Natalie agreed to participate in the interview.

The contextual data were stored safely. The electronic files were encrypted and the transcriptions saved in encrypted folders. This means that access to the data is protected and not accessible by unauthorized persons. During the research process, if the transcriptions were printed out, they were stored safely in a locked drawer at my premises. Once the transcriptions were no longer used, I destroyed them using a shredder to ensure that they could not be accessible by others.

2.4.3　The application of thematic analysis

In applying thematic analysis, Braun & Clarke (2006: 88–96) set out six phases of thematic analysis steps: 1) becoming familiarized with the data; 2) creating initial codes; 3) discovering themes; 4) re-checking themes; 5) defining themes and 6) writing up the report. I followed those steps to extract meanings (both implicit and explicit ones). To become familiar with the raw data, the correspondence and interviews were read through and later transcribed and translated before finally being divided into analytical units.

The data are segmented to ensure that the analysis is clear and systematic. According to Braun & Clarke (2006: 89–91), data transcription not only helps researchers become familiar with the contents but also helps to divide data into separate items. They further state that a data item refers to a piece of information data that is a part of the whole data and data corpus (ibid.: 78–79). Following this

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[17] During the first three years, the research was conducted at the University of Vaasa. Later, due to the transfer arrangement made by the University of Vaasa, the program has been transferred to Faculty of Humanities and Social Sciences, University of Jyvaskyla (since August 2017).

conception, I segmented the raw data into smaller data items and refer to them as "analytical units" (see also Swain 2020).

The segmented analytical units contain a solid idea that responds to the topic(s) appearing in the contextual data. If the contextual data contain words or phrases or sentences that belong to a topic, I clustered them together to represent a solid idea. For example, the translation agent answered in many statements the question of how the publisher publishes genres of literary translation. If the statements are illustrating the translation and publication processes of a certain literary genre, they are segmented and grouped together. To conclude, the recorded words or transcriptions of the correspondence and interviews are segmented into analytical units based on (main) ideas that they are discussing.

2.4.3.1   Finding out themes through initial and focused codes

After the data segmentation process, the analytical units are code-labeled to explore the direct and hidden meanings of the analytical units systematically. This follows steps two to five as proposed by Braun & Clarke (2006: 89–95). In following step two, the data are looked at in order to generate codes and in step three codes are then analyzed to search for themes. Later, the searched themes are then reviewed and defined or named in steps four and five, respectively.

The codes applied in this analysis are divided into two types that serve different purposes: initial and focused codes. The two-level codes are defined based on the data meanings on which they are assigned. "Initial code" is used at a semantic level to refer to surface or explicit meanings of the data and represents meanings to which the data directly refer. "Focused code" is used to reflect latent meanings or hidden meanings or ideas that can be drawn from the semantic contents of the raw data (Braun & Clarke 2006: 84).

The analytical units were labeled with initial codes to categorize the surface meanings of the analytical units. Then the focused code was also applied. This is the analysis phase or steps three to five (i.e. searching form themes, reviewing themes and defining and naming themes) as proposed by Braun & Clarke (2006: 92–96).

Given that the analysis aims to discover the view of translation agents about readership of translated fiction, themes are helpful. According to Braun & Clarke (2006: 93), themes represent patterns of information that describe situations or events. This means that the analysis needs to involve both categorizations of surface meanings and interpretations of deep meanings of the recorded statements or transcriptions of the correspondence and interviews. I adhered to this process and classified and synthesized surface (through initial codes) and deep (through focused codes) meanings to discover themes. In this research section, I attempted to look for focused codes that work at a deep meaning level to extract views of translation agents including the view of translation agents about the readership of translated fiction.

2.4.3.2 Data conceptualization: the discovery of views of translation agents

This stage comes as the final phase or step six of the thematic analysis method proposed by Braun & Clarke (2006: 96). According to them, the sixth step involves the final analysis of the themes to generate the report. Even though thematic analysis can involve a quantitative aspect, for example by using frequencies of code occurrences to discover a dominant theme, it does not apply to this analysis. Since the analysis aims to explore only views of translation agents and pays attention to the view of translation agents about readership of translated fiction, the qualitative aspect of the thematic method is sufficient to show the view of translation agents about the readership. Figure 1 shows the process where the initial and focused codes are analyzed together to produce themes that represent views of translation agents.

Process		
Classify initial codes	Group and classify initial codes into focused codes	Report themes through focused codes
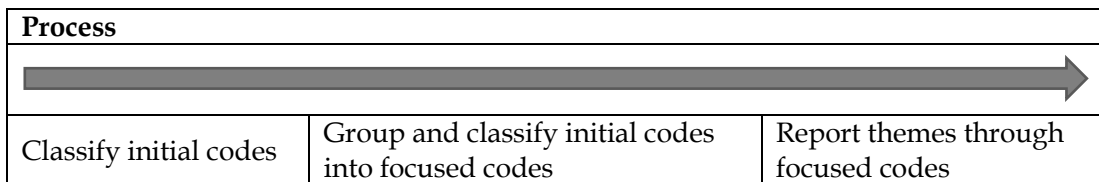
FIGURE 1   The emergence of themes through focused codes

According to Braun & Clarke (2006: 79), themes represent novelties that demonstrate the experiences, thoughts, ideas, and so forth of informants. This process turns focused codes into themes that are valid as representations of the views of translation agents because raw data have gradually developed based on the systematic analyses that involve patterns (that appear in the forms of themes) and that are linked with qualitative interpretations of the data (see also Boyatzis 1998). In this section, the results obtained from the thematic analysis can show the views of the translation agents including the view of translation agents about the readership of translated fiction, e.g. what are the characteristics of the readership of translated fiction.

2.5 Views of the translation agents in the translation processes at Preaw (Translation) Publisher

In tracing the translation processes through the thematic analysis, there are four main themes representing the views that the translation through the contextual data. They include 1) marketing considerations, 2) work practices, 3) translation strategies and 4) target readers. As these four main themes are what translation agents paid attention to while producing translations, they are chosen to demonstrate the views of translation agents that appear in the translation processes. To illustrate, each view is supplemented with the correspondence and/or interview samples that directly discuss the view.

2.5.1 Marketing considerations

The view "marketing considerations" represents sales figures that the translation agents used as information to manage the prints and sales of translated novels. The analysis reveals that the translation agents use sales figures to manage translated novels in two manners: 1) to determine bestselling translated novels and 2) to determine the market share of translated literature in the Thai literary market.

The translation agents at Preaw (Translation) Publisher have set criteria based on the sales figures to determine which are bestselling translated novels. Five-figure copies are considered bestselling products. Further, sales figures are mostly converted into sales percentage. The percentage of translated novels sold represents the sales volume of translated novels. This shows that the sale percentage of translated novels published by Preaw (Translation) Publisher allows the translation agents to see the size of the translation market. Below is the information given by Patta and Natalie in the correspondence and interview.

> (1)[18] The average numbers of copies for best-selling translated literature are [sale figures omitted[19]] copies – for example, "Tell No One" by Harlan Coben ([sale figures omitted] copies), "The Romanov Prophecy" by Steve Berry ([sale figures omitted] copies) (PAT2).

> (2) For translated literature (published by Preaw (Translation) Publisher), [sale figures omitted] copies for the first print are considered good numbers. And if the copies are sold out, we consider it a bestseller. and "Ideally, the sale should reach [sale figures omitted] copies" (NAT33-34).

> (3) Translated literature accounts for 30% of all the literature published by Amarin Printing and Publishing PLC, so this means that domestic literature accounts for 70% [of all the literature published by Amarin Printing and Publishing Public Company Limited] (PAT 19-20).

The excerpts show that Patta and Natalie have used similar sales figures to determine bestselling translated novels published for the Thai translation market. In addition, they compare the relative market share of translation and domestic literature based on the sale volumes of translated literature. This comparison allows the translation agents to determine the market size of translated novels. According to Patta, the market size of translated novels is considerably smaller than the market for domestic literature.

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[18] An example used in the dissertation is numbered following two formats: (1) and Example 23. The former format is applied into examples that are excerpts from the contextual data while the latter format is applied to examples drawn from the primary data. All examples (in both formats) are numbered with source code at the end.
[19] Sale figures are omitted due to confidentiality. This will be applied throughout the section.

2.5.2 Work Practices

The view "work practices" suggests that there are considerations related to working practices and/or procedures that the translation agents have adhered to in publishing translations. The view "work practices" has covered a large area of work-related procedures (from the beginning to end) in Preaw (Translation) Publisher. The classification of "work practices" refers to practices and/or procedures that translation agents follow to deal with translations step by step from beginning to end. The work-related practices or procedures can be classified into two groups: the pre-translation and the publishing process.

Firstly, work-related practices in the pre-translation process include the ways in which Anglo-American novels are selected, how the novels' licenses are purchased, and how translators are recruited to translate the chosen novels. Secondly, as for the publishing process, work-related practices or procedures cover the ways in which the translation agents diversify sub-publishers to accommodate different translation genres, how the translation agents classify book sizes for translated novels and how the translated novels are advertised and sold as well.

Work-related practices or procedures in the translation process start before the translation agents began their work on the translations. In the pre-translation process, the translation agents follow practices or procedures to select Anglo-American novels for the Thai translation market. It is also seen that the translation agents have followed selection criteria that are determined by the publisher. The contextual data show that the translation agents usually select novels that are Anglo-American, mainstream and written by well-known authors. In addition, in terms of story, selected novels must not be too complicated to follow. Patta, the chief editor, affirms that popular novels are usually selected because they by and large guarantee that the translations will sell in the Thai translation market. For example, the criteria for choosing novels to be translated into Thai set by the publisher include novels that are currently mainstream. In addition, Patta's view about popular novels is also related to John's view about established authors. John, who oversaw the publication of Dan Brown's translations, comments that established authors can also guarantee that the translations will sell. Below are the statements from Patta and John.

> (4) Firstly, they must be novels that are in a popular stream. Ones that will be sold. Ones that will be made into films or tie-in with films. And if they are not in a popular stream, they must have literary values. In the latter case, we feel that we will need to translate them because they have values (PAT108).

> (5) In our normal practice, we usually select novels based on previous authors. When the previous authors release new novels, we'll propose them in the editorial team meeting. And mostly they will be accepted as there has been previous evidence to show that they have been well accepted [by the readers] in the market. So we rely on these previous authors for their new releases (JOH66-69).

The excerpts demonstrate that the translation agents have followed selection criteria to select novels to be translated into Thai and this is part of work-related procedures of the translation agents. To conclude, the selected novels are usually Anglo-American novels and are selected based on the popularity of the novels and authors.

Apart from the selection criteria set out above, the novels' stories are important in the selection process. The translation agents believe that their stories must not be hard to follow. The chief editor, based on her work experiences, asserts that Thai readers like stories that are direct and clear. Patta gives an example based on differences between French and US novels and later posits that Thai readers are more into US novels. The excerpt below is Patta's view about Thai readers.

> (6) Well, this is pretty hard to tell. But if you ask me, based on my feelings, I think French novels are deeper and it could be hard to read. It gives European flavors and atmosphere. I can't really explain. But as for the US novels, they are so American.
>
> Well. From my experience. They [readers] like something straightforward and fast. They don't prefer something that requires effort to read. If there is too much information, they don't like it. They like clear stories. If it is a murder story, this has to be clear.
>
> Well, I don't say this in a negative way about Thai readers, but I think the readers don't quite pay much attention to the language or literary beauty. So the plots must be thrilling and mysterious (PAT112; PAT114-117).

So the translation agents select novels that are not complex or loaded with heavy information, but stories that are developed in a clear straightforward way.

Work practices or procedures also extend to a process that is called "licensing". This process occurs after novels have been selected. The translation agents follow licensing processes to obtain permissions from source-text publishers to translate novels. This means that licensing is required for the source-text novels, but source texts, pictures or illustrations and covers that are parts of the source-text novels can be bought from the original publisher(s) separately. Preaw (Translation) Publisher, however, usually buys source-texts and pictures and illustrations all together because pictures and illustrations are integral parts of the texts. Natalie explains as follows:

> (7) When we want to translate a novel, we need to buy a license from the original publisher. The license to translate applies either to the texts or the cover. The license does not include everything. We definitely buy the texts because we want to translate them. But, for the cover, we will consider whether we want to buy it or not. This depends on the value we will get from it. For example, Red Queen's cover is worth buying because we think that our readers like it a lot. We learn our readers' preferences from the fan page. As a result, we decided to buy both the texts and cover. (NAT49-54).

The excerpt shows that the translation agents followed the licensing process that is required as part of work practices or procedures. It shows that the translation agents have the authority to decide whether pictures and illustrations are to be licensed or not. As for book covers, it is not compulsory for translations to follow the original versions. Instead, the translation agents can decide whether to follow them or design their own covers.

Third, a process concerning translator recruitment also appears in work practices or procedures. The translator recruitment process occurs before source-text novels are translated into Thai. The translation agents follow practices or procedures in recruiting translators to translate selected novels. There are no specific criteria but the process starts with a translation test that focuses on competencies of prospective translators. Below are the excerpts from Natalie's statements about the recruitment process.

> (8) There are no specific criteria for recruiting translators. As mentioned earlier, we [the publisher] will first see whether translators can translate or not. So this is quite open for every translator as they will have equal chances of being recruited. And of course we usually send some work to them to translate first. This is like a test. We then start from that.
>
> Primarily, we [the publisher] will pay attention to the translator's genre competency/interest. Usually, we [the publisher] will send some parts of the novel to translators to test their translation competency. The assessments are based on translators' general competency in translation and language capability. For example, for a translation of a game, the overall assessment is based on readability, word choices, and how well the reader can relate to language (NAT3-6; 7-9).

The excerpts show that the translation agents assess whether translators are capable of translating the texts or not before commissioning the translations. They pay attention to prospective translators' qualifications based on their interests and experiences.

The "work practices" view also extends to a variety of other practices or procedures that arise during the publishing processes, such as the diversification of sub-publishers, the classification of book sizes and the translated novels' advertisement channels.

As part of work practices, the translation agents classify genres of the translated novels and allocate them to the sub-publishers that are set up for a particular genre. Even though Preaw Printing and Publishing Company Limited is the main publisher under Amarin Printing and Publishing Public Company Limited, the parent publisher, it is further diversified, as has already been mentioned, into sub-publishers that accommodate different translated novel genres. Preaw (Translation) Publisher is a sub-publisher of Preaw Printing and Publishing Company Limited. Patta, the chief editor of Preaw (Translation) Publisher, states that

> (9) The main interest of the translated literature is the thriller-suspense genre. The publisher has a specific target of readers whose education is at the bachelor's level

while Rose Publishing Company publishes translated literature in the romance genre. The publisher has a specific target of female readers who are studying and/or working age. Most readers are in their early twenties to thirties, or more.

Spell Publishing Company publishes translated literature in the paranormal genre. The publisher has a specific target of young and adult readers with no specific age range (PAT10-11; PAT14-16).

The excerpts show that the diversification of sub-publishers forms part of the translation agents' work practices and procedures. There are some criteria that the translation agents adopt to allocate translated novels to a suitable sub-publisher. As shown above, Preaw (Translation) Publisher usually publishes translated novels of the thriller-suspense genre while Rose and Spell publish romance and paranormal genres, respectively. The translation agents have to classify genres of translated novels and later assign them to appropriate sub-publishers. In other words, they must match the sub-publishers' publishing profiles that have specific target readers in mind for genres of translated novels.

Apart from the sub-publishers' diversifications in the publishing process, the translation agents also consider book sizes that best fit translated novels as well. Book size has a role in translation processes because the translation agents choose the book size of translated novels based on book types. Basically, translated novels are classified as either general or special novels. In the work practices or procedures, there are two book sizes: ordinary and special. An ordinary size is used with general translated novels, while a special size is meant for fiction series. Natalie states that

> (10) there are two sizes [of published translated novels]. The ordinary edition is 14.5 x 21 cm (For example, Life Between the Oceans, Novels by Sophie Kingsella, novels of the erotic genre). The special edition is 6 x 9 inches. This size is published for Unputdownable Series, for example, novels by Jason, Harlan Coben, Stephen King (NAT30-31).

The excerpt illustrates that translated novels of thriller genres are mostly classified as "Unputdownable Series" and, as a result, require a special book size. This makes the book size different from other novels that come out in the ordinary version. On the other hand, translated novels of other genres, such as romance and chic-lit genres, are published in the ordinary book size.

Lastly, the ways in which translated novels are advertised and sold are also what the translation agents pay attention to. In the publishing process there are two main channels that the translation agents used to advertise and sell translated novels – online and offline. The online channel primarily involves the publisher's online store and Facebook page. Further, the Facebook page is used to organize commercial events and advertisements. As for offline channels, Preaw Printing and Publishing Company Limited, the parent publisher of Preaw (Translation) Publisher, distributes and sells its translated novels through its own bookstore (i.e. Nai-In Bookstore) that includes an online sale channel and some other affiliated bookstores (such as Book Kinokuniya, Asia Book, et cetera).

Preaw Printing and Publishing Company Limited also uses book events, such as book fairs, to sell and advertise its published translated novels. According to Natalie and John,

> (11) Yes, we have a Facebook fan page to communicate with the readers. The communication includes Qs and As, quizzes (to win prizes), promotions, et cetera (NAT36-37).

> "A Book Amarin" is the company that takes care of sale distribution. And we have a bookshop network. For example, Amarin has Nai-In as its own bookstore. For Nai-In, we have more than 200 branches throughout Thailand. Our products are also sold through our affiliated bookstores, such as Se-Ed, Book Kinokuniya, and Asia Book. Online bookstores such as Reader are included (NAT76-79).

> (12) They [translated novels] will be sold in general bookstores except for the book fair event. I mean if people are interested in reading novels, they will find them (JOH73-74).

As for book fair, John considers that the book fair is a sales area that can target specific readers. He believes that those who are interested in reading fiction normally look to a book fair to find books they want.

As illustrated above, "work practices" is the largest category that includes practices or procedures that take place in Preaw (Translation) Publisher – both in the pre-translation and publishing processes. It covers novel selection, licensing and the translator recruitment process in the pre-translation processes. The publishing processes extend to the various sub-publishers, book size classification and the sales and advertising process. The translation agents regard these processes as part of their work practices at Preaw (Translation) Publisher.

2.5.3 Target Readers

The translation agents' view of target readers also arises from translation processes. This constitutes the view "target readers" which refers to target readers' profiles that the translation agents consider while producing translations. The analysis shows that the translation agents pay attention to profiles of the Thai target readers which include education levels, ages and reading interests.

The translation agents first pay attention to the education level of the target readers while producing translations. Even though there is no explicit information to suggest that translated novels are produced for educated readers, the translation agents consider most Thai readers of translated novels to be educated. In Thailand, secondary school usually starts at ages 13-15 and high school at 16-18 (equivalent to grades 11 to 12 in the US system). Secondary school usually provides basic education for students to pursue subjects of their interest at high school level, where students are able to choose major subjects (such as science oriented-subjects or language-oriented subjects) that match their needs for undergraduate studies. John believes that most readers of translated literature have finished at least secondary or high school education:

(13) We translate for people of all levels. But we expect that the readers who can understand the translated novels well to be secondary-level educated. Those with high school-level education better understand the translations (JOH25-26).

Further, the translation agents consider the target readers' ages to be also linked to the readers' education levels. The publisher's Facebook page (i.e. Facebook algorithm report) illustrates that its main followers are fairly educated and are in of studying or working age. This is consistent with the translation agents' view of the target readers of translated novels coming from a specific age range. John and Natalie say that the target readers are students, working people and some senior citizens. They believe that

(14) [The readers] are people at working ages. They are students and working people. People of 40 to 50 years old could also be our current readers (JOH46-48).

(15) For education levels, I have noticed that readers' ages are relative to their education. Most followers are educated: they have at least a high school degree and/or bachelor's degree. They are at their studying and or working ages (NAT43-44).

(16) Those who read translated novels should be somewhat educated so they can understand the texts. They [the readers] have to be able to understand enough to finish the novels (JOH53-54; 57).

The excerpts imply that the target readers' ages can be determined based on their education level[20]. In John's view, people with high school education can be the target readers because he believes that they are able to understand and finish the texts. Only in some cases, however, are older people the specific target readers of the publisher. John further posits that older working people, ages 40-50, could also be interested in reading translated novels.

In summary, the translation agents consider that their target readers of translated novels are characterized by education level, age and interest.

2.5.4 Translation Strategies

The ways in which translation agents deal with source-text and target-text words and phrases constitute the view "translation strategies". The translation agents consider that there are two main ways to deal with the source texts in the translations into Thai of the cultural markers. First, the translation agents usually

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[20] As mentioned earlier, Thai secondary education level starts at the age of 13 to 15 while high school level begins from 16 to 18. Most people usually start their university education at the age 19.

adhere to source-text denotative meanings[21] and linguistic structures for English words or phrases that do not have target-text equivalents in Thai. Second, however, in contrast, for words or phrases that have target-text equivalents, the translation agents replace them with Thai words or phrases.

The translation agents think that source-text oriented translation should be used with words or phrases that do not have Thai equivalents, such as place names, human names, culture-specific items, et cetera. John thinks that the translation agents should pay attention to the source texts because

> (17) Our first thing to consider is that we need to respect the original texts as much as possible. We can see that the original texts are the texts that have been edited by foreign editors (most authors will thank their editors in their acknowledgment). For this reason, we need to show some respect. We will have to adhere to the original texts as much as possible because the texts are what have been proofread by the original editors (JOH8-9).

The excerpt suggests that the translation agent also considers the concept of equivalence (see Jakobson 1959/2014 and Nida & Taber, 1969) to be central in his work, as he states that translations should be as equivalent as possible to the source texts. It is the translation agent's aim to give priority to source-text adherence when translating texts from English into Thai by following source-text linguistic structures and denotative meanings. Even though, at first, John mentions that translation agents use "common sense" (emphasis added) to translate the texts. Literal translations, however, seem to be devoted to source-text words or phrases that are specific to foreign cultures. John further adds:

> (18) We use literal translation[22] for proper names, i.e. human names and place names. We all use transliteration. We can't translate them. For other items besides these, we should replace them with Thai words. Otherwise, readers may get confused (JOH4-5).

This notion affirms that literal translation is also primarily focused on in other translated novels in general. For example, Natalie adds:

> (19) I noticed that Chinese translated novel readers usually want to see Chinese words in the translations. They like what is being Chinese, I would say (NAT82).

This illustrates that source-text words or phrases which are specific in foreign cultures have been kept close to the source texts.

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[21] Source-text denotative meaning refers to meanings that directly arise from references of words or phrases of the source texts (see Baker 1992: 13–14; Nida & Taber 1969: 56). The definitions of denotative and connotative meaning are discussed in Chapter 4, 4.2.2 under Literal Translation.

[22] From my observation and clarification with the interviewee, the term "literal translation" is used to refer to the ways in which translators attempt to preserve the source-text denotative meanings closely. Thus, "literal translation" here can be extended to transliteration, for example, and it differs from "literal translation" that is defined in the material and methods chapter.

The notion of source-text oriented translation also extends, however, to the ways in which the translation agents supply explanations for source-text words or phrases that are specific to foreign cultures. In translations that contain a large number of culture-specific words or phrases, the translation agents consider that there is a need to supply more information in the form of footnotes in the translations. Thus, the translation agents usually provide footnotes for cultural items that require explanations in the translations. In addition, footnotes help to enhance comprehension for the target readers, for example the footnotes in the translations into Thai of Dan Brown's novels. John explains it as follows:

> (20) In my experience, I used footnotes because some items are specific to one particular culture or some are only known to Western culture. Footnotes would help to enhance readers' comprehension.
>
> These footnotes help to enhance the readers' knowledge. If the readers are reading the translations, not just for entertainment, they're supposed to read the footnotes. Anyway, they're supposed to read the footnotes as the translators have looked for information for them (JOH10-11; 18-19).

The excerpts show that the translation agents think that adding explanations to the target texts is common for translations of cultural words or phrases that are specific to foreign and Anglo-American culture. To conclude, while adhering to source-text oriented translation for words or phrases that do not have equivalents in Thai, footnotes are also useful for translations that require explanations to enhance the text's comprehensibility.

Lastly, the translation agents also hold the view that target-text oriented translation can be used in the translations into Thai. This means that the translation agents sometimes use target-text-oriented translations to translate words or phrases that are specific to foreign and Anglo-American culture when they perceive that there are target-text equivalents for such culture-specific items. John mentions that

> (21) What can be translated will be translated! However, source-text items known already in the Thai culture are kept in the translations. For example, "computer" will have to be transliterated to "คอมพิวเตอร์" (computer). We don't replace "computer" with a Thai term. In principle, to translate means to translate every item as much as we can – no under translation or over translation (JOH43-44).

In John's opinion, it can be assumed that the statement "What can be translated will be translated" refers to the ways in which translation agents find target-text equivalents to replace the source-text words or phrases. For example, source-text proper names usually do not have equivalents in Thai. John also affirms that in normal translation practices

> (22) (…) proper names are transliterated into Thai. We wouldn't find equivalents of "Mary" or "Peter", would we? They are proper names (JOH38).

To summarize, the translation agents usually replace foreign words or phrases with the Thai versions when there are equivalents between the source and target language.

As illustrated above, in the translation processes, the translation agents seem to prioritize the source texts denotative meanings. The translation agents adhere to source-text-oriented translation when there are no equivalents in Thai. Additionally, when foreign cultural markers are rather specific or do not exist in the Thai culture, the translation agents usually supply further explanations that are added to the translations, i.e. providing footnotes in the translations. In contrast, when source-text words or phrases have equivalents in Thai, the translation agents then substitute them with such target-text equivalents. In summary, adoptions of translation strategies can vary based on, for example, source- and target- text equivalents.

The thematic analysis points out that there are four main views of translation agents as listed above that appear in the translation processes. As the analysis explores a readership of translated literature in the Thai literary environment, the focus is placed on the view of the translation agents about the target readership. Following the analysis presented above, it is discovered that the characteristics of the readership of translated fiction are quite similar to the ones of the readership of fiction in the Thai literary environment. In other words, the readership of translated fiction includes young adults who are mostly educated with high school education and/or bachelor's degree.

2.6   Summary

Even though Siam has not been colonized by any Western countries physically and politically, through modernization Western cultures influenced Siam in various respects. The literary environment of today is a modern manifestation of the modernization that took root in the reign of King Rama V. Prose literature was built on the foundation provided by Western literary fiction through translation and later gained popularity among the Siamese audience (Chittipalangsri 2014, 2019; see also Rutnin 1988). The readership in the Thai literary scene in many ways has been formed by the increase in modern prose fiction.

So the emergence of the middle class has given rise to the readership of fiction and translated fiction in the Thai literary environment. The readerships of fiction and translated fiction by and large share the similar characteristics of being young and educated. From the thematic analysis of the contextual data, the translation agents regard that the characteristics of the readership of translated literature in the Thai literary environment as important, so they have a diversity of sub-publishers with pre-determined readers in mind to accommodate different translation genres. It can be concluded that, from the translation agents' point of view, the readership of translated fiction in the modern Thai literary

environment is usually young and mostly educated with high school education and bachelor's degree.

From the systems perspective (see Even-Zohar 1990), the characteristics of translated literature readership will be used as the context of the study to explore whether the view of the translation agents about the readership of translated literature has converged with the ways in which translation strategies are used at the textual level or not. I focus on the primary data – cultural markers in Dan Brown's novels and attempt to explore translation strategies that were employed in the translations with this context in the background.

3 STRATEGIES FOR TRANSLATING CULTURAL MARKERS IN THE THAI LITERARY SYSTEM IN THE LIGHT OF VIEWS OF TRANSLATION AGENTS

This chapter provides the theoretical background for this study. The theoretical background is connected to the contextual information provided in Chapter 2.

First, I will discuss Lefevere's (1992) concept of *patron* and *ideology* and how it can significantly influence translation strategies. This forms the groundwork for the background assumption in this study that the translation agents' view regarding the readership can align, either partially or wholly, with the approaches they take in adopting translation strategies.

Second, in the effort to investigate translation strategies within the Thai target-text culture (Even-Zohar 1990; Toury 1995), I will discuss the concept of *norms* to show how translations are guided by norms, evident in the application of translation strategies at both the local (micro) and global (macro) levels (see Chesterman 2000; Jääskeläinen 1993).

Given that cultural markers serve as the primary material in this study, I then discuss the concept of translation equivalence (Jakobson 1959/2014; see also Newmark 1988; Nida 1964/2003) to demonstrate that differences between English and Thai cultural markers necessitate the application of translation strategies by agents to address translation problems. To explore the treatment of cultural markers in Thai translations, I will draw on previous studies focusing on the translation of culture-bound words or phrases, such as culture-specific items and realia (Aixela 1996; see also Davies 2003; Leppihalme 2001; Liang 2016) to identify translation strategies. Finally, I will consider the relevance of the concepts of source-text (foreignizing) and target-text (domesticating) oriented translation (see Kwieciński 2001; Paloposki 2010).

3.1 Translation in systems: ideology of patron in translation production

Polysystem theory views that literature as a system that operates as part of other cultural, social and historical systems in a society. Polysystem theory has been developed from the ideas of Russian formalists in around 1920, e.g. Roman Jakobson, Jurij Tynjanov, Boris Ejxenbaum and Czech structuralists from between 1930 to 1940 (Munday 2012: 165). Polysystem theory sees literature as a system that is an integral part of society. Itamar Even-Zohar (1990: 9), a prominent cultural theorist, introduced the term *polysystem* to refer to human activities produced in the forms of language, culture, literature and society that are interrelated and independent as systems in a community. According to Even-Zohar (1990: 11), system:

> (…) can be conceived of as heterogeneous, open structure. It is, therefore, very rarely a uni-system but is, necessarily, a polysystem – a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structure whole, whose members are interdependent.

Literature is a system that is connected to and produced with influences from other systems. It does not exist alone but conforms to certain rules defined by the society and, certainly, is an integral part of human activities (Even-Zohar 1990: 2). In this view, literature is one of the various systems that together form a community.

As translation is a sub-system that operates as part of other wider social systems in a society (Even-Zohar 1990), Lefevere (1992) argues that the ways in which translations are produced can be affected by ideological elements of the target culture. As discussed in Chapter 2, the Thai readership is mostly young and educated, the characteristics from the systems perspective that can affect the ways in which translation agents employ translation strategies in translations into Thai of Anglo-American novels. To understand this relationship, it is necessary to examine translation from the systems perspective more thoroughly. So translation will now be approached from the concept proposed by Andre Lefevre's (1992) – translation as *rewriting* work.

Andre Lefevere was a prominent translation scholar who extended the systems theory to include cultural aspects of a target culture. He states that translation is influenced by rules that have been accepted and defined by literary patrons in society, either individuals or institutions. That translation is affected by social and cultural factors which are set out and accepted by people who maintain and exercise their power over translation in a literary system (Lefevere 1992: 12-13). In his view, patrons are institutions or groups of people who can control the ways in which translations are produced or written in the target culture.

Lefevere (1992: 12-13) sees translation as rewriting work that is carried out under constraints in target-text culture. He considers culture to be a complex system and, based on the polysystem point of view, translation is part of literary systems that closely interact with other cultural and social systems in a community. According to him, translation is a process where the source-text culture is regenerated in the target-text culture by human agents (e.g. translators and editors or rewriters) who work on texts that are influenced by "a series of 'constraints'". These constraints can affect translations that are produced for the target-text culture.

The constraints, according to Lefevere (1992: 13), are referred to as *dominant poetics* and *ideology*. This means that rewriters can decide whether to conform to social and cultural constraints of the target culture or to go against them. For example, according to him, rewriters can choose to rewrite their works in a way that is different from what is seen as acceptable at a certain period in a particular society. This means that the rewriter can choose to go against the *dominant poetics* or "what literature should (be allowed to) be", or *ideology* or "what society should (be allowed to) be" that exist in a such particular culture according to Lefevere (1992: 14). This sees constraints as a part of a literary system that governs works of literature produced by human agents – such as translators and editor. Human agents can challenge literary constraints by choosing to deviate from what has been accepted in the system or, on the other hand, conform to what is deemed acceptable in literary society.

According to Lefevere (1992: 14), there are three cultural and social factors that interrelatedly work together to influence the literary system: *professionals*, *patronage* and *the dominant poetics*. To begin with, professionals act as control factors that work inside a literary system and comprise people who have the power to repress works that are opposed to what is judged acceptable in the society at a given time. Professionals include translators, reviewers, critics and teachers, to name but a few, who exercise their judgments in the literary community. In addition, patronage also plays a crucial role in influencing the literary system from the outside and, according to Lefevere (1992: 15), refers to "the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature". Patronage includes individuals or institutions who have powers to promote or obstruct the writing and rewriting of literature in the target culture. In this view, patronage extends to cover individuals or institutions that commission productions of literature. For example, it refers to royal persons, religious and political persons for individual patronage, and translation schools, political groups, elites, press agencies and publishers for institutional patronage. It is therefore seen that professionals exert power from the inside, while patronage does so from outside the literary system.

Lefevere (1992: 16–17) further explains that patronage is controlled by three elements that are referred to as *ideological*, *economical* and *status* components. In rewriting literature, these three factors are closely interlinked and influence the ways in which powers are used within a literary subsystem. First, the ideological component refers to constraints on choices and forms of literature that control

forms, conventions, and ideologies that are allowed in the literary community. Second, the economic component is an element related to monetary returns given to writers and rewriters for their living expenses and extends to positions in some publishing offices. Lastly, the status component refers to the ways in which patronage is accepted so it finally gains positions in or supports from certain groups in the community. The three components above are all intertwined and work within the patronage.

According to Lefevere (1992: 17), the three components - ideological, economical and status - can be either *differentiated* or *undifferentiated*. As the three components are controlled by patronage, they can be differentiated or undifferentiated depending on the ways in which they are tied to the patronage. When the three components are controlled by the same patron, patronage is undifferentiated. For example, Thai literature in the pre-modern time was mostly commissioned by the royalty which has the power to judge the literature, give rewards for it to and recognize the status of writers or translators (Rutnin 1988: 28). In contrast, patronage is differentiated when it is not dependent on another (Lefevere 1992: 17). In a literary subsystem, this means that the three components are not tied to the same patron. For instance, based on the interviews with the translation agents at Preaw (Translation) Publisher in Thailand, Thai modern literature (i.e. bestselling novels and translated literature) is considered to be produced with an independent economical factor because writers and translators receive monetary returns based on sale volumes of the literature in the market. This shows that patronage is differentiated.

Lastly, in a literary subsystem, the dominant poetics is also a key element that can exert powers on literature so that it is produced to meet literary standards. According to Lefevere (1992: 14), dominant poetics can work from both inside and outside the literary subsystem and can be imposed on literature by both professionals and patrons who work together to produce literature in the subsystem to ensure that translated works are rewritten based on what is judged acceptable in accordance with the community's literary standards. The ways in which dominant poetics works in a literary subsystem are also influenced by ideology which Lefevere (ibid.) refers to as "what society should (be allowed to) be". This means that ideology acts as a mechanism to ensure that translations (which meet the dominant poetics criteria) are produced also based on what the society considers suitable. In this sense, ideology is an integral part of dominant poetics and the two work mutually in a literary subsystem when translations are being produced. Even though dominant poetics can be enforced by professionals and patrons, according to Lefevere (1992: 15), "Patronage is usually more interested in the ideology of literature than its poetics, and it could be said that the patron "delegates authority" to the professional where poetics is concerned.". In conclusion, professionals are keener on regulating poetics while patrons are more interested in ideology and also have authority to influence the poetics through delegating some of their power to professionals.

Based on Lefevere's (1992) idea, the ways in which literary works are written or rewritten are closely tied to professionals, dominant poetics and

patronage elements. In a literary system, writers and rewriters, i.e. authors and for example translators, are professionals who work on literature or translated texts to ensure that they are produced based on existing literary acceptance or the dominant poetics in the market (Lefevere 1992: 14–15). Meanwhile, particularly in this study, it can be seen that publishers represent patrons who ascertain whether the literature or translated works are ideologically acceptable by the target culture audience. For instance, according to the interview with Patta, the chief editor of Preaw (Translation) Publisher, the chief editor and the editorial team together decide what novels are to be selected and later allocated to the sub-publishers based on their genres. This indicates that, in translation processes, professionals, dominant poetics and patronage element all work together in regulating translations that are being produced for the target-text environment. It can be seen that, in literary translation processes, translators produce their works that conform to literary rules and standards and are judged ideologically acceptable by patrons who have power in literary systems.

In the present study, Lefevere's (1992) patronage concept is adopted with the focus on ideology that helps to first link the contextual to primary data. The concept, however, can appear somewhat abstract initially. In order to demonstrate that publishers in the Thai literary environment are institutional patrons who can exert ideological elements over the ways in which translations are produced for the audience in the Thai literary environment, the concept needs to be defined more concretely.

3.2 Defining views of translation agents in the translation processes from the point of view of the patron's ideology

As discussed above, ideology plays an important part in determining the publication of a work of literature. Ideology works with poetics (e.g. ways in which translators source texts into target texts) of the target culture and they affect translations (Lefevere 1998: 41, 48–49). Lefevere (ibid.) defines ideology as "the conceptual grid that consists of opinions and attitudes deemed acceptable in a certain society at a certain time, and through which readers and translators approach texts". Lefevere (1992: 14) states that patrons, whether individuals or institutions, that commission translations, have the power to enforce ideology on translations.

Following the notions, translators pay attention to ideology to produce translations that are accepted in the target culture. For example, target-text ideology can affect the ways in which translation strategies are chosen by translators. This shows that ideology is an important element that can influence translation strategies in a literary subsystem (see Lefevere 1992: 39).

From the perspective of Lefevere's (1992) literary subsystem, ideology appears both from inside and outside of the work of literature and translated literature. From the inside, ideology can be exerted directly by professionals

themselves, i.e. translators, writers in particular, or indirectly from the outside through patrons who commission translators and writers (Lefevere, 1992: 14–15). For example, translators or writers make language choices that are available and accepted in society while patrons can set a literary profile that requires writers and translators to follow. Thus, it can be seen that ideology is dominant as it can come from either professionals or patrons or both. This makes it the most influential element affecting the choices that translators or writers make in their work processes. For instance in his work Lefevere (1992: 41) uses the translations of the word "penis" in the Classical Greek play Lysistrata to show the dominance of ideology in literary subsystems. According to his examples, the word "penis" was translated differently over the periods, e.g. membrum virile, nose, prick, leg, handle, life-lines, et cetera. He states that ideology is an influential element that can affect the decisions of translators who work to produce translations that vary from one period to another because the translations are "to no small extent indicative of the ideology dominant at a certain time in a certain society".

The concept of ideology, however, remains quite broad and abstract. My study uses contextual data to explore how the views of translation agents converge with the translation strategies they choose. First, ideology must be concretely defined so that it reflects how translation agents' views can partly or wholly and directly or indirectly affect the translation strategies. Thus, I will explore the concept of ideology further and later define it.

Ideology has long been a topic of discussion in academia and it is a broad term that can be approached from various aspects, including political, social and cultural (see Fang 2011: 156). There have been previous attempts to define ideology. Terry Eagleton (1991: 1–2) attempts to list out definitions of ideology. In his view, ideology can include discourses that reflect interests of individuals and that are linked to social and historical power relations within a community (see also Gentzler 1993: 36).

The term has also been used in Translation Studies (Fang 2011; Gentzler 1993; Hatim & Mason 1990; Lefevere 1992). According to Hatim & Mason (1990: 120), ideology covers implicit presumptions including what social groups commonly believe and value in their social systems. Lefevere (1992: 14) also uses ideology and, according to him, ideology mainly refers to elements that appear in the form of forms, conventions and beliefs which can structure or dictate actions carried out by translators, editors and others and it is usually enforced upon translations in the translation processes by the patrons, whether individual or institutional patron.

Similarly, Munday (2012: 209) posits that ideology can dictate translation choices and strategies and it can come from pressure from the publishers and so on. In addition, Maria Tymoczko (2006: 446–448) states that translation choices and strategies are mainly related to both source-text (e.g. contents and the interpretations of the source texts) and target-text contexts (e.g. target audience and how the target audience will accept translations) resulting in constrains that govern translators' decisions and choices in choosing translation strategies. So ideology can be subject to rules set out by patrons.

From what has been described above, ideology is seen to be extended to cover social and cultural powers that can affect the decisions of translators. Nevertheless, the concept of ideology remains vague in terms of what it actually refers to and what it actually does in the translation processes (see Fang 2011: 155, 158, 161) as translators' decisions can be affected by other social and cultural factors in the literary systems.

Shunyi Chen (2016: 109) reviews Lefevere's (1992) concept of ideology from the patron's point of view. She goes on to state that patron's ideology can consist of ideas or beliefs on matters related to translations and that ideology is imposed on translations by patrons with the aim of manipulating the translation processes and translation products. In Chen's (2016: 113–114) view, patrons can manipulate translations based on ideology both directly and indirectly: through translators and source texts selections for direct manipulation and through translation strategies for indirect manipulation. I agree with Chen's (2016: 113–114) view and consider that ideology is part of what dictates translation in the Thai literary environment. I see Thai publishers as institutional patrons whose ideologies may be wholly or only partially reflected in how translations are produced.

In my current research project, I use ideology more carefully from a narrower perspective and approach it in conjunction with the way in which I defined a view of translation agents in Chapter 2. As mentioned by Chen (2016: 113–114), translation strategies can be indirectly manipulated by ideology. I follow her notion and see that ideology can dictate translation choices and so on (see Lefevere 1992; also Munday 2012: 209). I consider that ideology can be reflected through what translators do to manage translations, such as manipulation of translation strategies, in their translation processes.

As indicated in Chapter 2, the views of translation agents who are involved in producing translations at Preaw (Translation) Publisher can wholly or partly reflect the ideology of the publisher at the time when translations are being commissioned. For this reason, the view of translation agents can either wholly or partly contain ideology that is an integral part of what the publisher thinks about a particular subject or issue.

Since a publisher is an institutional patron who commissions translation agents who have agency[23] in producing thriller fiction translations, their views[24] can be reflected through their actions during their translation processes. In response to the aim of the research, I posit that translation strategies can be indirectly and partly or wholly affected by the view about the Thai readership of translation agents who participated in the translation processes.

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[23] According to Koskinen & Kinnunen (2010: 6–7), agency includes human and non-human actors who have the "willingness and ability to act".
[24] The term "views" here, when appearing in a plural form, refers to a comprehensive view that incorporates all the themes I discovered in Chapter 2. However, "view", in a singular form, represents a particular theme indicated in Chapter 2 and refers to an opinion or thought of the translation agents.

3.3 Descriptive translation studies and its applicability

From the systems point of view, translation is perceived as a norm-governed activity that is affected by literary rules and standards in a target society (Even-Zohar 1990; see also Lefevere 1992; Toury 1995). Gideon Toury (1995) is a translation scholar who bases his work on the Polysystem theory and attempts to find laws or patterns of translation in general within the field of descriptive translation research. Toury (1995: 13, 29) states that translations are "facts of target cultures; on occasion facts of a special status, sometimes even constituting identifiable (sub)systems of their own, but of the target culture in any event". This means that a translation is produced under the influences of rules accepted and welcomed by a target community, or, in other words, "norms" (i.e. thoughts regarded by a community against one particular matter as good or bad, adequate or inadequate and can imply sanctions (i.e. criticism and rejection) if there is non-conformity (Toury 1995: 54-55). As my primary aim is to explore local and global translation strategies through the analysis of cultural markers [25] (i.e. by comparing source-text and target-text to first discover the adopted local translation strategies and later patterns of adopted translation strategies at global level), the study is situated within the area of descriptive translation study or DTS with the focus on the concept of translation norms (Toury 1995) (to discuss further in 3.6 below). DTS allows translations of cultural markers to be placed in the Thai literary system for comparative textual analysis of equivalence between English and Thai.

Following Toury's (1995: 29) Descriptive Translation Studies methodology, the present research adopts the three-phase methodology for the systematic descriptive analysis. To demonstrate the methodology more clearly, Munday (2012: 170) lists out the steps as follows:
1) placing the translated texts within the target cultural system to explore significance and acceptability;
2) carrying out textual analysis of source and target texts to discover equivalence and non-equivalence between them; and
3) attempting to draw generalizations to discover patterns of adoption of translation strategies employed in the translations.

As translation agents deal with linguistic and cultural non-equivalence of source and target texts through choices of translation strategies that could contribute to either source-text (foreignizing) or target-text adherent (domesticating) translation strategy (Kwieciński 2001; see also Paloposki 2010; Venuti 2008), the descriptive methodology would allow source-text and target-text cultural markers to be compared and to discover patterns of local translation strategies employed in the translations.

Systems theories are chosen with the focus on DTS as the theoretical framework while bearing some of their weaknesses in mind. The systems

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[25] The definition of cultural marker is given below.

theoretical approach in translation studies was at its strongest in the 1990s. However, the systems concept is considered by most scholars to fail to take other conditions that are integral parts of translations into consideration. This means that translation studies, from the systems point of view, disregards other social factors, such as relationships between individuals and groups of people who are involved in translation processes and the sociological and cultural background of translators, that can affect translations that take place in a particular target culture. For this reason, translation research is approached more from a sociological perspective recently (for example, Abdallah 2012; see also Buzelin 2005; Wolf 2007). In her article, Szu-Wen Kung (2009: 124) states that "Translation is a socially related activity; the translation agents, their individual social impact, and their relations can be influential in the creation of the final translation product". On this basis, there are more studies on social aspects of translation that involve individuals and groups of people who work in actual translation processes, such as translation studies with Actor-Network Theory (or ANT) framework (Latour 2005) and translation research with Bourdieu's (1990) habitus approach. To conclude, the systems theories have been criticized for failing to include relevant social and cultural conditions that are part of translation processes. So they are seen as lacking the ability to reflect actual translation conditions which involve individuals and groups of people who are active in producing translations in the translation processes.

Due to the limitations of system theories, there have been more translation studies in recent decades that include cultural and sociological perspectives. One among the prominent theories that has been borrowed for use in translation studies recently is Bruno Latour's (1987; 2005) Actor-Network Theory or ANT which was mentioned briefly earlier. ANT is a theory that proposes ways to observe how links or relationships of actors create a network that produces a work (Latour 1987). ANT helps researchers to view how the factors influence each other and, as a result, are connected to form a network that produces an artifact. Based on ANT, actors involve both human (e.g. translators, editors, publishers) and non-human actors (e.g. source texts and target texts) that are interrelated and function to create a network while producing translations (for example). To put it simply, Latour (2005) regards artifacts as being produced through a network in which actors – both human and non-human - interact with each other. From the perspective of the production of artifacts, it allows researchers to trace activities that occur through different phases of processes (see also Buzelin 2005: 194). Considering that translation could be seen as an artifact, in recent decades, ANT has been employed in translation studies to help in analyzing how translations are produced through their translation processes.

While ANT benefits translation studies that aim to explore networks in which agents work, Pierre Bourdieu's conceptualization of the field of cultural production is also useful for understanding the sociology of translation (see Bourdieu & Wacquant 1992: 97). Bourdieu's (1990; 1992) concepts of field, capital and habitus have been borrowed for use in translation research in the past decades, including translation research in the Thai literary environment (see, for

example, Abdallah 2012; see also Jongjairuksa 2018; Liang 2016; Techawongstien 2016). The concepts allow researchers to see translators as agents who are active in translation processes. Field refers to a site of power in which participants or agents interact with each other to gain dominant positions (Bourdieu & Wacquant 1992: 97). This depends on how participants or agents have gained capital which helps to determine the ways in which they interact with each other in the field. Translation processes could be considered as a field in which translation agents, such as translators, editors, publishers and others interact with each other. Translation agents participating in the field have gained different capital. According to Bourdieu (1977; 1991; Bourdieu & Wacquant 1992), capital is classified into three types: economic capital referring to money or other aspects of economic value; social capital refers to social networks and establishments; cultural capital to education, skills and knowledge which agents acquire; and symbolic capital refers to the status of agents. Field is a site where agents struggle to gain position and how they gain it is based on capital they acquire (Bourdieu & Wacquant 1992: 98–99).

Habitus is also one of Bourdieu's (1977, 1991) key concepts used by translation scholars. It is closely linked with field and capital. Bourdieu (1990: 53) defines habitus as follows:

> The conditionings associated with a particular class of conditions of existence produce *habitus,* systems of durable, transposable dispositions, structured structure predisposed to function as structuring structures, that is as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them (emphasis in original).

Habitus describes embodiments of participants or agents who have been affected by social and historical conditions through their life experiences (Bourdieu 1990: 53). As a result, habitus is seen to build social structures of participants or agents and reflects their social structures which they carry within them and demonstrates their views towards the world (ibid.). In this light, habitus is also important for translation studies as it helps to shed more light on the sociology of translation agents. For instance, Liang (2010, 2016) establishes the link between translators' habitus (e.g. exposure to Western cultures) and the ways in which translation strategies are employed in the translations from English into Chinese of fantasy fiction (i.e. the dominance of foreignizing translation strategies).

Actor-Network Theory (Latour 2005) and Bourdieusian concepts emphasize the sociology of translation agents and processes. While ANT focuses on exploring how networks work to produce artifacts, i.e. how factors in a network and how human and non-human agents interact (see Buzelin 2005: 198), Bourdieu's (1990; 1992), cultural production concepts, especially the concepts of field, capital and habitus, are beneficial for exploring translation agents' behaviors towards translation productions. For example, in the Thai literary translation environment, Techawongstien (2016) explores the conditions under which translation agents select modern Thai literature to be translated into

English. ANT could help in understanding how a network of translation productions works by allowing researchers to understand translation processes by observing the ways in which agents interact during the course of translation production (see Buzelin 2005: 194; Kung 2009: 126). Similarly, Bourdieu's concepts could also help to shed more light on how social, cultural and historical elements in a society can affect translation agents and their productions of translations. Both of them place emphases on the sociology of translation production.

As Actor-Network Theory (Latour 2005) and Bourdieusian concepts emphasize the sociology of translation production, they are not chosen for the present research. Instead, the systems theory is employed as a framework for the present research for the following reasons. To begin with, as the systems theory views translated literature as an integral part of literary sub-systems (Lefevere 1992; see also Even-Zohar 1990; Toury 1995), it helps to demonstrate that there is an association between the view of translation agents about the Thai readership (through the use of the concept of patron's ideology (Lefevere 1992)) and decisions of translation agents on translation choices and strategies. As defined earlier, based on Lefevere's (1992) patron's ideology concept, I consider the view of translation agents about the Thai readership as target-text social and cultural elements that are an integral part of the Thai literary sub-systems. For this reason, the extent to which the view of translation agents about the readership has converged with the ways in which translation strategies are chosen in the translations of cultural markers (i.e. whether translation agents favor a dominant global translation strategy in their translations, partly or wholly, due to their view about the Thai readership or not) can be explored through the systems point of view.

In addition, to explore local and global translation strategies in the translations into Thai, the study focuses on analyzing the source- and target-text pairs of cultural markers in the novels. Toury's (1995) DTS is therefore applicable as it provides the concept of norms (e.g. adequacy and acceptability) that is considered an integral part of the target-text culture. This concept is useful because it helps to demonstrate how target-text norms can affect the ways in which translation strategies are chosen at a local and later global level (discussed below). Lastly, even though ANT and Bourdieu's cultural production concepts can help to explore translators' habitus, field and capital, the present research focuses more on the textual analysis of translation strategies that the translation agents employed in dealing with cultural markers when translating from English into Thai. The study pays attention to the ways in which translation strategies are chosen and adopted in the translations. For this reason, Toury's (1995) descriptive translation studies which is based on the systems theory is applicable. This is because it is more interested in textual analysis (e.g. it allows source and target texts to be compared to discover patterns of translation strategies that the translators decided to employ in their translations). In conclusion, the systems theory is chosen as it is suitable for the research aim and material and methods.

3.4   Translation equivalence: source- and target-text cultural markers

As cultural markers serve as the primary material and the study aims to explore translation strategies of cultural markers used in the Thai translations, it is situated within the field of descriptive translation studies (DTS). DTS allows source and target texts to be compared to indicate translation shifts that appear through translation strategies. Translation shifts have been established in Translation Studies (see Cyrus' (2009) development of shifts in Translation Studies) and help to indicate ways to deal with similarities and differences between source and target language (for example, see Mohammed Hosseini-Maasoum & Shahbaiki's (2013: 391) translation shifts in a Persian translation of a novel by Charles Dickens). According to Catford (1978), translation shift involves linguistic and grammatical changes that translators made to the target texts in the translation processes. He further states that shift is the process by which translators change forms of source texts to the target texts and this is done with the aim of finding natural equivalents of the source texts in the target ones (Catford 1978: 73, 76). Catford (1978: 73, 76) classifies shift into level and category shift. Level shift occurs when source-text items have target-text equivalents that differ at a linguistic level. As for category shift, it refers to changes that depart from formal correspondence (i.e. correspondence between source and target language at the linguistic level) to textual correspondence (i.e. correspondence that focuses on the level of individual utterances) and includes structure, class, unit and intra-system shift. Translation shifts show that translators attempt to change linguistic and grammatical categories of the source texts into the target texts so that the source and target texts are as equivalent as possible.

Similarly, Toury's (1995) initial norms referring to general choices chosen by translators also involve shifts in translation. As mentioned previously, translation is a norm-governed activity, Toury (1995: 57) states that translators can follow the norms of the source language (adequate translation) or of the target language (acceptable translation). Based on the concept of adequacy and acceptability, translators make obligatory shifts and non-obligatory shifts in translations. According to him, if translators make obligatory shifts (which are made due to rules of languages), translations are source-text oriented and, in contrast, if translators make non-obligatory shifts (which are made due to cultural and stylistic reasons), translations are target-text oriented. Translation shifts help to identify the relationship of source and target text segments or "coupled pairs", in his terms, and to demonstrate non-equivalence between source and target texts.

The concept of equivalence is thus focal for the present research's material and methods. Roman Jakobson (1959/2014) uses the concept of "equivalence" to demonstrate that languages are presented in the form of linguistic signs and can be translated into other linguistic signs of the same language or another language. Based on this concept, Jakobson (1959/2014: 127) describes three kinds

of translation: 1) intralingual translation, 2) interlingual translation and 3) intersemiotic translation. The first one refers to interpretation of verbal linguistic signs with other signs of the same language, while the second one refers to interpretation of verbal linguistic signs into another language. The last one refers to interpretation of verbal linguistic signs into nonverbal sign systems. From the interlingual translation point of view, Jakobson (1959/2014: 127) states that "there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages." He further states that

> translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language. Such a translation is a reported speech; the translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes.".

This means that "Any comparison of two languages implies an examination of their mutual translatability". For this reason, the concept of equivalence is focal as it helps to illustrate the extent to which source and target language differ, for example, in terms of linguistic signs and concepts that differ from one language to another.

Translation equivalence is a central concept in translation studies (Panou 2013: 1). Translators strive to produce translations that are mostly equivalent to the source texts (see Nida's (1964/2003) formal and dynamic equivalence). Eugene Nida (1964/2003: 159) states that translation can achieve equivalence and its equivalent effect by adopting two basic translation orientations – formal and dynamic equivalence (or formal equivalence and functional equivalence in Nida & Taber 1969: 203, 24). According to him, formal equivalence pays attention to the forms and contents of source-text language, while dynamic equivalence adheres to the concept that source-text and target-text language should have the same equivalent effect. Formal equivalence (Nida 1964/2003: 159; see also Nida & Taber 1969: 203) focuses on the ways in which translators attempt to produce translations that adhere very closely to the source texts both in forms and contents. Therefore, it could distort the meanings of the linguistic structure of the target texts. On the contrary, dynamic or functional equivalence (Nida 1964/2003: 159; see also Nida & Taber 1969: 24) strives to produce translations that pay attention to the responses of the target readers. This means that the target readers should have the same response as the ones of the source texts. In their study, Nida & Taber (1969: 14) stress that dynamic equivalence should have more priority than formal equivalence. In achieving a translation task, translation should
1) make sense,
2) convey the spirit and manner of the original,
3) have a natural and easy form of expression, and
4) produce similar response (Nida 1964/2003: 164).

Based on the concept of dynamic equivalence, Nida (1964/2003: 164) accepts that translation from one language to another can also be challenging for translators when producing translations with close or the same equivalent effects as the source texts because non-equivalence can arise due to unmatched linguistic elements between the source and target languages (see Jakobson's (1959/2014: 127) interlingual translation).

Peter Newmark (1988) is one of the translation scholars who adopt the concept of equivalence in translation studies (see Hatim & Mason 1990: 7). He uses the words semantic and communicative equivalence (cf. Nida's (1964/2003) formal and dynamic equivalence, respectively). According to him, semantic translation stresses the meanings of the texts while communicative translation focuses on the effects in the translations. It can be said that semantic equivalence strives to stick to linguistic patterns of the source texts while communicative equivalence pays attention to the language of the target texts that serves the target audience (see also Panou 2013: 4). However, based on the concept of semantic and communicative equivalence, it is not possible to employ either semantic or communicative translation in translating texts. This means that translations are required to convey both the meanings and the effects of the source texts in the target-text versions.

Nida's (1964/2003) concept of equivalence has remained useful for the study of translation, though whether it is scientific or not has been questioned because it has been criticized for being subjective (see Bassnett 1991; Dickins, Hervey, & Higgins 2002; also Gentzler 1993). Bassnett (1991: 26) argues that his equivalence category is not clear. Also, Dickins, Hervey and Higgins (2002: 19–20) question whether equivalent effect can be measured or not. They claim that it is hard to determine the effects that are made on the target readers. In their work, they study the translation of an Arabic poem into English and argue that it is by and large difficult for English readers to experience the same effects as the Arabic ones. Further, Edwin Gentzler (1993) considers that the concept of dynamic equivalent effect is meant to make the readers accept the dominant discourse and ideas of Protestant Christianity. This makes dynamic equivalence hard to measure. However, despite the criticisms, the concept of equivalence helps translators to ascertain whether source text and target text share any similarities or not (Panou 2013: 2).

Further, the concept of equivalence benefits the descriptive study of translation at the word level. Mona Baker (1992: 6) also bases her study on equivalence and argues that equivalence can be affected by a number of linguistic and cultural elements of both the source and target texts. She goes on to categorize equivalence into five types: 1) equivalence at word level, 2) equivalence above word level, 3) equivalence at grammatical level, 4) textual equivalence and 5) pragmatic equivalence. Baker (1992: 9) does not discuss equivalence explicitly but discusses non-equivalence. According to her, equivalence at word level can mean equivalents for words representing source texts that are used in the target texts so translation problems arise when the target-text words cannot produce the same meanings as the source (ibid.). For

instance, in my earlier study, the word "chapel" in *Angels & Demons* which was translated into Thai as "วัดน้อย" (watnoi) (temple minor, b.t.) is considered not to produce the same meaning as the source-text word "chapel" because it does not seem to denote the source-text connotative meaning wholly (see Inphen 2020: 297). Based on the concept of equivalence at word level, Baker (1992: 20–23) states that since source and target texts differ in various aspects (e.g. linguistic, cultural and social) it is very difficult to translate every aspect of the words that are equivalent between source and target texts.

Even though the concepts of equivalence and shift can both help to indicate the extent to which source-text and target-text segments differ, the concept of equivalence is the one used in this study. Baker (1992) uses the concept of equivalence to demonstrate situations where lexical items can be translated into the target language. The concept of equivalence is a broader concept than shift because it does not emphasize methods for translators to translate words or phrases into the target language but helps to show situations where translators deal with source and target texts. The concept of shift, instead, aims at providing translation methods to solve the differences of source- and target-text linguistic structures. This shows that the concept of shift can be used as a methodological tool that mainly indicates translation strategies observed by comparing source and target texts. Since this study investigates how cultural markers that appear as words and phrases are rendered from English into Thai at local and global levels, it focuses on situations where cultural markers are translated in the Thai target language. For the purposes of this study, then, the concept of equivalence was more appropriate, as it provides a broad framework to explore situations or circumstances where translation strategies are used in the translations.

Problems with equivalence between source and target texts are solved through translation strategies. Wofgang Lörscher (1991: 76) states that translation strategies are solutions created by individuals (or specifically translators) when they translate text segments from one language to another, or, from source to target texts. From the systems point of view, they are mostly affected by cultural and social elements of the target-text culture (see Lefevere 1992; Toury 1995). For example, when translators strive to achieve dynamic equivalence in the target text and to produce similar responses between the source and target language, non-equivalence of text segments can pose translation problems that translators need to solve in source and target texts in their translations (see Nida 1964/2003; Nida & Taber 1969). The concept of translation equivalence is linked to translation problems that are solved through translation strategies that can vary between language pairs (e.g. English into Thai, or vice versa) (see Newmark's (1981) translation approaches; Vinay & Darbelnet's (1995/1958)) and is an integral part of translation processes when translators strive to find ways to produce translated texts that, to a great extent, are equivalent to the source texts.

Comparisons of text segments of the source and target languages help to indicate equivalence between English and Thai. As discussed earlier, Toury (1995: 58) uses the concept of "coupled pairs" to refer to a comparison of source and target text segments to explore what changes and what remains unchanged

through transformations from source to target texts in the translation processes. The process, according to him, is carried out to discover recurring patterns of translation in the target language and, later, to demonstrate translation norms in the target-text language (Toury 1995: 37). From the point of view of the equivalence concept, English and Thai are not equivalent either in terms of linguistic or cultural aspects. For example, grammatical orders of adjectives and nouns have to be adapted in Thai due to the different grammatical structure, e.g. 'a large Pistoletto statue' is translated into Thai as "อนุสาวรีย์ปิสโตเลตโตขนาดใหญ่" (anusawari pit to let to khanat yai) (a statue Pistoletto large, b.t.). According to Thai linguistic structure, an adjective must come after a noun to make the translation readable according to standard Thai.

Additionally, from the cultural aspect, the data initially indicate that English and Thai cultural markers can be culturally inequivalent. For example, as most Thais are Buddhist, some religious or belief systems' cultural markers were replaced with target-text words or phrases. e.g. "cathedral" was rendered into Thai as "มหาวิหาร" (maha vihara) or "the great vihara, b.t." which represents a Buddhist sacred building in the target language. On this basis, the comparison of text segments between English and Thai points out that the paired languages can for the most part not be equivalent linguistically and culturally. This shows that the comparison of text segments is important for the present research as it helps to demonstrate the extent to which translators employ translation strategies that serve to deal with equivalence and non-equivalence between English and Thai.

3.5 The concepts of culture-specific items and realia in translations of cultural markers into Thai

As the primary data of the present study consists of cultural markers in the novels of Dan Brown, through the concept of equivalence, their translations from English into Thai can be non-equivalent due to linguistic, social and cultural aspects, such as language that differs in terms of roots, alphabets, and systems, living creatures and items that differ due to geographical distance, including social and cultural values of religions and ideologies that differ due to belief systems, et cetera. In literary translation, Javier Aixela (1996) explores cultural aspects of the translation from English into Spanish of *the Maltese Falcon* by D. Hammett with the focus on translations of culture-specific items (or CSIs). Aixela (1996: 52–53) bases his idea on Toury's (1988 as cited in Aixela 1996: 52–53) literary translation concept that views literary translation as being complex as it is affected by two normative sets of language and literary translation of both source and target text and, behind these norms, literary translation must carry two sets of values in the target language. Firstly, translated literature must be seen by the target audience as a (literary) translation in itself in the target culture (e.g. occupy a suitable position in the target-text culture) and, secondly, at the same time it must also represent textual and cultural elements of the source texts.

Considering that literary translation involves two sets of normative values, these values are often inconsistent due to the conflicting linguistic, interpretative, pragmatic and cultural diversity (Aixela 1996: 52–53). As a result, source- and target-text differences can create non-equivalence that challenges target-text translators to mediate in translations that carry and represent such normative values.

Elements or items that are specific to the source-text culture could be problematic due to the resulting non-equivalence in the target culture. According to Aixela (1996: 57), culture-specific items often appear as items or objects that are known exclusively to the source-text culture. This includes some ideas or behaviors that are perceived as foreign in the target-text culture. Based on this definition, items can be culturally specific when they belong or exist in the source-text culture exclusively. Culture-specific items are to a large extent perceived as foreign and are unfamiliar to the target audience (ibid.).

While culture-specific items pose translation problems to translators due to different cultural aspects between the languages, similar kinds of challenges also appear in the element called "realia" as well. Ritva Leppihalme (2001: 139) studies translation strategies for realia and defines realia as "lexical elements (words or phrases) that refer to the real world "outside" language.". Similarly, Sider Florin (1993: 123) also states that realia are words or compositions of words that refer to substances or ideas denoting cultural, historical and social elements of a culture that can be unfamiliar to another culture. In this sense, realia are used to refer to concepts that exist in a source-text culture but, largely, are not recognized in the target-text culture (see Florin 1993; Leppihalme 2001). It can be seen that culture-specific items and realia share the similar characteristics. Both of them refer to elements or items that can contain different linguistic, social and cultural aspects and that are specific to one culture but are seen as lacking or unfamiliar in another.

In translations from English into Thai of Dan Brown's novels, cultural markers are mostly specific to the cultures in the West[26] and other foreign cultures and include culture-specific items that are related to traditions, customs, foods, belief systems and venues. Cultural markers are considered as culture-specific words and phrases as they possess cultural specificity which differs between source and target language. Davies (2003: 68) states that cultural items can challenge translators who work on translations in the target culture as source- and target-text values and beliefs can be different. For example, she says that the ways in which source-text authors compose text genres or organize narrative patterns and other communicative methods can be influenced by the source-text customs and norms that make cultural items specific to the source texts. This indicates that cultural markers, due to the semantic and cultural differences between source and target language, can pose problems with non-equivalence that challenge translators to devise through translation strategies to solve them.

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[26] As stated in Chapter 2, "the West" refers to western countries in Europe, e.g. the UK, France, Germany and so on, including the US.

Translators in this way are mediators who apply translation strategies to overcome such challenges (Davies 2003: 68).

Culture-bound words or phrases can also affect how the Thai target audience understands cultural markers of the source-text culture. While the concept of transculturality (Pedersen 2005) (to be discussed below) illustrates how familiarity with culture-bound items can affect how translators choose translation strategies that incline toward source-text oriented due to globalization, this creates a point to note as well. Even though globalization has helped to promote cultural interactions globally, some gaps in cultural understanding remain visible (Liang 2016: 44). Liang (2016) states that, recently, although Anglo-American and European cultures are emerging at a global level and are mostly known to other minority cultures, some other cultural aspects of such cultures remain unknown to the audience in the countries where their cultures are a minority. In his view, for example, some elements related to traditional stories or folklore or historical narratives can remain invisible to the audience in the minority cultures. To determine the extent to which culture-bound elements are invisible to the target audience, the concept of transculturality (Pedersen 2005; 2010) is helpful.

The concept of transculturality helps to differentiate culture-bound words and phrases based on the target audience's familiarity with the target language. According to Pedersen (2005: 10), transculturality can be used as a parameter that helps indicate the extent to which culture-bound items are familiar to or known by the readers and this can affect how culture-bound words and phrases are rendered into the target language. Perdersen (2005: 10-11) divides 'transculturality' into three levels: transcultural, monocultural, and microcultural. *Transcultural* refers to culture-bound items that belong to the source culture but are known to both source-text and target-text audiences. *Monocultural* refers to culture-bound items that can be assumed to be less known to the target audience than the source-text audience based on their common knowledge about the world. *Microcultural* refers to culture-bound items that are source-text bound and cannot be assumed to be known by either the source-text or target-text audience, as they are mostly too specific to the source-text audience as well. Perdersen's (2005: 10-11) classification is relevant to the identification of cultural markers in the present study.

As discussed earlier, the concept of culture-specific items and realia (Aixela 1996; Florin 1993; Leppihalme 2001) shows that cultural markers are considered as culture-bound items with cultural elements and values that are different from the target-text culture. Further, from the transculturality perspective (Pedersen (2005), the cultural markers used as the primary data of the present study are assumed to be unfamiliar to the target audience due to their source text bound nature, e.g., cultural elements and values that are specific to the Anglo-American and cultures other than the target one. Therefore, cultural markers are defined to include words and phrases that contain elements specific to source-text cultures. They are assumed to be unfamiliar to the readers or rarely exist in the target culture. From a narrower perspective, they are words or phrases that refer to

cultural items, substances, locations, people, or groups of people that do not exist or share common ideologies or values between the source and target culture.

As the novels of Dan Brown are written in English and can be considered to belong to Anglo-American and other foreign cultures, their plots contain cultural markers mostly referring to elements or items that can be unknown or have no existence in the Thai target culture. This includes tangible items, such as flora and fauna, and intangible items, such as belief systems, ideologies, or beliefs that exist in one culture but are absent or sound unfamiliar in the other, and differences in cultural values.

It can also be argued that the fact that the Thai readers are mostly educated, some cultural markers can be familiar to them. To understand this event, a separate study would be needed to determine such familiarity. Further, examining Thai readers' perceptions of translated cultural markers is beyond the aim of this study. Instead, this study explores the ways in which translation strategies are used by translation agents at the local and global level when they translate cultural markers into Thai, and the view they have about the readership of translated fiction. The aim is to discover whether the view translation agents have about the Thai readership converges with the ways in which global translation strategies are used in the translations. Examining whether educated Thai readers are familiar with Anglo-American and foreign cultural markers and whether they can accept or tolerate translated cultural markers would require a separate study focusing specifically on this topic.

Cultural markers deserve to be investigated systematically more in the Thai translation environment. Past studies of translations from English into Thai of culturally specific words or phrases have left some room for further exploration. Most past studies did not explicitly or specifically focus on translations into Thai of culture-specific items of thriller novels but focused on proposing translation strategies for translations of syntactic structure (e.g. relative clause and compound nouns), metaphors and similes and humor (see Khruachot 2020; Leenakitti & Pongpairoj 2019; Mata 2016; Suksalee 2018; Thappang 2012; Treetrapetch, Tipayasuparat, & Webb 2017). For example, Treetrapetch et al. (2017) study translations of humor into Thai in the comedy film "*TED*" and find that there are seven translation techniques used in the translations, such as literal translation, cultural substitution, mixed methods translation et cetera. Finally, they conclude that the ways in which translation strategies were used are varied but mostly the translation strategies strive to preserve the source-text denotative and connotative meanings of the humor. Also, Thappang (2012) focuses on translations into Thai of compound nouns in "*Harry Potter and the Philosopher's Stone*" and identifies 11 translation strategies in the translations (e.g. translation by replacing with phrases, sentences or idioms of the target-language culture, translation by forming a new word which literally translated each lexical item of the source language, or literally translating each lexical item of the source language plus explanation).

In addition, Khruachot (2020) focuses on translation and editing processes of the children's book "*The Lion the Witch and the Wardrobe*" and divides

translation strategies into words and syntax. According to her, even though the translator changed word order in the Thai language, the meanings of the source texts have been mostly preserved through literal translation (ibid.). Similarly, Leenakitti & Pongpairoj (2019) also focus on translations into Thai of relative clauses in the novels *Blood Work* and *Black and Blue* and examine the ways in which the relative clauses were translated into Thai. They find that two key strategies are used by the translators – one is literal translation and the other translation adjustment. They go on to state that literal translation remained the key translation strategy in the translated novels. Furthermore, some past studies also include the study of translations into Thai beyond the syntactic level. Mata (2016) studies the translations into Thai of metaphors used in the American novel "*Percy Jackson*" and states that there are three major translation strategies used by the translator – literal translation, deletion and addition. Likewise, Suksalee (2018) further looks at translations into Thai of similes and metaphors in "*The Merchant of Venice*". His main finding is that translation strategies used in the translation were varied and they include cultural substitution, paraphrase using related words, translation by more generic methods and translation by more specific words, et cetera.

However, there are three main studies that focus on translations into Thai of culture-specific words and phrases appearing in crime novels. To start with, Robrue (2006) specifically explores translation strategies of words and phrases appearing in Dan Brown's *The Da Vinci Code*. He finds that the translator mostly used transliterations and glosses in the translations of words and phrases from English into Thai. In addition, one of the key studies about culture-specific items is Ninrat's (2019) study of translations from English into Thai of allusions[27] in the crime novels from 1950 to the present. In her study, she finds that translators in the 1960s tended to naturalize or remove allusions that are culturally specific, however; unlike translations particularly from the 1970s onwards, translators tended to retain allusions in the translations (ibid.: 180-182). She concludes that translators tend to employ translation strategies that adhere to source-text oriented translation (i.e. literal translation, transliteration and glosses) in the current time.

These studies are consistent with my earlier research about religious markers in the translated novels of Dan Brown (Inphen 2020). I find that there are six adapted local translation strategies: deletion, naturalization, limited localization, in-text gloss, extra-text gloss and literal translation in the translations. My study was quantitative and, based on the statistics of local translation strategy adoption frequencies, the translators tend to use literal translation, in-text gloss and extra-text gloss in the translations (ibid.: 300). These translation strategies strive to retain foreign words or phrases in the translations (ibid.: 299). Also, the other more recent article of mine illustrates that there are increasing uses of foreignizing translation strategies, e.g. literal translation and

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[27] Ninrat (2019: 12, 20) views allusion as a type of culture-specific item and defines it as "indirect references to another context that are deliberately employed by the authors to convey particular implicit meanings that require the audience's knowledge about the world to understand and interpret".

transliteration, in literary translation practices as well (Inphen 2022). In summary, there is an increasing use of translation strategies that aim to retain foreign items in the translations into Thai.

These past studies show that there is a need for further research on translation into Thai. As can be seen, most studies propose translation strategies that help solve translation problems of culturally bound items, including the extent to which culture-specific words or phrases are dealt with at a local level. Most of the studies discussed did not include other social and cultural elements that can influence translation production at a large or global level. The way cultural markers are translated into Thai can be used to demonstrate how translation problems are solved at the local level and how social and cultural constraints that are parts of the norms affect translations at a global level.

3.6   Translation norms and strategies at global and local level

As discussed earlier, DTS is used as a theoretical framework in this study to illustrate the social and cultural elements that can affect translations produced in the target culture (see Even-Zohar 1990; Toury 1995; Lefevere 1992).

I will now turn to the concept of *norms* in the systems theory. From the systems perspective, translation is an integral part of bigger social and cultural systems, and it is affected by social and cultural elements that are integral parts of the norms (see Even-Zohar 1990; Toury 1995). The relationship between Lefevere's (1992) ideology and poetics and Toury's (1995) norms can be seen as closely related. Lefevere (1992: 14) states that ideology refers to 'what society allows to be' and this has been enforced by professionals who ensure that the rewriting is produced based on the poetics. He refers to poetics as a key element that can exert powers on literature so that it is produced to meet literary standards. This shows that the ways in which professionals enforce poetics on rewriting align with operational norms defined by Toury (1995).

As for the concept of norms, Toury (1995: 58–59) states that operational norms refer to decisions that translators exercise on the target texts. They include translation strategies that translators use to solve translation problems. Thus, poetics and operational norms share similar notions as they both include the ways in which translators work to translate source texts into the target texts that are judged acceptable in the target language. Both poetics and operational norms are affected by ideology because translators make decisions on translation strategies that are deemed acceptable by the target community. In this section, I will discuss the concept of norms from the viewpoint of the present study.

In DTS, norms are considered as constraints that are integral parts of culture and society. Toury (1995: 55) defines norms as "the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations.". He further states that non-compliance with norms can lead to sanctions. For instance, in Thailand, translated works that do not follow

the target-text literary conventions can be returned for revision or even rejected by the publishers. When norms are considered as cultural and social constraints, they govern the behaviors of individuals or groups of people who are involved in producing literature, including translations (Toury, 1995). According to Toury, norms can govern all kinds of translation (ibid.: 57). Toury's (1995: 24) study is target-text oriented and translations are seen as "facts of the culture which hosts them". This, from the systems and DTS point of view, shows that norms govern translations that are produced in the target-text culture and can be observed through the actions of translators who are involved in the translation processes. Similarly, Hermans (1999: 80) also refers to norms as manifested through recurring patterns observed in translations.

Norms are integral parts of the target-text culture. According to Toury (1995: 61–62), norms are temporal and related to the socio-political and cultural elements. Martínez-Sierra (2015: 31) builds on Toury and further suggests that his notion of norms reflects the "regularities observed in translator behavior within a determined sociocultural situation, a notion that, since then, has had a great influence on the work done". Baker (1998: 164) adds that norms can affect the decisions of translators to choose translation solutions and are based on the socio-historical context of the target culture. The target-text culture is considered as a link between the concept of norms and translation equivalence. According to Toury (1995: 27), "a translation will be any target language text which is presented or regarded as such within the target system itself, on whatever grounds". This shows that when source texts are translated into target texts, the concept of translation equivalence helps to indicate similarities and differences between the languages that are mediated through translation strategies decided by translators which are mostly affected by the target-text norms, for instance.

Through the concept of equivalence, translators adopt translation strategies to solve translation problems arising from non-equivalents in translations. As translations are governed by constraints in the target language and as discussed briefly earlier, Toury (1995: 56–61) divides norms into three categories that determine the type of translation equivalence in translations: 1) initial norm; 2) preliminary norms and 3) operational norms. The *initial norm* is related to ways in which translators decide whether translation in general should be source- or target-text oriented. On the continuum of the source- and target-text oriented translation, Toury (ibid.) also uses the terms adequacy and acceptability. The former can be linked to the notion of source-text oriented or foreignizing translation and the latter target-text oriented or domesticating translation (see Martínez-Sierra 2015: 37). *Preliminary norms* are connected to sub-types of norms: translation policy and directness of translation. Translation policy includes factors that can influence translators to select texts to be translated into the target language that are relative to language, culture, and time. Directness of translation mainly refers to retranslations of texts that are made through other intermediate languages (from Japanese into Thai via English, for instance).

Operational norms refer to the presentation and linguistic construction of the translated text in the target language. Operational norms contain two sub-types:

matricial norms and textual-linguistic norms. The former refers to completeness of translation that involves ways in which translators remove or relocate clauses, textual segmentations and additions to make the translations complete. Textual-linguistic norms mainly refer to translators' choices of linguistic materials in the target texts, such as lexical items, phrasal segments, and related linguistic features (Toury 1995: 58–59).

The concept of translation equivalence is closely linked to the concept of translation norms in that the former helps show the extent to which the latter affects translations in the target-text culture. According to Ballester (as cited in Martínez-Sierra 2015: 28), norms derive from the study of translation processes including how translation choices are made and affected by factors that within those processes. In other words, norms can appear in the form of recurring patterns that translators adhere to in producing translations (see Baker 1998 164; Hermans 1999 72). As translators mediate equivalence between source- and target-text language through translation strategies (see Newmark 1988; Nida 1964/2003), the ways in which translation strategies are chosen can be affected by norms of the target culture (Chesterman 2000; Toury 1995).

Norms, however, have some limitations from the theoretical framework viewpoint. The main criticism concerns the link between norms and translators, which is seen as unclear. Meylaerts (2008: 92–93) explores the concept of norms from the sociological point of view and adds that the concept has unclear or implicit relationship between translators who are perceived as agents in the translation processes and the manifestations of norms that can be observed from the translations. Similarly, Geçmen (2022) reviews the relationship between agency and norms and states that "Norms seem to be generally conceived as person-independent entities causing (in the sense of initiating) person's behavior. However, Toury hardly ever talks about causation (…)". The roles of translators within translation processes and the ways translations are affected by norms are both areas which need further exploration.

In addition, as norms are perceived as constraints that govern translators' behavior, it is difficult to determine whether such constraints are rules prescribed by society or come from idiosyncrasies of the translators. As discussed, when non-compliance with norms can lead to sanctions, they are considered as rules (Toury 1995: 55). In the meantime, as norms are sociocultural, they can be considered as idiosyncrasies; subjective behaviors of individuals or collective individuals.

Toury (1995: 54–55) also suggests that the boundaries between the two concepts are not clear. In addition, according to Martínez-Sierra (2015: 44), rules and idiosyncrasies can be dependent on one another. So, it is hard to set a clear-cut boundary between them. In this study, the concept of norms is used with the above limitations in mind: it is only used to explore the translation strategies that are recurring.

Following the concept of norms, what follows illustrates the roles or norms that are linked to translation strategies. Norms can influence translations at two different levels in translation processes: at macro- (e.g. through translation

profiles and expectations of the target-text readers) and micro-level (e.g. through translation methods required for differences between source- and target-text linguistic structure) (ibid.). The ways in which translators deal with translations at macro- and micro-level take place through the adoptions of translation strategies. i.e. a global translation strategy for mediation at the macro-level and a local translation strategy at the micro-level (Chesterman 2000; see also Jääskeläinen 1993; Molina & Hurtado Albir 2002).

Translations are affected by target-text norms at the macro level (Chesterman 2000: 64; Toury 1995: 57–58). Toury (1995: 57–58) states that initial norms govern decisions that translators take to manipulate general choices of translations that suit the target culture. He points out that initial norms are what translation agents consider managing translations at the macro-level and are related to translation productions at large. Similarly, Chesterman's (2000: 64) product or expectancy norms also deal with the ways in which translators manage overall translations to meet the expectations of target readers while conforming to target-text literary traditions and ideologies.

For example, the contextual data from the interview with Patta (PAT10-17), the chief editor of Preaw (Translation) Publisher, reveal that the publisher is diversified into sub-publishers to accommodate different genres of translated novels. Each sub-publisher accommodates translations of genres for the different target audiences. The suspense-thriller is usually assigned to Preaw and romance to Rose. This diversification implies that target-text norms can influence the ways in which translators decide what translations should be like in general. When translators decide to manage translations in general, this demonstrates that translations are affected by norms at a macro level.

Target-text norms can also affect translations at a lower level or a micro level. Translators decide to choose a translation strategy that solves the translation problems (e.g. at lexical and syntactic level) that arise due to unmatched linguistic or cultural aspects between the source and target text (e.g. linguistic and cultural differences between English and Thai). Based on Toury's (1995: 58–59) translational norms, translators apply operational norms when they strive to produce translations at a textual or linguistic level. Translators work under the influence of operational norms as they aim to solve translation problems that arise due to non-equivalence in the linguistic and cultural system. Similarly, Chesterman's (2000: 68–70) professional norms can also influence translators when translations are being treated at a micro level. This means that translators' work is influenced by professional norms in which they pay attention to translation ethics, ways of communication and ways to solve source- and target-text linguistic problems in the target culture. For instance, the interview with John (JOH), the editor who oversees Dan Brown's translated novels, reveals that the translation agent attempts to stay close to the original novels by adhering to the source-text structure closely. "Our first thing to consider is that we need to respect the original texts as much as possible," (JOH8) and this results in source-text adherent translations of cultural markers, e.g. proper names – whether they are human names or place names – usually adhering strictly to the sounds and

structures of the source text. This indicates that the decisions of translators to manage cultural markers that are proper names take place at a textual level in translations or, specifically, at a micro level to solve translation problems.

The ways in which translation problems are dealt with at the macro and micro level are linked with the idea of global and local translation strategy (Chesterman 2000; see also Jääskeläinen 1993; Molina & Hurtado Albir 2002). Translation strategies that are employed at a general level reflect the translators' decisions at a global level while on the other hand translation strategies that are used at the linguistic level of source and target text are linked to what the translators have done at the local level (Jääskeläinen 1993: 16). Chesterman (2000: 90-91) states that global translation strategy is the way in which translators decide to translate a particular type or genre of texts as a whole and mostly involves ways in which translators manage translations based on their translation rules and principles in general (e.g. translations are produced to conform to translation profiles set by publishers). Local translation strategy refers to translation methods by which translators strive to solve translation problems that occur at a lower (or at textual and linguistic) level and mostly involves translation activities that are specifically decided on by translators to solve translation problems (e.g. translators decide to transliterate source-text proper names into the target version by adhering to the source-text sounds that are written in the target-text scripts) (Chesterman 2000: 90–91; Jääskeläinen 1993: 16).

In summary, examining local translation strategies illustrates patterns chosen in translations, which reflect norms within the Thai target culture. As mentioned earlier, there has been a limited number of past studies in Thailand that explore translations at a macro level, delving into what translations represent or how they are managed on a broader scale.

Given that translation is a social and cultural activity intertwined with larger social systems in a community(Even-Zohar 1990), analyzing how translators decide to employ a global translation strategy to address cultural markers contributes to our understanding of the production of translations at a macro-level within the Thai literary environment.

Simultaneously, investigating whether the perspective of translation agents regarding the Thai readership aligns with the global translation strategy or not provides insights into the extent to which a global translation strategy intersects with the view of translation agents, specifically their view on readership, during the translation processes. This, in turn, contributes to addressing the gap in the concept of norms (Toury 1995) from a systems perspective by including the perspectives of translation agents who are integral to the translation processes.

3.7   Source-text and target-text oriented translation

Translations are norm-related activities and the ways in which translators choose to mediate the source texts by translating them toward source-text or target-text

oriented can be affected by norms in the target culture (Toury 1995). This means that translators can choose translation strategies that are on the cline between source-text oriented and target-text oriented translation and, as discussed previously, Toury (1995) posits that this is affected by initial norms: adequacy (source-text oriented) and acceptability (target-text oriented). The idea of source- and target-text oriented translation was first delivered by Friedrich Schleiermacher (1813/1977) in his lecture and he states that translators can have two choices in translations: either move the authors close to the readers (target-text oriented translation) or move the readers close to the authors (source-text oriented translation). This can vary from one culture to another. For instance, translators in Anglo-American culture generally produce translations that are target-text oriented (see Venuti 2008).

Lawrence Venuti (2008) is one among other well-known translation scholars whose work centrally involves applications of the two poles of translation strategy. Venuti (2008) bases his study on Italian fiction and poetry and introduces the term "translator's invisibility". He uses invisibility "to describe the translator's situation and activity in contemporary British and American culture" which is linked with fluency in English-language target-text translations (Venuti 2008: 1). He further establishes links between target-text adherent translation and fluency and argues that, in the Anglo-American context, most literary critics and reviewers including target readers prefer fluent translations. The ways in which domesticating translation strategy is preferably accepted are linked to the literary contexts of the Anglo-American world (Venuti 2008). From the norms point of view, this shows that a local context of the target culture, particularly the Anglo-American culture in this case, can affect how translation strategies are used by the professionals, such as translators and editors, when translations are being produced in the target-text culture.

According to Venuti (2008: 1), fluency in translation conceals the *translator's visibility*. He states that translation works that are judged acceptable in the Anglo-American culture tend to eliminate foreign items that sound unfamiliar to the target audience and this makes translators invisible in their translations (see also Munday 2012: 217–218). As the translators' visibility is concealed, fluency is considered as target-text oriented translation. Target-text oriented translation produces translations that sound familiar to the target readers (see Schleiermacher 1813/1977 as quoted by Munday 2012: 218). The target readers therefore do not feel unfamiliarity that could be created by linguistic and cultural differences between the source- and target-text languages. Translation scholars regard a translation strategy that adheres closely to target-text linguistic structure and culture as reflecting a domesticating strategy (for example, see Paloposki 2010: 40).

Domesticating translation is linked to target-text oriented translation which, according to Schleiermacher (1813/1977), refers to the ways in which translators move source texts closer to the target readers. In the view of Kwiencinski (2001: 13, emphasis added), domesticating translation is defined as "the accommodation of the target text to the established TL/TC [*target

language/target culture] concepts, norms and conventions". I use Kwiencinski's (2001: 13) definition, and consider domesticating translation strategy to include a translation method that adheres to the language of the target culture and, as a result, strives to replace foreign elements or items that belong to the source language with more familiar words or phrases in the target culture (Kwieciński 2001: 13; see also Paloposki 2010: 40; Venuti 2008: 1).

On the opposite side, Venuti (2008: 15–16) links source-text adherent translation with a foreignizing translation strategy. According to him, foreignizing translation refers to the ways in which foreign items are retained in translations while adhering closely to source-text linguistic structure and culture (see also Paloposki 2010:40). As foreignizing translation strategy pays attention to source-text linguistic structure and culture, it deviates from the cultural values of the target language, the Anglo-American literary culture, because domesticating translation strategy is more preferable (Venuti 1998b: 242). In this view, foreignizing translation strategy is consistent with source-text oriented translation which refers to the ways in which translators move the readers close to the authors of the source texts (Schleiermacher 1813/1977).

As foreignizing translation strategy stresses linguistic and cultural differences of foreign cultures, it creates an unfamiliarity that results in non-fluency in the target language so that translators become visible in their translations (Venuti 2008: 15–16). This means that foreign items that are retained or saved in target texts explicitly signal to target readers that translations are not original versions. Foreignizing translation strategies stress cultural differences and create non-fluency in the translated texts of the target culture. The way Venuti (2008) sees foreignizing translation as a way to suppress the hegemony of the Anglo-American culture demonstrates that his conception can be ideological. This is because he posits that allusive translation strategies should be used in the translations so that the readers feel that they read the translated works rather than the original ones.

To continue, further, Venuti's (2008), foreignizing translation strategy is used with the aim to create foreignizing effects. This means that the ways in which foreignness is retained in target-text translations also extend to exoticizing translation (see Holmes 1988: 49). Foreignizing and exoticizing translation can be seen to be linguistically similar but they serve different purposes. Venuti (2008) has explicitly stated the difference. Exoticizing translation refers to the ways in which translators retain foreign items in translations, but such retentions are aimed at deliberately creating effects (which are referred to as foreignizing effects) that create exoticizing atmospheres that focus on cultural exoticism for target readers (Venuti 2008: 160). Exoticizing translation includes foreign items such as place names, individuals' names, and other cultural items that appear foreign or do not exist in the target culture. In terms of purpose, exoticizing translation is different from foreignizing translation as it focuses on producing exoticizing effects or creating an exoticizing atmosphere of cultural others in translations.

Venuti's (2008) claim that foreignizing translation strategy can be used to make foreignizing or exoticizing effects has been criticized as being hard to measure. Kjetil Myskja (2013: 13–19) reviews his idea of foreignizing effects based on the study of Tarek Shamma (2009). He finds that foreignizing effects are hard to determine. Shamma (2009) also finds that the translator of *The Arabian Nights* into English deliberately retained foreign items such as some Arabic words and English archaisms with a specific aim in mind. It can be assumed that the translators deliberately employed foreignizing translation strategies in the translations to create foreignizing effects (or exoticizing effects) that were preferred by the readers who mostly want to experience foreign cultures (Shamma 2009: 15, 65, 80). However, Shamma (2009) further states that it is hard to demonstrate that exoticizing translation actually creates the intended effect in the readership. For this reason, Myskja (2013: 17) finds that Venuti's "criteria for judging whether a text is foreignising are far from clear, and perhaps also they are difficult to make clear". Thus, it seems that foreignizing translation strategy and exoticizing translation strategy can be seen as partly overlapping and to a large extent unclearly defined due to their effects being undetermined.

As discussed above, the concept of foreignizing translation proposed by Venuti (2008) includes the ideology of the target culture that can affect translations in the Anglo-American environment. According to Venuti, the use of domestication and foreignization is tied to what individuals, e.g., readers and editors, perceive as preferable and this can be seen quite "ideological" in the Anglo-American context. Venuti's use of foreignization is therefore ideologically related to the ways in which translators are encouraged to use translation strategies that are inclined toward source-text oriented translation to resist the hegemony of domestication. According to Venuti, foreignizing translation strategies are not only the ways in which translators attempt to retain foreign items in the translations, but extend to the ways in which translators introduce foreign elements to remind the readers that they are not reading original works of literature but a translation.

As the aim of this study is to determine whether there exists a preferred global translation strategy in the primary data, the focus is on the textual aspects of the target text's cultural markers. This involves examining how local translation strategies in Thai translations handle cultural markers and how these strategies manifest at the global level. Consequently, this study does not encompass the consideration of Venuti's (2008) foreignization, which is employed as a form of resistance against the dominance of domestication. This aspect remains beyond the current scope of the research.

In my study, I follow the source-text adherent translation concept strictly (Schleiermacher 1813/1977; Kwiencinski 2001: 14) and attempt to classify foreignizing translation strategies as source-text oriented translation (see Schleiermacher 1813/1977). For this reason, I consider that Piotr Kwiencinski's (2001: 13–14) concept of foreignizing translation is more applicable for the analysis since it straightforwardly applies to translation strategies that attempt to retain foreign items in the translations. In his study, Kwiencinski (2001: 14)

defines foreignizing translation strategy as "the introduction into the target text of concepts and language forms that are alien to and/or obscure in the target language and culture". This means that translators pay attention closely to the source-text language and grammatical structures and aim to retain foreign items in the translations (Paloposki 2010: 40; Venuti 1998b: 242).

To conclude, I link source-text oriented translation with foreignizing translation strategy and refer to it as a translation method that follows linguistic structures or the source texts and retains foreign elements or items in the target texts (Schleiermacher 1813/1977; Kwiencinski 2001: 14). On the opposite side, I link target-text oriented translation with domesticating translation strategy and refer to it as a translation method that aims to replace source-text elements or items with target-text versions that belong to the target culture (Kwieciński 2001: 13; see also Paloposki 2010: 40; Venuti 2008: 1).

3.8   Summary

The theoretical framework is created to accommodate the research design: first to give a conceptual framework (Lefevere's (1992) patron and ideology) to define views of translation agents and, second, to link views of translation agents with translation strategies that are used at local and global level and that are affected by norms of the target culture (Toury 1995).

From the systems point of view (see Even-Zohar 1990; Lefevere 1992, 1998; Toury 1995), the concept of Levefere's (1992) patron's ideology is defined in conjunction with themes representing views of translation agents in Chapter 2. The concept helps to show that the view of translation agents about the Thai readership can be reflected in the ways in which translation agents deal with source-text cultural markers in the Thai translations.

With the focus on cultural markers in the Anglo-American novels of Dan Brown that serve as the primary material in the study, the concept of translation equivalence is used to indicate the extent to which source-text and target-text cultural markers differ in terms of cultural values that are specific to one culture but another (Aixela 1996; see also Leppihalme 2001). This further links to the ways in which translators employ translation strategies to solve translation problems from the non-equivalence point of view.

As translations are target-text oriented and are affected by social and cultural elements that act as constraints in the target culture (Toury 1995; Lefevere 1992), the concept of translation norms is helpful for the analysis of translation strategies of cultural markers in that it showcases translation patterns that derive from how translators use translation strategies in their translations. Local translation strategy, aiming to deal with non-equivalence at the linguistic or cultural level, reflects textual treatment of the target texts at a local or micro level, while decisions to deal with translations more generally reflect the treatment at a global or macro level. This demonstrates that the local translation strategy is an integral part of a global one (Chesterman 2000; Jääskeläinen 1993).

To discover whether there is a dominant global translation strategy in the primary data of this study, the concept of source-text and target-text oriented translation (Kwieciński 2001; see also Schleiermacher 1813/1977) is used to classify translation strategies into two opposite poles: foreignizing and domesticating translation strategy.

4 MATERIAL AND METHODS: CULTURAL MARKERS IN THE NOVELS OF DAN BROWN AND THEIR TRANSLATIONS INTO THAI

From the systems point of view (Even-Zohar 1990; Lefevere 1992; Toury 1995), the aim of the research is to explore how the local and global translation strategies for translating the cultural markers are used in the translations of the novels by Dan Brown with the view of translation agents about the Thai readership in the background. Based on the concept of equivalence, cultural markers in the novels of Dan Brown are mostly culturally specific and thus have cultural values that do not exist in Thai culture (see Aixela: 1996; Leppihalme: 2001). This can pose translation problems that translators need to solve when dealing with translations of culture-bound words or phrases.

As discussed above, translations are target-text oriented and are affected by various types of norms (Toury 1995). Translators work within social and cultural contexts that can act as constraints when producing translations. This is manifested through recurring patterns of translation strategies. Thus, translation strategies can be seen as the manifestations of the target-text norms (see Even-Zohar 1990; Lefevere 1992; Toury 1995) that appear at two levels: local and global translation strategies (Chesterman 2000).

As shown, the local translation strategy is an integral part of the global one. Translators use the local translation strategy to solve translation problems at the micro level (e.g. translation strategies that solve linguistic problems between source and target language) while the global translation strategy is used to manage translations at the macro or general level (e.g. managing translation profiles) (Chesterman 2000; see also Jääskeläinen 1993; Molina & Hurtado Albir 2002). The concept of global and local translation strategies helps to discover a preferred global translation strategy and explore local translation strategies in the translations accordingly.

The primary data include cultural markers in the five novels of Dan Brown. This chapter explores cultural markers, e.g. types of cultural markers, and their centrality to the novels. The chapter continues to describe the selection and

collection processes and later discusses the ways in which local translation strategies are adapted for the needs of this study following the concept of translation strategies for culture-specific items and realia (Aixela 1996; Davies 2003; Leppihalme 2001; Liang 2016). In the methods section, it describes the methods for classifying target-text cultural markers into categories of the local translation strategies in the translations. Finally, based on the concepts of source- and target-text oriented translation (see Kwieciński 2001; also Paloposki 2010; Schleiermacher 1813/1977), the frequencies of the adopted local translation strategies[28] in each category are counted up to indicate the total frequencies of foreignizing and domesticating global translation strategies, thereby providing an indication of the strength of the global translation strategy that is used in the translations of cultural markers.

4.1 Cultural markers in Dan Brown's suspense-thriller series

The primary data includes cultural markers (defined below) from five novels in Dan Brown's suspense-thriller series. The original novels are written in English and include *Angels & Demons* (Brown 2000), *The Da Vinci Code* (Brown 2003), *The Lost Symbol* (Brown 2009), *Inferno* (Brown 2013) and *Origin* (Brown 2017). Taking them in chronological order, their translations into Thai are "เทวากับซาตาน" (thewa kap satan) (Deva and Satan, b.t.) (Brown 2004a), "รหัสลับดาวินชี" (rahat lap dawinchi) (The Secret Code of Da Vinci, b.t.) (Brown 2004b), *"สาส์นลับที่สาบสูญ"* (san lap thi sapsun) (The Lost Secret Message, b.t.) (Brown 2010), "สู่นรกภูมิ" (su narok phum) (To the Hell, b.t.) (Brown 2014) and "ออริจิน" (o ri cin) (Origin, b.t.) (Brown 2018).

The primary material consists of five original Dan Brown novels and five of their translations. I create the codes that label these novels so that they are easily located in the dissertation. Below are the original novels and their translations together with the codes.

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[28] To clarify, I use the term "adopted translation strategy (-ies)" to specifically refer to circumstance(s) where the target-text cultural marker is/are treated with the local translation strategy(-ies). For example, the cultural marker "Genesis" which was translated into Thai as "พระธรรมปฐมกาล" (the dhamma scripture primary, b.t.); in *Inferno* (INFER), is classified in the category of the translation strategy titled "naturalization". This means that the translation agents adopted naturalization as the local translation strategy to treat the target-text cultural marker "Genesis". Therefore, "naturalization" is the adopted local translation strategy in the translation.

TABLE 3   The original novels and their translations with the codes

Original novels	Codes	Translated versions	Codes
Angels & Demons (Brown 2000)	ANG	"เทวากับซาตาน" (thewa kap satan) (Deva and Satan, b.t.) (Brown 2004a)	ANGTH
The Da Vinci Code (Brown 2003)	DAV	"รหัสลับดาวินชี" (rahat lap dawinchi) (The Secret Code of Da Vinci, b.t.) (Brown 2004b)	DAVTH
The Lost Symbol (Brown 2009)	LOST	"สาส์นลับที่สาบสูญ" (san lap thi sapsun) (The Lost Secret Message, b.t.) (Brown 2010)	LOSTTH
Inferno (Brown 2013)	INFER	"สู่นรกภูมิ" (su narok phum) (To the Hell, b.t.) (Brown 2014)	INFERTH
Origin (Brown 2017)	ORI	"ออริจิน" (o ri cin) (Origin, b.t.) (Brown 2018)	ORITH

The original English novels and their Thai translations serve as the primary material that contains cultural markers. Cultural markers are focused on as the research investigates local and global translation strategies that are used to manage the problems resulting from non-equivalence of the cultural markers of the English source texts and Thai target texts.

4.1.1   The novels and their translations in brief

The five novels: *Angels & Demons* (ANG), *The Da Vinci Code* (DAV), *The Lost Symbol* (LOST), *Inferno* (INFER) and *Origin* (ORI) have been sold globally and translated into various languages. The novels were written by Dan Brown, an American writer. He became famous when his novel *The Da Vinci Code* (DAV) became an international bestseller in 2003. Dan Brown's works include other popular novels, e.g. *Digital Fortress* and *Deception Point*. All the five novels in the series: *Angels & Demons* (ANG), *The Da Vinci Code* (DAV), *The Lost Symbol* (LOST), *Inferno* (INFER) and *Origin* (ORI) were first published in the United States. *Angels & Demons* (ANG) was the first part of Dan Brown's mystery-thriller novel series, published in 2000. It was followed by *The Da Vinci Code* (DAV) in 2003, and *The Lost Symbol* (LOST) in 2009, *Inferno* (INFER) in 2013 and, lastly, *Origin* (ORI) in 2017.

The novels gained popularity not only in the Anglo-American world but worldwide. Their popularity extended to film adaptations in 2006 for *The Da Vinci Code* (DAV), and in 2009 for *Angels & Demons* (ANG). *Inferno* (INFER) was also adapted into a film in 2016. The paratexts on the webpage of Penguin Random House (n.d.), the publisher of Dan Brown's English versions, show that

the translation rights of the novels in the series have been licensed for translation in more than 54 languages and more than 200 million copies of the novels have been sold worldwide. For example, *The Da Vinci Code* (DAV) was the one that gained massive popularity since its first publication as it was Dan Brown's first novel which was adapted for a film in 2006[29]. The popularity of *The Da Vinci Code* (DAV) has also contributed to the popularity of his former novels – *Angels & Demons* (ANG) and *The Lost Symbol* (LOST). In other words, Dan Brown's novels are internationally popular.

In Thailand the five novels in the series were translated into Thai and published by one of the recognized publishers, Preaw (Translation) Publisher[30]. The publications of the translations, however, did not follow the order of the novels in the United States. *"รหัสลับดาวินชี"* (rahat lap dawinchi) (the code secret da vinci, b.t.) or *The Da Vinci Code* (DAVTH) was the first novel in the series translated into Thai in March 2004. After it had gained popularity in the Thai literary market, there was a rush for it to be quickly followed up by *"เทวากับซาตาน"* (thewa kap satan) (deva and satan, b.t.) or *Angels & Demons* (ANGTH) which was published in July 2004 (the same year)[31]. Six years later, in 2010, *"สาส์นลับที่สาบสูญ"* (san lap thi sapsun) (the secret message that was lost, b.t.) or *the Lost Symbol* (LOSTTH) was translated into Thai. As for the other two translations, *"สู่นรกภูมิ"* (su narok phum) (to the hell, b.t.) or *Inferno* (INFERTH) was first translated in 2014 and, lastly, *"ออริจิน"* (o ri cin) (origin, b.t.) or *Origin* (ORITH) finally came out in 2018. It can be noted that the translation of *The Da Vinci Code* was Dan Brown's first novel to be published in Thailand, and its popularity led to the publication of the others in the series. All Dan Brown's Thai versions have been translated and published by the same publisher.

The translations of the five novels were carried out by two translators who work for Preaw (Translation) Publisher. The translation of *The Da Vinci Code* (DAVTH) was done by Oradee Suwankomol. Once *The Da Vinci Code* (DAVTH) gained popularity in Thailand, the translation of *Angels & Demons* (ANGTH) followed and it was co-translated [32] by Oradee Suwankomol and Anurak Nakarin. The translations of *The Lost Symbol* (LOSTTH) and *Inferno* (INFERTH) were also carried out by Oradee Suwankomol. However, as for *Origin*, the novel was translated by Anurak Nakarin. The translations of these novels have remained available on bookshelves in major bookstores in Thailand. For example, *The Da Vinci Code* (DAVTH) has been reprinted more than 36 times so far, *Angels & Demons* (ANGTH) 29 and *The Lost Symbol* (LOSTTH) 16 times[33]. In

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[29] In her book, Selling Rights, Lynette Owen (2014: 207) states that *The Da Vinci Code* was translated into more than 40 languages and its popularity extended to film adaptation which was released in 2006.

[30] As mentioned earlier in Chapter 2, Preaw (Translation) Publisher is a sub-publisher of Preaw Publisher. Preaw Publisher has also gained quite a large market share in the Thai literary market.

[31] It could be assumed that the intention was to be able to use the publicity and popularity of *The Da Vinci Code* (DAVTH).

[32] There was an attempt to make the translation available soon after the published *The Da Vinci Code* (DAVTH), the second novel in the sequence, was popular in Thailand.

[33] As of 2015, the reprint data are indicated on the covers of the novels.

summary, Oradee Suwankomol was the primary translator for Dan Brown's translations as she translated four novels, while Anurak Nakarin translated only two novels (and in one as a co-translator).

4.1.2   The synopses and plots

Based on the synopsis of each novel, the five novels together form Dan Brown's thriller series that features Professor Robert Langdon, a Harvard Professor of Symbology, as a protagonist. The novels' plots are mysterious and involve a large number of codes and symbols that require Professor Langdon to unlock or solve them in order to save the public from catastrophic events. The synopsis of each novel is below.

In *Angels & Demon* (ANG), the novel's mysteries involve codes and symbols believed to have been made by the Illuminati. In the story, the Illuminati are believed to be a group of people who are against Roman Catholicism and who have stolen antimatter, a powerful bomb, from the CERN scientific institution. Professor Robert Langdon is involved in the story because he is required to give information about the death of a physicist named Leonardo Vetra who was murdered with a branded ambigram "Illuminati" on his chest. Langdon then has to solve multiple riddles to find the stolen antimatter which will explode in 24 hours unless he discovers where in Rome it is hidden. Langdon learns that the riddles (in the form of Illuminati markers) are hidden in the form of a map created by the Illuminati. Following the map, Langdon is required to visit churches in Rome, for example, Santa Maria della Victoria, Castel Sant' Angelo and Saint Peter's Basilica, in order to solve one riddle that will lead to another. Finally, all the riddles are solved and Langdon finds the antimatter in Saint Peter's Basilica with the Camerlengo who is the antagonist in the novel. He has the power to permit Langdon to access the Vatican Archive to find information required for the interpretations of the hidden codes that lead to the location where antimatter is hidden. In order to save the public from the explosion, the Camerlengo takes the antimatter with him and flies up in a helicopter, so that the antimatter explodes mid-air. The Camerlengo safely parachutes himself out of the helicopter just before the explosion. But at the end there is a twist. The Camerlengo turns out to be the terrorist who stole the antimatter with the aim of creating chaos so that he could make himself the saving hero in the expectation of being elected as Pope.

Symbolic riddles created by a mysterious religious group are also at the center of the story of *The Da Vinci Code* (DAV), but this time the group is the Priory of Sion. The mystery is initiated by Jacques Saunière, a Louvre curator, who was murdered by Silas, a member of the Catholic organization Opus Dei. Silas murders Saunière while he is searching for the keystone that belongs to a secret organization named "The Priory of Sion". The keystone is needed because it contains the message that reveals the location of the Holy Grail. Before he dies, Saunière positions his body in the form of the Vitruvian Man of Leonardo Da Vinci. Robert Langdon is then summoned to inspect the crime scene. This is where he meets Sophie Neveu, a French police agent and Saunière's

granddaughter. With the help of Neveu, both of them find the message in the riddle hidden in the form of Fibonacci codes. The codes lead both Robert and Neveu to find Sauniere's cryptext, a container that hides a secret message written on papyrus that tells the location of the Holy Grail. In the search for the Holy Grail, Langdon and Neveu meet Sir Leigh Teabing a grail expert and prominent Priory of Sion member. Teabing later concludes that the Holy Grail is, indeed, the tomb of Mary Magdalene, Jesus's mother. The three of them search for the tomb in order to find the codes to open the cryptext. The codes contain hints that lead them to various holy places, such as The Temple Church in London, Westminster Abbey, Rosslyn Chapel, et cetera. However, Teabing betrays Langdon, but and later is arrested. In the end, Langdon manages to resolve the code and finds out that the code points out that the Holy Grail is hidden beneath the Rose Line which is below the inverted glass pyramid in the Louvre museum.

The story of *The Lost Symbol* (LOST) involves Freemasonry. At the beginning Robert Langdon is invited by Peter Solomon to a fundraiser event in Washington DC. Langdon is told to bring a sealed box, which was given to him earlier. Later, Langdon discovers that the invitation is not from Solomon, but from Mal'akh, a criminal who has kidnapped Solomon. In the Capitol Building in Washington DC, Langdon finds Solomon's hand with a Freemason's ring on a finger and some mysterious symbols tattooed on his palm. This is where the mystery begins. After that, Langdon is joined by the police officers, Anderson and Sato. All of them attempt to decode the mysterious symbols found in order to find the Masonic code hidden in the Masonic pyramid capstone, which will reveal the true Masonic word that represents the word of God. In searching for the Masonic pyramid, Langdon travels to multiple places where the codes are hidden, for example, the Capitol Rotunda and the Temple Room of the Scottish Rites House. Later in the story, it is revealed that Mal'akh is indeed Solomon's long-lost son. Mal'akh had been imprisoned in Turkey due to drug involvement and Solomon had ignored him completely, so he came back to exact his revenge on his family. Mal'akh manages to capture Langdon and almost suffocates him in a tank full of water, but in the end, Langdon and Solomon survive. Solomon reveals that the Masons' true secret is indeed the Bible that is believed to enlighten all the people of the world.

Inferno (INFER) contains mysterious codes related to Dante's *Inferno*. The novel also features Robert Langdon as the protagonist. It starts in Florence, Italy when Langdon loses his memory and later regains consciousness with the help of Sienna Brooks, his doctor. In the hospital, both Langdon and Brooks are attacked by Vayentha, an assassin. They flee to Brooks' apartment. Afterwards, Langdon finds a small cylinder in his jacket pocket and later discovers that the cylinder is equipped with a projector that displays Botticelli's Map of Hell. This is where the mysterious clues start. Langdon and Brooks have been targeted and hunted down from Florence to Venice by the attackers. The clues in Map of Hell lead them to various places in Italy, for example, Boboli Garden, Pallazzo Vecchio and Il Duomo, to name but a few, until they are finally led to Dante's Death Mask behind which Zobrist, a genetic scientist who tries to suppress human conception

to combat overpopulation, has hidden a secret message. Langdon later meets Elizabeth Sinskey, the World Health Organization's Director-General. He is told about Zobrist's plan to modify human genes so that humans will not be able to reproduce anymore. It is believed that the cylinder contains a plague that will be released soon to stop human reproduction. So Langdon urgently needs to interpret the hidden message in order to find the cylinder and to stop the plague from escaping. Following the clues, Langdon travels to Hagia Sofia in Istanbul and discovers that the cylinder is hidden inside Basilica Cistern, an underground water reservoir there. When the time comes, the cylinder will release germs into the water which will carry them through the irrigation system of the town and affect the people who consume the water. The twist comes at the end as it turns out that Brooks is also the person behind Zobrist's plan. Later, however, Brooks decides to cooperate with Langdon and Sinskey. They do not attempt to stop the germs but accept that they will affect only some of the world population.

Lastly, *Origin* (ORI), the fifth novel in the series, is set in Spain. It also features Robert Langdon as a protagonist who, again successfully solves the mysterious codes. The novel begins with the murder of Edmond Kirsch, a scientist who has made a discovery that contradicts the teaching of the Catholic Church. Kirsch is killed in the Guggenheim Museum in Bilbao, Spain, during his presentation about the origin of humans. The killer is Luis Avila, a former naval officer who joined the Palmarian Catholic Church. Langdon has been invited to Kirsch's presentation as he is his former teacher at Harvard University. A few moments after the murder, Langdon meets Ambra Vidal, a curator at the Guggenheim and the fiancé of Prince Julian of Spain. Also, Vidal is Kirsch's research project assistant. She helps Langdon to escape the crime scene as the Spanish Government believes that Langdon is involved in and may even have committed the crime. Langdon, with the help of Winston, an AI created by Kirsch, is trying to locate Kirsch's stolen mobile phone where the full account of Kirsch's discovery is saved, but which requires a complex password to access it. This is where the mystery begins. Both Langdon and Vidal need to travel to various places in Europe, for example, Sagrada Familia, Barcelona Supercomputing Centre, the Valley of the Fallen, among other places, in order to decipher the mysterious codes that lead from one to another. The codes are hidden in the form of messages as in a stanza of William Blake's "The Four Zoas". After following the hints to places, they finally find the mobile phone, but it had been destroyed. As they cannot access the mysterious code on the phone, they must find the place where Winston, the AI, originated. Finally, they find that Winston is an old church that houses a supercomputer. In the end, both of them enter the correct password to access Kirsch's presentation, which claims that humans are not created by God, and in accordance with Kirsch's wishes they broadcast his presentation to a global audience.

4.1.3 Centrality of cultural markers in the novels

The novels represent the thriller-suspense genre. The paratexts of the novels in the series, such as book covers, indicate that Dan Brown's novels belong to the

thriller-suspense or thriller detective genre and, according to Ken Gelder (2004: 59), it is classified as a sub-genre that belongs to crime fiction. Scott McCracken (1998: 54) further states that detective fiction stresses the importance of stories. According to him,

> the structure of all detective fiction can be understood as two stories. In the whodunit, the first story is that of the murder and is finished before the novel begins. The second is the story of investigation, and this is the story that the novel actually relates. The thriller suppresses the first and vitalises the second (ibid.).

The stories usually start with crime events that later require investigations performed by, for example, the protagonist. In the novels of Dan Brown, the main protagonist is summoned to investigate the crime scenes that differ from one novel to another in the series. His main duties are to investigate and solve mysterious riddles to discover truths about the mysteries.

The Da Vinci Code for example belongs to a thriller-suspense genre that emphasizes the effects of the investigation that strives to solve the murder in the story. Gelder (2004: 53, 62) states that the murder in *The Da Vinci Code* "begins with a sequence of facts about the Louvre in Paris" and later Dan Brown describes Robert Langdon, as" a Harvard professor of religious symbology, no less, who investigates a complicated code and comes up against ancient religious secret society". So the novel focuses on the story of how the crime leads to mysterious riddles that are hidden in different locations in the stories. In his *Aspects of the Novel*, E.M. Forster (1927/1985: 86) states that a plot is an occurrence of events in the novel in which the stress is to be put on the causality of that particular event that can happen at any time-sequence in the novel and when it happens, it usually triggers the readers' curiosity to wonder what will happen next. This indicates that cultural markers, such as mysterious codes and symbols, cultural venues used to hide such codes and symbols and human subjects that are linked to them, that are used as parts of the murder and its investigation, are central to the ways in which the plots develop in the novel.

Cultural markers are centrally linked to the plots of the novels. The synopses illustrate that the novels of Dan Brown are detective fiction that mostly involves a large number of cultural markers used in the plots. It can be seen that the plots of the novels mainly involved mysterious codes and symbols that are hidden in different forms (e.g. paintings, poems and coats of arms) and venues (e.g. the Vatican, Louvre Museum and Hagia Sofia) and involve various groups of believers (e.g. the Illuminati, the Freemasons and the Priory of Sion) (ANG; DAV; LOST, respectively). In addition, the mysterious codes and symbols are used as part of the investigations that Professor Langdon, the protagonist, is always required to solve to finish the investigations. So cultural markers referring to mysterious codes and symbols are used to create narrative events that emphasize casualties in the novels. On this basis, cultural markers, i.e. mysterious codes and symbols (or mystical items), venues where the items are hidden (or locations), and human actors (or human subjects) are used centrally in all of Dan

Brown's novels. In what follows, the ways in which cultural markers related to locations, mystical items and human subjects are used are illustrated.

Firstly, cultural markers referring to locations or location markers are centrally used in plots that are set in various locations in Europe and the US: *Angels & Demons* in the Vatican, *The Da Vinci Code* in Paris, *The Lost Symbol* in Washington D.C., *Inferno* in Florence and Venice, *Origin* in Bilbao. *The Da Vinci Code*, for example, involves various locations in Paris that are used to hide riddles. One of them is "the Church of Saint Sulpice" (DAV: 114). The Church of Saint-Sulpice is a Catholic church located in Paris. It is the place where Silas, the murderer, visited Sister Sandrine, the church caretaker and asked her if he could perform his worship ritual privately. In the novel, before visiting the Church of Saint Sulpice, Silas had already killed Jacques Saunière, the curator of the Louvre Museum who before he died had created the Vitruvian Man symbol as a message to Robert Langdon and Sophie Neveu to solve so that they could find the Holy Grail. For this reason, it is a location marker that is used as part of the plot in the novel. It is the location where Sister Sandrine, the caretaker of the church, suspects that Silas is the Illuminati's long-lost enemy who hunts for the Holy Grail. It thus can be seen that cultural markers that refer to locations are in the plot to hide mysterious codes and symbols in the novel.

Secondly, cultural markers referring to mystical items are used as part of the plots of the novels as well. In Dan Brown's novels, not only are mysterious codes and symbols hidden in various venues, but the codes and symbols are also linked to tangible items or intangible items that are mystical. For example, in the novel "*Inferno*", "La Mappa dell' Inferno" (INFER: 121) or the Inferno Map is used as a mystical item for which Robert Langdon and Sienna Brooks are searching in order to find "the Dante death mask" (INFER: 231) which hides a poem that leads to the discovery of the location - the Cistern in Istanbul, where a virus canister is hidden. In the story, in order to find the Inferno Map and Dante's death mask, Langdon and Brooks need to follow the mysteries that lead them to locations. For instance, the Inferno Map and Dante's death mask lead them to the "Palazzo Vecchio" (INFER: 31) which is a palace where mysterious codes are hidden. This illustrates that cultural markers that are mystical items are used in conjunction with locations in the novel. In summary, cultural markers of mystical items and locations are intertwined and are important for the plot.

Additionally, cultural markers referring to actors are also used in the plots of the novels. Actors refer to individuals or groups of people who appear in the novels (Forster 1927/1985: 43). In the present study, actors appearing in the novels are referred to as human subjects. Considering the synopses, human subjects are also related to mystical items and locations. This means that cultural markers of actors are used in conjunction with other cultural markers, e.g. locations and mystical items, that are used as a central device in the plots of the novels. For example "the Camerlengo" (ANG: 171) in *Angels & Demons* (ANG) refers to a priest named Carlo Ventresca in the papal household. Camerlengo Carlo Ventresca has the authority to grant Robert Langdon and Vittoria Vetra access to the Vatican Archive in order to find information needed to interpret the

codes that leads to the discovery of the kidnapped preferitis and the antimatter. It will be remembered that the antimatter had to be found to save the public from a dangerous explosion. The central role of The Camerlengo, that has already been described, with his link to the mystical item and its location and including the twist near the end where he is found to be the person who poisons the Pope, demonstrates his role as an important human cultural marker for the plot.

In summary, cultural markers of mystical items, locations and human subjects help to stress mysterious investigations that are integral parts of the plots. Therefore, the mysterious investigations that intertwine with these cultural markers are important in the novels.

4.2   Finding a preferred global translation strategy in the translated novels of Dan Brown

Firstly, to investigate whether there is a dominant global translation strategy in Dan Brown's translations, I divide the analysis of cultural markers into four steps: 1) selecting cultural markers and creating a parallel corpus of the selected English-Thai cultural markers, 2) creating a framework for classifying target-text cultural markers into categories of the local translation strategies, 3) classifying target-text cultural markers into the categories of the local translation strategies and categorizing them into the foreignizing and domesticating global translation strategy and 4) finding their total frequencies to indicate a preferred global translation strategy.

4.2.1   Selection and collection of cultural markers

To discover how and the extent to which source- and target-text cultural markers are different, a corpus is needed. Most linguists view that a corpus helps to:

> describe a collection of naturally occurring examples of language, consisting of any-thing from a few sentences to a set of written texts or tape recordings, which have been collected for linguistic study. More recently, the word has been reserved for collections of texts (or parts of text) that are stored and accessed electronically (Hunston 2010: 2).

So a corpus is a collection of texts that is meant for linguistic study and, according to Reppen & Simpson-Vlach (2010: 89), it can be used as a tool to explore linguistic patterns. Further, a corpus also benefits translation research as well. According to Saldanha & O'Brien (2013: 56), it can be applied in research to discover repeated patterns specifically of translated texts. A corpus, being a tool that collects texts together based on particular criteria and purposes (Bowker & Pearson 2002: 2 as cited in Saldanha & O'Brien 2013: 55), allows researchers to explore elements that are linked to language phenomena, e.g. functions of the texts in a cultural and social context, et cetera (ibid.). On this basis, it can be useful

for translation study that strives to explore linguistic equivalence between languages as well (Bowker & Pearson 2002: 193–194).

In the present study a corpus is helpful in that it makes it possible to discover local translation strategies adopted in the translations from English into Thai of cultural markers. Baker (1995: 230–231) views a corpus as a tool that can help translation researchers to investigate and explore translations that are produced in a particular community, e.g. translation strategies, and, according to her, there are three types of corpora that are usually used in translation studies i.e. parallel, multilingual and comparable corpora. A parallel corpus is a collection of language data of source and target language and is mainly suitable for research into translation strategies, processes and training (Mosavi Miangah & Dehcheshmeh 2012). According to Bowker and Pearson (2002: 193), a parallel corpus "contains texts in one language that are aligned with their translations in another language." For example Liang (2010) uses a parallel corpus of English into Chinese to explore textual translation strategies of culture-specific items in fantasy fiction that are linked to the habitus of translators in Taiwan. Because the present study investigates textual translation strategies of cultural markers from English into Thai, a parallel corpus is needed to help compare source- and target-text cultural markers. A parallel corpus is thus created accordingly.

To create a parallel corpus, source- and target-text cultural markers must be selected and later collected from the original novels and translations of Dan Brown's thriller series. There are five novels in Dan Brown's thriller series: *Angels & Demons* (ANG), *The Da Vinci Code* (DAV) (Brown 2003), *The Lost Symbol* (LOST) (Brown 2009), *Inferno* (INFER) (Brown 2013) and *Origin* (ORI) (Brown 2017).

I selected cultural markers from the mentioned novels based on the following criteria: 1) the selected cultural markers must refer to locations or mystical items or human subjects and 2) the selected source-text cultural markers in English or other foreign languages do not share cultural elements or values that exist or are familiar in the target culture or the Thai culture (see Pedersen's (2005) transculturality). The selection and collection steps are the following.

1) Read through the original source texts in the novels to find cultural markers of locations, mystical items and human subjects that do not share cultural elements or values that exist or are familiar in the target or Thai culture.
2) Find equivalent translated versions or omissions in the target texts.
3) Compile the cultural markers in the source and target texts into an English-Thai parallel corpus.

As I consider that the source-text cultural markers of locations, mystical items and human subjects are representatives of words or phrases that are specific to the source-text culture, they can be purposively selected from the source-text novels (Saldanha & O'Brien 2013: 34). Purposive sampling can be done based on the pre-defined criteria and it is commonly used in corpus-based research. I followed the criteria set above and selected cultural markers accordingly.

Further, as I strive to explore local and global translation strategies that are used in the translations into Thai, the parallel corpus should be large enough to show patterns of the ways in which translation strategies (local and global ones) are used (see Saldanha & O'Brien 2013: 73). According to Saldanha & O'Brien (2013: 73), the size of a corpus should be determined based on what it attempts to represent. In order to create a parallel corpus that is large enough to show recurrent patterns of global and local translation strategies, the selection process also follows the sampling frame that helps define the cultural markers populating the corpus (see Biber 1993: 244 as cited in Saldanha & O'Brien 2013: 71). Considering that each novel is about 300-400 pages long, the sampling frame of fifty percent of all of the cultural markers that appear in the five novels includes a full range of ones that refer to locations, mystical items and human subjects appearing throughout the main chapters (from the beginning to end) of the five novels. I consider that fifty percent of all of the cultural markers that appear in the five novels is sufficiently large to be able to demonstrate the recurrent patterns of a global translation strategy.

Cultural markers in the original texts are selected from both odd (e.g. Chapter 1, 3, 5 and so on) and even chapters (e.g. Chapter 2, 4, 6 and so on) in the five novels in order to create equal chances of being selected. First, in *Angels & Demons* (ANG), odd chapters are chosen. Second, in *The Da Vinci Code* (DAV) even chapters are chosen. Third, odd chapters are focused on in *The Lost Symbol* (LOST). Fourth, even chapters are selected for *Inferno* (INFER) and last, in *Origin* (ORI) odd chapters. In the selection process, both odd and even chapters have provided overall chances for cultural markers to be selected, regardless of their locations in the novels. On this basis the chosen cultural markers can be considered as representing the majority of cultural markers related to locations, mystical items and human subjects in the five novels by Dan Brown.

Based on the definition given in Chapter 3, cultural markers include words or phrases that refer to cultural items, substances, locations, people or groups of people that do not exist or share common cultural elements or values in the source and target culture – specifically the shared ideologies or values of the Thai and Anglo-American culture. Cultural markers include not only words but phrases. I consider a phrase as consisting of lexical elements (i.e. words, prepositions, articles and so on) that all together build cultural markers that are specific to the source-text culture. For example, the noun phrase "a messenger of the Illuminati" which appears in *Angels & Demons* (ANG) consists of multiple lexical elements: "a", "messenger", "of", "the", "Illuminati" that build up the phrase. One could argue that "the Illuminati" is a cultural marker while the preceding phrase "a messenger of" is not part of it. However, I consider that the preceding phrase is an integral of "the Illuminati" because it completes the phrase "a messenger of the Illuminati". In other words, without the preceding phrase, the cultural marker "a messenger of the Illuminati" does not convey the source-text denotative meanings completely. So cultural markers in this study can include single words such as nouns, proper nouns, and phrases such as compound nouns, prepositional phrases and so on.

Repeated cultural markers are not included in the parallel corpus. Most data confirm that the translators of Dan Brown's five novels are consistent in their translations. In the collection of cultural markers process, I find that most cultural markers and their repetitions that appear in the novels are translated into Thai consistently. For instance, in *Angels & Demons* and *Deva gub Satan* (ANG; ANGTH), "Illuminati lair" that appears many times was translated into Thai as "ที่มั่นของอิลลูมินาติ" (thiman khong in lu mi na ti) (lair of Illuminati, b.t.); "clef de voûte" was translated into "เคลฟเดอวูต" (khlep de awut) (clef de voûte, b.t.) and "Christian symbol" as "สัญลักษณ์คริสเตียน" (sanlak khrittian) (symbol Christian, b.t.) in *The Da Vinci Code* and *Rahat Lap Dawinchi* (DAV; DAVTH). This indicates that translations of words and phrases from English into Thai of those novels are mostly consistent throughout the translations.

Even though translators strive to maintain consistency in their translations, a few inconsistencies are found. The parallel corpus of cultural markers shows that sometimes the translators used inconsistent local translation strategies when treating the repeated cultural markers. For instance, "ancient portal" was translated into Thai as "ประตูโบราณ" (pratu boran) (door ancient, b.t.) and "ประตูแห่งบรรพกาล" (pratu haeng bapkan) (door of the ancient time, b.t.), respectively, in *The Lost Symbol* and *San Lap Thi Sapsun* (LOST; LOSTH); "Jerusalem" was translated into "เยรูซาเลม" (yerusalem) (Jerusalem, b.t.) and "นครเยรูซาเลม" (nakhon yerusalem) (city Jerusalem, b.t.), respectively, in *The Da Vinci Code* and *Rahat Lap Dawinchi* (DAV; DAVTH). But even though the translations into Thai are not consistent, the inconsistencies do not affect the analysis.

From the illustrated examples, the ways which "ancient portal" were translated into Thai are target-text oriented at a global level because the translators replaced the source-text phrase with the target-text version that does not denote source-text linguistic and semantic structure at all. As for the second example, the ways in which "Jerusalem" was translated into Thai are source-text oriented at a global level because the translators retain the source-text word "Jerusalem" in their translations. Even though these repeated cultural markers were not treated with the same local translation strategies, their global translation strategies remain the same.

Toury's (1995) concept of "coupled pair" benefits the selection of cultural markers since it helps the source-text cultural markers to find their equivalents in the target texts. This means that the selected source-text cultural markers and their corresponding target-text ones are referred to as "cultural markers" used for the analysis. As stated, they are stored in a spreadsheet that is used as a parallel corpus to further enable comparisons between source-text and target-text cultural markers to identify local translation strategies in the translations into Thai. In what follows, the numbers of cultural markers given below are the numbers of the source-text cultural markers in English and their corresponding Thai cultural markers.

First, *Angels & Demons* (ANG) and its Thai translation "เทวากับซาตาน" (thewa kap satan) (deva and satan, b.t.) (ANGTH) produce 282 cultural markers. *The Da Vinci Code* (DAV) and its Thai translation "รหัสลับดาวินชี" (rahat lap dawinchi) (the code

secret da vinci, b.t.) (DAVTH), produce 264 cultural markers. *The Lost Symbol* (LOST) and its Thai translation *"สาส์นลับที่สาบสูญ"* (san lap thi sapsun) (the secret message that was lost, b.t.) (LOSTTH) produce 318 cultural markers. *Inferno* (INFER) and its Thai translation *"สู่นรกภูมิ"* (su narok phum) (to the hell, b.t.) (INFERTH) produce 385 cultural markers. Lastly, *Origin* (ORI) and its Thai translation *"ออริจิน"* (o ri cin) (origin, b.t.) (ORITH) produce 349 cultural markers. As already described, the selected cultural markers include every other chapter of the five novels, and they are added up together to constitute a parallel corpus of the cultural markers of English into Thai. So based on the chosen data collection method, the five novels produce in total 1,598 cultural markers from beginning to end.

Here are examples of the cultural markers related to locations, mystical items or human subjects found in the five novels.

TABLE 4   The examples of the cultural markers of locations, mystical items or human subjects found in the novels of Dan Brown

Novels	Cultural markers	Source text	Target text	Back translation
Angels and Demons (ANG; ANGTH)	Locations	Vatican City	นครรัฐวาติกัน (nakhonratwatikan)	city state Vatican
		St Peter's Basilica	มหาวิหารเซนต์ปีเตอร์ (maha wihan sen pitoe)	great vihara saint Peter
		Pantheon	แพนธีออน (phaen thi on)	Pantheon
	Mystical items	pagan symbol	สัญลักษณ์เพเกิน (sanlak phe koen)	symbol pagan
		swastikas	ตราสวัสติกะ (tra sawattika)	mark swastikas
		the Great Seal	ตรามหาสัญลักษณ์ (tra maha sanlak)	mark great symbol
	Human subjects	Cardinal Ebner	พระคาร์ดินัลเอ็บแนร์ (phra khadinan ep nae)	priest Cardinal Ebner
		the Illuminati assassin	มือสังหารของอิลลูมินาติ (mue sanghan khong in lu mi na ti)	assassin of the Illuminati
		Camerlengo	ท่านคาเมอร์เลโญ (than kha moe le yo)	Sir Camerlengo
The Da Vinci Code (DAV; DAVTH)	Locations	the Eglise de Saint-Sulpice	มหาวิหารแห่งแซงต์ซุลปิซ (maha wihan haeng saeng su lapit)	great vihara of Saint-Sulpice
		Notre Dame Cathedral	มหาวิหารโนตร์ดาม (maha wihan not dam)	great vihara Notre Dame

Novels	Cultural markers	Source text	Target text	Back translation
	Mystical items	Newton's tomb	หลุมฝังศพของนิวตัน (lum-fangsop khong niotan)	tomb of Newton
		the Vitruvian Man	เดอะวิทรูเวียนแมน (doe wit ru wian maen)	the Vitruvian Man
		the Last Supper	เดอะลาสต์ซัปเปอร์ (doe lat sappoe)	the Last Supper
		the Atbash Cipher	รหัสอักษรแอทแบช (rahat akson ae tha-baet)	code alphabets Atbash
	Human subjects	Bishop Aringa-rosa	บิช็อปอริงกาโรซา (bi chop a ring ka rosa)	Bishop Aringa-rosa
		Sister Sandrine	ซิสเตอร์ซองดรีน (sit toe song drin)	Sister Sandrine
		Leonardo Da Vinci	เลโอนาร์โด ดาวินชี (le-o na do dawinchi)	Leonardo Da Vinci
The Lost Symbol (LOST; LOSTTH)	Locations	the Apotheosis of Washington	ดิอะพอทีโอซิสออฟวอชิงตัน (di a phothi o sit op wochingtan)	the Apotheosis of Washington
		Cathedral College	วิทยาลัยแห่งมหาวิหาร (witthayalai haeng maha wihan)	College of the great vihara
		the Catacombs of Domitilla	สุสานใต้ดินแห่งโดมาทิลลา (su-san taidin haeng do ma thin la)	graveyard underground of Domitilla
	Mystical items	the Masonic Pyramid	พีระมิดของเมสัน (phiramit khong me-san)	pyramid of Mason
		capstone	ศิลาทับยอด (sila thap yot)	stone cap
		Genesis	คัมภีร์เยเนซิส (khamphi yenasoet)	scripture Genesis
	Human subjects	Constantino Brumidi	คอนสแตนติโน บรูมิดิ (khon sataen ti no bru midi)	Constantino Brumidi
		Saint John the Baptist	เซนต์จอห์นเดอะแบปทิสต์ (sen chon doe baep thit)	Saint John the Baptist
		Saint Jerome	นักบุญเจอโรม (nakbun choe rom)	Saint Jerome
Inferno (INFER; INFERTH)	Locations	Piazza di Santa Croce	เปียซซ่าดิซานตาโครซี (pia sasa di santa khro si)	Piazza di Santa Croce
		Pitti Palace	วังปิตติ (wang pit ti)	palace Pitti

Novels	Cultural markers	Source text	Target text	Back translation
		Ponte Vecchio	ปอนเตเวกคิโอ (pon te wek khi o)	Ponte Vecchio
	Mystical items	Botticelli's Map of Hell	ผังนรกภูมิของบอตติเซลลี (phang narok phum khong bo tati chel li)	diagram hell of Botticelli
		the Medici lions	สิงโตของตระกูลเมดิชี (singto khong trakun me di chi)	lion of the Medici
		the Dante death mask	หน้ากากแห่งความตายของดันเต (nakak haeng khwamtai khong dante)	mask of death of Dante
	Human subjects	Sandro Botticelli	ซันโดร บอตติเซลลี (san dro bo tati chel li)	Sandro Botticelli
		Saint Lucia	นักบุญลูเซีย (nakbun lusia)	Saint Lucia
		Christian saints	นักบุญในศาสนาคริสต์ (nakbun nai satsanakhrit)	saints in Christianity
Origin (ORI; ORITH)	Locations	Almudena Cathedral	มหาวิหารอัลมูเดนา (maha wihan an mu de na)	great vihara Almudena
		the monastery of El Escorial	อารามเอลเลสกอเรียล (aram en let ko rian)	monastery El Escorial
		the Pantheon of Kings	วิหารกษัตริย์ (wihan kasat)	vihara kings
	Mystical items	Christian cross	รูปกางเขนในคริสต์ศาสนา (rup kangkhen nai khritsatsana)	picture cross in Christianity
		Darwin fish	สัญลักษณ์ปลาของดาร์วิน (sanlak pla khong dawin)	symbol fish of Darwin
		Blake's images of God	ภาพพระเจ้าของเบลก (phap phrachao khong benko)	picture god of Blake
	Human subjects	Antoni Gaudi	อันโตนี เกาดี (anto ni kao di)	Antoni Gaudi
		Copernicus	โคเปอร์นิคัส (kho poe ni khat)	Copernicus
		Bruno	บรูโน (bru no)	Bruno

The source-text cultural markers are collected from the novels and then compared with the target-text versions. Comparing the source- and target-text cultural markers helps to determine local translation strategies. As illustrated above, the source- and target-text cultural markers are later collected and stored

electronically to build a parallel corpus of English into Thai cultural markers that serve the analysis of local translation strategies purpose.

4.2.2   Creating the framework for classifying target-text cultural markers

After the parallel corpus was created, the analysis was conducted to identify local translation strategies adopted in the translations from English into Thai of cultural markers in Dan Brown's novels. The framework is built on translation strategies of culture-specific items and realia (see Aixela 1996; Davies 2003; Leppihalme 2001; Liang 2016).

Based on non-equivalence between source and target languages, culture-specific words or phrases, culture-specific items and realia, pose non-equivalence that needs to be mediated by translators. Aixela (1996: 57) states that:

> […] in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture.

This means that when words or phrases are culturally specific to source-text language, they for the most part do not exist in the target language or have different cultural values in the target culture. Similarly, in her study of translation strategies for realia, Leppihalme (2001: 139) states that realia are words or phrases that refer to "the real world outside language" and, as each culture has its own cultural values, translating realia can involve cases of non-equivalence that need to be dealt with beyond the linguistic level. When words or phrases are specific to source-text culture, cultural specificity can create non-equivalence that needs to be treated through translation strategies (see Aixela 1996).

As the primary data are cultural markers, they are perceived to be culturally specific to the Anglo-American and other cultures outside Thailand. Because the previous studies about culture-specific items and realia focus on proposing translation strategies that aim to solve translation problems arising due to cultural specificity of the source texts (Aixela 1996; Davies 2003; Leppihalme 2001; Liang 2016), they are applicable to the analysis. This means that the previous studies provide a framework that allows source-text and target-text cultural markers to be compared to explore local translation strategies adopted in the translations. In addition, as illustrated in Chapter 3, there are few studies on translations from English into Thai of words or phrases that are culturally specific to Anglo-American culture. The previous studies aim to propose translation strategies that mainly deal with non-equivalence at lexical, syntactic and pragmatic levels between English and Thai. For instance, most of them propose translation strategies for syntactic structure (e.g. relative clause and compound nouns), metaphors and similes and humor (see Khruachot 2020; Leenakitti & Pongpairoj 2019; Mata 2016; Suksalee 2018; Thappang 2012; Treetrapetch, Tipayasuparat, & Webb 2017). I find that their proposed translation

strategies for the most part did not discuss culture-specific items directly. For this reason, the specific translation strategies from the previous studies (see Aixela 1996; Davies 2003; Leppihalme 2001; Liang 2016) that directly derive from the analyses of culture-bound words or phrases, e.g. from English into Spanish, French and German, Chinese and Finnish, would help to define local translation strategies used for the present study.

The previous studies that are used to create a framework for the local translation strategies in this study focus on proposing translation strategies that are used to treat words or phrases that are culturally specific (see Aixela 1996; Davies 2003; Leppihalme 2001; Liang 2016). The first study is Javier Aixela's (1996) study which is based on the translations of culture-specific items from English into Spanish in the novel "*The Maltese Falcon*". Secondly, Eirlys Davies' (2003) study focuses on the translations from English into French of culture-specific references in the *Harry Potter* books. The third study is Wayne Wen-chun Liang's (2016) study whose analysis pays attention to the parallel corpus of culture-specific items in fantasy fiction in Taiwan (from English into Chinese). The last is Ritva Leppihalme's (2001) research on the translations of realia from English into Finnish in students' work projects.

Here is the list of translation strategies identified by the scholars of the previous studies. Aixela's (1996: 61–64) translation strategies for culture-specific items include deletion, naturalization, limited universalization, linguistic (non-cultural) adaptation, intratextual gloss, extratextual gloss and orthographic adaptations. Davies's (2003: 72–77, 79, 82–83) translation strategies for culture-specific references are preservation, addition, omission, globalization and localization. Liang's (2016: 45–46, 48–49) translation strategies for fantasy fiction into Chinese include transliteration, rendition, intratextual addition, extratextual addition, naturalization and omission. And for the translations into Finnish of realia, Leppihalme's (2001: 142–144) translation strategies include cultural adaptation, explicitation, omission and addition. The above translation strategies are synthesized and adapted to define the local translation strategies for the analysis. The details of how each local translation strategy is adapted and its origin are presented below.

1) The definition of deletion is adapted from Aixela's (1996: 64) deletion, Davies' (2003: 79) omission, Leppihalme's (2001: 144) omission and Liang's (2016: 49) omission. According to Aixela (1996: 64), deletion covers the ways in which the translators decide to omit culture-specific items in the target texts. Similarly, Davies' (2003: 79), Leppihalme's (2001: 144) and Liang's (2016: 49) omission also share the same idea. According to them, it refers to a method in which translators remove culture-specific items, source cultural references and realia, respectively, from the translations. According to Aixela (1996: 64), Davies' (2003: 79) and Liang's (2016: 49) omission is employed because the translators think that the culture-specific items could be problematic in the target texts. For Leppihalme (2001: 144), omission is used when specific details of realia are not important.

2) The definition of naturalization is adapted from Aixela's (1996: 63) and Liang's (2016: 63) naturalization, Davies' (2003: 83) localization and Leppihalme's

(2001: 142) cultural adaptation. Aixela's (1996: 63) and Liang's (2016: 63), naturalization refers to the way in which translators replace culture-specific items and cultural references, respectively, with the target-text versions that sound familiar to the readers. Also, Davies' (2003: 83) localization and Leppihalme's (2001: 142) cultural adaptation share a similar notion. Localization (Davies 2003: 83) refers to the way in which translators make cultural items suit the target culture while Leppihalme's (2001: 142) cultural adaptation refers to the transferring of realia elements into equivalents of the target-text culture.

As discussed earlier, the ways in which translators choose local translation strategies to mediate non-equivalents between source- and target-text language can be affected by the audience's familiarity with cultural markers (Pedersen 2005). According to Pedersen (2005: 10), the concept of transculturality can be used as a parameter to indicate the extent to which culture-bound items are known to the readers in the target language. The concept of transculturality with a focus on translations of culture-bound items at the microcultural level helps to define *naturalization* in this section. Naturalization refers to the ways in which translators decide to replace source-text cultural markers that are specific to the source culture and that do not share common ideologies or cultural elements and values with the target culture. In cases like this, translators may choose a translation strategy that allows target-text replacements in the translations so that they sound more familiar to the audience.

3) The definition of limited localization is adapted from Aixela's (1996: 63) limited universalization and Davies' (2003: 82) globalization. According to Aixela (1996: 63), limited universalization refers to the way that translators replace source-text culture-specific items with the target-text versions but such replacements mostly denote the source culture. Davies' (2003: 82) globalization is defined in response to Aixela's (1996: 63) limited and absolute universalization. It is broader and refers to the way in which translators replace source-text references with the target-text versions that sound more general (ibid.)

4) The definition of copying is adapted from Aixela's (1996: 61) repetition and Leppihalme's (2001: 141) direct transfer. According to Aixela (1996: 61), repetition refers to a translation strategy where translators attempt to save source-text culture-specific items as much as possible. This is similar to Leppihalme's (2001: 141) direct transfer which refers to the way in which translators transfer foreign words directly (despite some small linguistic adaptations).

5) The definition of transliteration is adapted from Aixela's (1996: 45) orthographic adaptation and Liang's (2016: 45) transliteration. According to Aixela (1996: 45) orthographic adaptation has characteristics similar to transliteration. In his sense, it refers to the way in which translators re-express original culture-specific items using the alphabets of the target text. This is consistent with Liang's (2016: 45) transliteration. According to him, it refers to a translation strategy that adheres to sounds of source-text items.

6) The definition of literal translation is adapted from Aixela's (1996: 62) linguistic (non-cultural) adaptation, Davies' (2003: 72–77) preservation and

Liang's (2016: 46) rendition. According to Aixela (1996: 62), linguistic (non-cultural) adaptation refers to a translation strategy where translators choose to follow the linguistic structures and denotative meanings of the source texts closely and this can be recognized as being foreign in the translations. Davies' (2003: 72–77) preservation and Liang's (2016: 46) rendition also share the same notion. According to Davies (2003: 72–77), preservation refers to a translation strategy that translators use to preserve source-text cultural references in the translations when there is no equivalent in the target texts. This definition is also shared by Liang's (2016: 46) rendition.

7) The definition of in-text gloss is adapted from Aixela's (1996: 62) intratextual gloss, Davies' (2003: 77) addition, Liang's (2016: 48) intratextual addition and Leppihalme's (2001: 143) explicitation. According to Aixela (1996: 62), intratextual gloss is a translation strategy that translators choose to provide glosses inside the translated texts with the aim of not disturbing the target readers. This is an idea similar to Davies's (2003: 77) addition, Liang's (2016: 48) intratextual addition and Leppihalme's (2001: 143) explicitation. Davies (2003: 77) refers to addition as a translation strategy that translators choose to save source-text references but supply additional information about in the translations. Also, Liang's (2016: 48) intratextual addition refers to the way in which translators provide additional details inside the translations to explain the source-text cultural references. Similarly, Leppihalme's (2001: 143) explicitation refers specifically to explanatory additions that are made to the target texts that make the translations clearer.

8) The definition of extra-text gloss is adapted from Aixela's (1996: 62) extratextual gloss, Liang's (2016: 48–49) extratextual addition and Leppihalme's (2001: 144) addition. According to Aixela (1996: 62) extratextual gloss refers to a translation strategy that translators use to preserve culture-specific items but think that some explanation should be added. According to him, glosses can include notes such as a footnote and endnote. This is similar to extratextual addition and addition as proposed by Liang (2016: 48–49) and Leppihalme (2001: 144), respectively. According to Liang (2016: 48–49), extratextual addition is similar to intratextual addition but the added explanations are made through footnote, glossary, endnote et cetera. As for Leppihalme's (2001: 144) addition, it also refers to explanatory additions made by translators outside the texts to explain realia in the forms of notes including glossary, preface and postscripts.

The definitions of the translation strategies proposed by these previous studies are compared to find differences and similarities to create local translation strategies for the analysis of translations of cultural markers. The details of local translation strategies, their origins and the synthesized definitions are given below.

TABLE 5   The local translation strategies, their origins and the synthesized definitions

Local translation strategies	Origins: translation strategies in the previous studies	The synthesized definitions
1. Deletion	Deletion (Aixela 1996: 64) Omission (Davies 2003: 79; Leppihalme 2001: 144; Liang 2016: 49)	Translation strategy where translators remove source-text cultural items from target texts with the aim of creating translated versions that seem more familiar for the target readers
2. Naturalization	Naturalization (Aixela 1996: 63; Liang 2016: 63) Localization (Davies 2003: 83) Cultural adaptation (Leppihalme 2001: 142)	Translation strategy where translators replace source-text cultural references with target-text words or phrases that are more familiar to the target audience
3. Limited localization	Limited universalization (Aixela 1996: 63) Globalization (Davies 2003: 82)	Translation strategy where translators replace source-text items with words and/or phrases that belong to the target culture However, such target-text replacements for the most part have denoted foreign senses in the translated texts.
4. Copying	Repetition (Aixela 1996: 61) Direct transfer (Leppihalme 2001: 141).	Translation strategy where translators copy source-text items and place them directly in target texts This procedure allows no modifications (or in some cases only allows very slight modifications) in the source texts.
5. Transliteration	Orthographic adaptation (Aixela 1996: 45) Transliteration (Liang 2016: 45)	Translation strategy where translators transliterate source-text items into target texts using target-text scripts while paying close attention to the sounds of the source texts
6. Literal translation	Linguistic (non-cultural) adaptation (Aixela 1996: 62) Rendition (Liang 2016: 46) Preservation (Davies 2003: 72–77)	Translation strategy where translators replace source-text items with translated words or phrases that adhere closely to the source-text denotative meanings and linguistic structures

Local translation strategies	Origins: translation strategies in the previous studies	The synthesized definitions
		However, slight modifications are allowed due to the linguistic structures of the target texts.
7. In-text gloss	Intratextual gloss (Aixela 1996: 62) Intratextual addition (Liang 2016: 48) Addition (Davies 2003: 77) Explicitation (Leppihalme 2001: 143)	Translation strategy where translators add explanations of source-text items as an integral part of translations
8. Extra-text gloss	Extratextual gloss (Aixela 1996: 62) Extratextual addition (Liang 2016: 48–49) Addition (Leppihalme's 2001: 144)	Translation strategy where translators add explanations in the forms of parentheses and footnotes in order to explain the translations

In 6. above, literal translation is a translation strategy where translators adhere closely to the source-text linguistic structures and denotative meanings. Yan He (2008: 34) reviews theoretical concepts of meaning in translation and concludes that meaning in translation is important for translation discussion. Meaning is considered a broad term and must be discussed against theoretical concepts to demonstrate what it refers to.

Meaning can be mainly classified into two types. According to Nida and Taber (1969/1982: 56), meaning can be classified into referential and connotative meaning. The former views words as symbols that refer to objects, circumstances, abstract things and relations, for example, while the latter mainly refers to meanings that do not come from word references directly but involve the author's emotions. Baker (1992: 12–13) also posits that lexical meaning can involve propositional and expressive meaning. According to her, the former refers to the meaning of a word including utterance that directly denotes "what it refers to or describes in a real or imaginary world, as conceived by the speakers of the particular language to which the word or utterance belongs.". On the other hand, expressive meaning usually involves speakers' feelings or attitudes and is hard to be perceived as true or false at the surface level.

I also follow the above classification of meaning. Based on the classification, I refer to referential meaning and propositional meaning (see Baker 1992: 13–14; Nida & Taber 1969: 56) as denotative meaning as it directly refers to what arises from words or phrases at the surface level. In the meantime I consider that connotative and expressive meaning (see Baker 1992: 13–14; Nida & Taber 1969: 56) refer to the connotation of words or phrases that must be interpreted based on the author's or speaker's feelings and attitudes.

However, as my study focuses on translations of cultural markers from English into Thai, the ways in which I define literal translation are based on adherence to source-text linguistic structures and denotative meanings. As

discussed earlier, since connotative meaning must be interpreted in conjunction with the author's or speaker's feelings and attitudes, it is beyond the scope of my study. Literal translation in the present study focuses therefore on adherence to source-text linguistic structures and denotative meanings of cultural markers.

Similarly, in points 7 And 8 in the above table, extra-text gloss is defined to include additions of texts in parentheses. While in-text gloss refers to ways in which translators add words or phrases inside translated texts to give reference to source-text denotative meanings, extra-text gloss shares a similar definition but extends to ways in which translators add words or phrases outside translated texts, in parentheses or the forms of footnotes.

Most researchers consider extra-text gloss to mainly apply to cases where translators add words or phrases to explain source-text cultural markers in the forms of footnotes, endnotes, prefaces, postscripts, and glossaries (for example, see Aixela 1996; Leppihalme 2001; Liang 2016). This means that additions in parentheses are seen as additions inside the translated texts and thus classified as in-text gloss. In the present study, however, extra-text gloss is extended to cases where additions are made in parentheses. This is because the parentheses signal to the readers that the translated cultural markers are added. Additions within parentheses can be seen as appearing outside the translated words or phrases, and as a result, they differ from in-text gloss.

In summary, the local translation strategies are defined based on the definitions of the previous studies (Aixela 1996; Davies 2003; Leppihalme 2001; Liang 2016). They are used to classify local translation strategies adopted in the translations from English into Thai of the cultural markers in the present study.

4.2.3 Classifying target-text cultural markers into the categories of the local translation strategies and the respective domesticating and foreignizing global translation strategies

Based on the definitions of the local translation strategies set out earlier, I analyze the target-text cultural markers to classify them into each local translation category, e.g. literal translation, transliteration, and so on. Once the classification is done, I place each local translation strategy into the source-text oriented translation (foreignizing translation F) or target-text oriented translation (domesticating translation D) to discover a preferred global translation strategy in the translations of cultural markers. As I consider that local translation strategies are an integral part of a global one (Chesterman 2000; see also Jääskeläinen 1993; Molina & Hurtado Albir 2002), frequency of adopted local translation strategies (in each category of the local translation strategies) is counted to constitute a total frequency of the global translation strategy on both the foreignizing and domesticating translation strategy side. I consider that whichever side contains more instances of local translation strategies represents the preferred global translation strategy.

Global translation strategies are classified based on the overall conceptual framework of source-text oriented and target-text oriented translation (see Schleiermacher 1813/1977; Kwiencinski 2001) while local translation strategies

are specifically classified into the foreignizing or domesticating translation strategy side following Aixela's (1996: 61–65) conservation (source-text oriented translation) and substitution (target-text oriented translation) concept, respectively. According to him, the conservation side strives to conserve the original items or references while the substitution refers to the replacements of items close to the target language (ibid.: 61). The conservation side (ranging from higher to lesser degree of conservation) includes repetition, orthographic adaptation, linguistic (non-cultural) adaptation, extratextual gloss and intratextual gloss. Substitution (ranging from lesser to a higher degree of substitution) includes synonymy, limited universalization, absolute universalization, naturalization, deletion and autonomous creation (ibid.: 61-65).

In this study, the classification of foreignizing and domesticating translation strategies at the local level follows Aixela's (1996: 63–64) classification. Even though Kwiencinski's (2001: 13–14) concept of foreignizing and domesticating translation strategy is straightforward and was used to define foreignizing and domesticating translation earlier, it is used at the global level only: to determine whether the macro-level translations are source-text (foreignizing) or target-text oriented (domesticating). Aixela's (1996: 63–64) classification, on the other hand, specifically deals with translation strategies that appear at the micro (local) level, and is therefore used in this study to explore local translation strategies.

As boundaries of each local translation strategy (whether they represent domesticating or foreignizing translation) are not totally clear-cut and sometimes can be overlapping, the continuum of foreignizing and domesticating translation strategy will help to illustrate the boundaries that show how the local translation strategies are aligned along the continuum (Aixela 1996: 60; Liang 2016: 52). Below is an illustration of how each local translation strategy is placed on the continuum of source- and target-text oriented translation.

Domesticating Translation	Foreignizing Translation
Deletion > Naturalization > Limited Localization >	< In-Text/ Extra-Text Gloss < Literal Translation< Transliteration < Copying
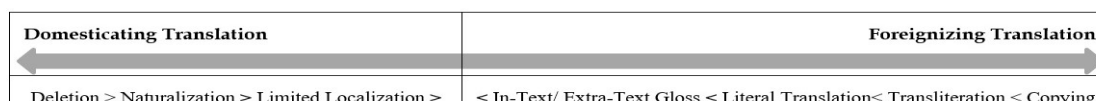
FIGURE 2   Local translation strategies on the continuum of source- and target-text ori-ented translation

The classification follows the illustrated continuum. The categories of the local translation strategies that are classified on the domesticating side are the ones that replace foreign cultural markers with the target-text versions (see Aixela 1996: 63–64). The local translation strategies that fall within this category include deletion, naturalization and limited localization. The three local translation strategies share similar definitions with Aixela's (1996: 63–64) deletion, naturalization and limited universalization and, according to him, they are the translation strategies that belong to the substitution (or domesticating) side.

The classification of the domesticating local translation strategies follows Aixela's (1996: 63–64) substitution translation. This means that deletion is put at

the furthest end of the domesticating side because it is a local translation strategy that removes foreign items totally from the translations (Aixela 1996: 64; see also Davies 2003: 79; Leppihalme 2001: 144; Liang 2016: 49) and this implies that the target readers will not see foreign cultural markers in the translations at all. As a result, it can be considered that deletion manifests absolute domestication in the target texts. As for naturalization, it is a translation procedure that does not remove source-text cultural markers from the target texts but replaces them with more familiar words or phrases that belong to the target culture translations (Aixela 1996: 63; see also Davies 2003: 83; Leppihalme 2001: 142; Liang 2016: 63). It can be seen that such replacements do not aim to remove foreign items but only reduce foreignness in the translations and, when compared to deletion, they indicate a lesser degree of domestication. For this reason, naturalization is placed on the domesticating continuum after deletion. Limited localization is also classified as a domesticating translation strategy. Even though it is a translation method that allows translators to replace source-text cultural markers with the target versions, such replacements usually denote the foreignness of the source-text culture (Aixela 1996: 63; see also Davies 2003: 82). Considering that limited localization contains target-text replacements that to some degree denote foreignness in the translations, it is placed on the domesticating side after naturalization due to its sense of foreignness denoted in the target-text replacements.

At the other end, the categories of the local translation strategies that are classified as belonging to the foreignizing translation strategy are the ones that strive to retain foreign cultural markers that mostly denote foreign linguistic forms and denotative meanings of source texts in the translations. The categories of the local translation strategies that belong to this category include copying, transliteration, literal translation, in-text gloss and extra-text gloss. The five local translation strategies share similar definitions with Aixela's (1996: 61–62) repetition, orthographic adaptation, linguistic (non-cultural) adaptation, extratextual gloss and intratextual gloss and, according to him, they are translation strategies that belong to the conservation (or foreignizing) side.

The classification of the foreignizing local translation strategies follows Aixela's (1996: 61–62) conservation translation. Firstly, copying is placed at the extreme end of the foreignizing translation side because it is a translation method where translators copy source-text items and place them directly in the target-text versions (Aixela 1996: 61; see also Leppihalme 2001: 141). As copying allows source-text items to be copied and pasted (with the foreign language scripts and forms) in the target texts directly, it can be perceived as the highest degree of foreignness in the target culture totally foreign to the target readers. As for transliteration, it is a translation method that allows translators to adhere to the sounds of the source-text items and transliterate them into the target versions (Aixela 1996: 45; see also Liang 2016: 45). As transliteration is the way in which translators rewrite source-text items using the target-text scripts in the translations, it is also perceived as being foreign by the target audience. For this

reason, transliteration is classified at the foreignizing end and is placed after copying due to its lesser degree of foreignness in the translations.

The other three local translation strategies that appear at the foreignizing end also include literal translation, in-text and extra-text gloss. Literal translation is a translation method that pays attention closely to the linguistic structures and denotative meanings of the source-text culture (Aixela 1996: 62; see also Davies 2003: 72-77; Liang 2016: 46). Even though literal translation is a translation method that follows the linguistic structures and denotative meanings of the source-text culture closely, some linguistic adaptations are allowed in the target versions for grammatical purposes. Literal translation can remain foreign to the target readers. When compared to copying and transliteration, however, it manifests a lesser degree of foreignness due to its linguistic adaptations in the target texts. For this reason, literal translation is placed after transliteration on the foreignizing side.

As for in-text and extra-text gloss, the two local translation strategies are similar concepts in that both of them allow translators to add explanations to the target texts (i.e. in the forms of words or phrases added as an integral part of the translations or in the forms of parentheses or footnotes added outside the translations) (Aixela 1996: 62; see also Davies 2003: 77; Leppihalme 2001: 144; Liang 2016: 48). As in-text and extra-text glosses aim to add target-text explanations in the translations, it is quite hard to set up a clear boundary between the foreignizing and domesticating translation strategy. In the present study, however, even though the added explanations are target-text oriented, the added explanations strive to explain the source-text items that are culturally specific to the source culture. This signals to the target readers that the translated cultural markers are foreign because such cultural markers need the target-text explanations. For this reason, in-text and extra-text gloss are classified into the foreignizing side and are placed after literal translation.

To recapitulate, the three categories of the local translation strategies, i.e. deletion, naturalization and limited localization, are classified at the domesticating end due to their target-text replacements of source-text cultural markers in the translations. The other five, i.e. copying, transliteration, literal translation, in-text gloss and extra-text gloss, are classified at the foreignizing end due to their visible foreignness in the translations.

I am aware, however, that the foreignizing side contains more categories of local translation strategy – five local translation strategies, while the domesticating side contains three. The fact that these categories of local translation strategy are data driven and derive from the data or translations of cultural markers makes the categorizations quite objective. I consider that more categories on the foreignizing side would not affect the quantitative analysis. This is because I pay attention to the frequency of the adopted local translation strategies in which each category contains but do not focus on the numbers of categories I find. The section that follows helps to illustrate the process.

4.2.4 Counting the frequency of the adopted local translation strategies contained in each local translation strategy category

In the next stage, the frequency of each adopted local translation strategy contained in each global translation category is counted to find the total frequency of the global translation strategy on the domesticating and foreignizing side. After this the total frequency of the global translation strategy on the domesticating and foreignizing side is compared to discover a preferred global translation strategy in the translations.

Global translation strategy	Domesticating (source-oriented) side	Foreignizing (target-oriented) side
Local translation strategy	Naturalization, limited localization, deletion	Literal translation, transliteration, extra-text gloss, in-text gloss, copying
The total frequency of each side	The total frequency of the adopted local translation strategies on the domesticating side	The total frequency of the adopted local translation strategies on the foreignizing side
Comparison of domesticating and foreignizing side	The total frequency of the adopted local translation strategies on the domesticating side is compared with the foreignizing one to illustrate the strength of the global translation strategy	

FIGURE 3   The categorization of the local translation strategies on the source- and target-text oriented translation side to discover the strength global translation strategy

Figure 3 illustrates the process of discovering a preferred global translation strategy through counting and comparing the total frequency of the domesticating translation and foreignizing translations. As local translation strategy is an integral part of a global one (Chesterman 2000; see also Jääskeläinen 1993; Molina & Hurtado Albir 2002), the total frequency of each local translation strategy belonging to the same side when combined together, thereby illustrating the strength of one global strategy in comparison to the other. By comparing the total frequency of domesticating and foreignizing translation strategies, a global translation strategy that has a higher total frequency demonstrates a preferred global translation strategy in Dan Brown's translated novels.

4.3 Summary

To recapitulate, cultural markers serve as the primary material of the present study. Cultural markers are central in Dan Brown's novels (i.e. location, items and human subject cultural markers) to create mysterious plots that are important in the stories and are mostly specific to Anglo-American and foreign cultures rather than Thai culture. The previous studies about translation strategies for culture-specific items and realia (see Aixela 1996; Davies 2003; Leppihalme 2001; Liang 2016) are used to create a framework for creating local translation strategies for the analysis. Later, local translation strategies are categorized into a foreignizing and domesticating side based on source-text and target-text oriented translation strategies. Instances of local translation strategies are counted to find total frequencies of local translation strategies that can represent the size of a global one. The sizes of global translation strategy (foreignizing and domesticating one) are compared to discover a dominant global translation strategy in the translations.

The primary data or cultural markers allow the researcher to explore local translation strategies used in the translations of cultural markers. The qualitative analysis helps to demonstrate the extent to which local translation strategies are used in the translations. Later, the quantitative analysis helps to discover a dominant global translation strategy in the translations. Finally, based on the quantitative and qualitative results, the discussion helps to indicate the extent to which the ways in which the view of the translation agents about the Thai readership has converged with the dominant global translation strategy.

5   STRATEGIES FOR TRANSLATING CULTURAL MARKERS IN DAN BROWN'S NOVELS INTO THAI

In this study, the background assumption is that the audience being young and educated by and large encourages translation agents to favor a foreignizing global translation strategy in Anglo-American thriller fiction. The current chapter shows the results that answer the following research questions:

1) Which local translation strategies are employed in the translations of cultural markers and to what extent?

2) Is there is a global translation strategy, foreignizing or domesticating, that dominates the translations of cultural markers in the novels of Dan Brown?

3) Does the view of translation agents about the Thai readership converge with the ways in which global translation strategies are used in the translations?

The chapter is structured according to the order of the research questions. It begins with the qualitative results that demonstrate the circumstances where each local translation strategy is used in the translations. Later, the quantitative results show that the total frequency of the foreignizing global translation strategy in the translations is higher than the domesticating one. Lastly, the discussion illustrates findings on the extent to which the view of the translation agents about the readership has converged with the decisions to choose a dominant global translation strategy.

5.1   The applications of the foreignizing and domesticating translation strategy at the local level

In what follows, I illustrate the ways in which domesticating and foreignizing translation strategies are used at the micro or local level to show the treatment of cultural markers in the translations. I present the main findings – the circumstances where the local translation strategies that belong to the

foreignizing global translation strategy are used in the translations. The foreignizing local translation strategies are dealt with in the order of category sizes. The discussion starts from literal translation which is the most frequently used foreignizing local translation strategy in the translations and is followed by transliteration, extra-text gloss, in-text gloss and copying, respectively. Later, the circumstances where the local translation strategies that belong to the domesticating translation side are shown. Similarly, the account begins with naturalization which is the most frequently adopted local translation strategy on the domesticating side and this is followed by limited localization and deletion, respectively.

The descriptions of the circumstances in which each local translation strategy is used are carefully illustrated with examples to show the findings. In addition, the number of examples given is based on the circumstances in which the local translation strategies that I discovered in the analysis are used. The examples highlight what is similar or different in each circumstance. For instance, naturalization and literal translation are provided with four examples showing that both local translation strategies can be used to treat cultural markers that are phrases. The case of transliteration is provided with up to six examples because, when compared to naturalization and literal translation, there are more circumstances where transliteration is used in the translations, e.g. it is used to treat cultural markers that are proper names that can be divided into motivated and unmotivated proper names. In contrast, as copying was employed only twice in the translations, it is provided with only one example. In summary, examples are presented and given based on the circumstances where each local translation strategy is used in the translations.

5.1.1 The applications of foreignizing local translation strategies

On the foreignizing side, the analysis demonstrates that the translation agents tend to employ literal translation to treat source-text cultural markers in phrases while transliteration is mostly applied to deal with proper names in the source texts. Extra-text gloss suggests that the translation agents mostly used it to supply related information to explain the source-text cultural markers. Similarly, in-text gloss is usually used to supply words or phrases that give references to the source-text cultural markers in the translations.

On the foreignizing side, literal translation is the most frequently adopted local translation strategy while transliteration is second one. Extra-text gloss is the third most adopted foreignizing local translation strategy and in-text gloss the fourth. Lastly, copying is the least used local translation strategy and its rarity implies that translation agents mostly used it only when necessary. Below are the foreignizing local translation strategies and their applications.

TABLE 6   The foreignizing local translation strategies and their applications

Foreignizing local translation strategy (biggest to smallest category)	Circumstances in which translation agents tend to apply local translation strategy
literal translation	Cultural markers that are phrases
transliteration	Cultural markers that are proper names
extra-text gloss	Cultural markers that require detailed and specific information to explain the translations
in-text gloss	Cultural markers that need added words or phrases in the target-text version to explain what the source-text cultural markers are
copying	Cultural markers that appear in the form of codes that are linked to the stories

Literal translation is the most adopted local translation strategy on the foreignizing side and the largest category of the local translation strategies (42.8%). This is in line with some previous studies of translations from English into Thai of cultural items at word level (see Robrue 2006; Thappang 2012). These previous studies show that translators tend to adhere to the source texts to maintain their structures and denotative meanings for the translations of culture-bound words and phrases in *The Da Vinci Code* (Robrue 2006) and compound nouns in *Harry Potter and the Philosopher's Stone* (Thappang 2012). In addition, in my previous research on translation of religious markers in the novels of Dan Brown (Inphen 2020), I discovered that literal translation is mainly adopted to treat religious markers that are phrases as well. This demonstrates that the source-text linguistic structures and denotative meanings of the source texts are closely adhered to in translations of culture-specific phrases.

In contrast, translations of culture-specific items that are idioms are different. Even though idioms appear in the form of phrases, they are not usually treated with literal translation. Instead, they are mostly treated with target-text oriented translation strategies (see Bunchutrakun 2014). For example, Sae Ong et al. (2017) find that target-text oriented translations, e.g. free translation and naturalization, were mostly employed to treat idioms in the translation from English into Thai of *Harry Potter and the Sorcerer's Stone*. Similarly, Thipmontaine (2016: 95) explores translations of English idioms from English into Thai and finds that the translator emphasized communicative translation that strives to replace source-text idioms with the target-text versions that can be understood by the Thai target audience.

The analysis shows that literal translation is mainly used for cultural markers that are phrases. The translation agents tend to follow the linguistic and semantic structures of the source texts and retain such foreign structures and denotative meanings when cultural markers appear in the form of phrases. The application of literal translation can be classified into two cases: literal translation with strict adherence to source-text linguistic structures and literal translation with slight modifications or adaptations due to readability in the target language. For example, "a messenger of Illuminati" in *Angels & Demons* (ANG) was

translated into "a messenger of Illuminati", b.t. and "St. Gregory of Nyssa" was translated into "Saint Gregory of Nyssa", b.t. in *Angels & Demons* (ANG). In addition, literal translation with some linguistic adaptations includes the following: "the Blue mosque" in *Inferno* (INFER) was translated into "the mosque blue", b.t. and "the Priory Grand Master" in *The Da Vinci Code* (DAV) into "the supreme head of the Priory", b.t.. These examples show that the source-text linguistic structure and denotative meanings of the cultural markers were fully adhered to in the target-text versions.

The example below illustrates the circumstance where literal translation with strict adherence to source-text linguistic structures is used in the translations. The source-text cultural marker "a messenger of the Illuminati" is a phrase in the source texts that receives literal translation with strict adherence to source-text linguistic structures. The cultural marker appears in *Angels & Demons* (ANG) and it is used in the conversation between Gunther Glick and Chinita Marci, the reporters, who are interested in the missing cardinals during the conclave in Vatican city. The two reporters are speculating who kidnapped the cardinals. In the conversation, they discuss the history of the Illuminati and how Illuminati people remain present in the modern world and finally speculate that the Illuminati are responsible for the event. Below are the details of how literal translation is adopted in the Thai translated cultural markers.

Example 23
Source text:

"Not just Christianity," Glick said. "Religion in general." Glick cocked his head and grinned. "Although from the phone call we just got, it appears they *do* have a special spot in their hearts for the Vatican."
"Oh, come on. You don't *really* think that guy who called is who he claims to be, do you?"
"A messenger of the Illuminati? Preparing to kill four cardinals?" Glick smiled. "I sure hope so." (Emphasis in original) (ANG: 290)

Target text

"ไม่ใช่แค่ศาสนาคริสต์เท่านั้นนะ" กลิกพูด "ศาสนาโดยทั่วไปด้วย" กลิกเอียงศีรษะและยิ้มกว้าง
"ถึงแม้ว่าจากโทรศัพท์ที่เราเพิ่งได้รับ จะดูเหมือนว่าพวกนั้นมีที่พิเศษในหัวใจสำหรับวาติกันก็ตาม"
"นี่ ไม่เอาน่า คุณคงไม่คิดจริงๆ หรอกใช่ไหมว่า ไอ้หมอนั่นที่โทร.มาคือคนที่เขาอ้างว่าเป็นจริงๆ
"ผู้เดินสารแห่งอิลลูมินาติที่เตรียมจะสังหารพระคาร์ดินัลสี่รูปน่ะนี่" กลิกยิ้ม "ผมหวังให้เป็นอย่างนั้นจริงๆ (emphasis in original) (ANGTH: 286)

Back translation
"Not just Christianity," Glick said. "Religion in general as well." Glick tilted his head and gave a big smile. "Although the phone call we just received implies that they *do* have a special place in the heart for the Vatican as well."
"Look, come on. You don't *really* think that the guy who called is the one whom he claims to be, do you?"
"A messenger of the Illuminati who is preparing to kill the four cardinals?" Glick smiled. "I hope it to be like that, really."

The source-text phrase "a messenger of the Illuminati" receives literal translation in the Thai translated version. The example shows that the translation agents mostly retain the source-text structure and denotative meaning of the phrase and decided to translate it into Thai as "ผู้เดินสารแห่งอิลลูมินาติ" (phudoensarn heang illuminati) (a messenger of the Illuminati, b.t.). To explain, the word "phudoensarn" literally refers to "messenger", while "heang" is the preposition "of" in English and "illuminati" is the transliteration of "the Illuminati". So, the cultural marker was literally translated into Thai as "a messenger of the Illuminati", b.t.. The order of the words used to create the target-text phrase follows the source-text structure closely. This shows that the translation agents followed the linguistic structure and denotative meaning of the source text. The Thai version is mostly similarly equivalent to the English one. The linguistic structure and denotative meaning of the source-text cultural marker are strictly retained. The translated cultural marker "a messenger of the Illuminati" is considered to receive literal translation accordingly.

To supplement the case of literal translation where the translation agents followed the linguistic structures and denotative meaning of the source language very closely, below is another example of the application of literal translation that does not require linguistic adaptation in the translated version. It illustrates that the cultural marker "St Gregory of Nyssa" is a phrase as well and provided with a literal translation that adheres closely to the source-text linguistic structure and denotative meaning. The cultural marker appears in the story and it is used as part of the clues that lead to the Illuminati marker. Langdon is the protagonist who must find the Illuminati marker to save the kidnapped cardinals. The scene takes place in Rome and Langdon is trying to find a pagan symbol that is portrayed as a dove. He finally finds an actual dove and is trying to follow it. Suddenly, the quote from St Gregory of Nyssa comes to remind him of the dove symbol that helps him interpret the riddles to find the Illuminati marker.

Example 24
Source text

The bird was looking west. Langdon tried to follow its gaze, but he could not see over the buildings. He climbed higher. A quote from St Gregory of Nyssa emerged from his memory most unexpectedly. *As the soul becomes enlightened…it takes the beautiful shape of the dove* (emphasis in original) (ANG: 467–468).

Target text

นกเขาตัวนั้นมองไปทางทิศตะวันตก แลงดอนพยายามมองตามสายตามันไป แต่สายตาเขาถูกสิ่งปลูกสร้างต่าง ๆ บดบังไว้ เขาจึงปีนสูงขึ้นอีก ข้อความที่คัดมาจากคำกล่าวของนักบุญเกรกอรีแห่งนิสซาผุดขึ้นมาจากความทรงจำของเขาอย่างไม่คาดคิดที่สุด *เมื่อจิตวิญญาณรู้แจ้ง...ก็จะปรากฏโฉมออกมาในรูปของนกเขาอันงดงาม* (emphasis in original) (ANGTH: 452)

Back translation

The dove looked westward. Langdon was trying to follow its line of sight. However, his eyesight was blocked by the buildings. He thus climbed higher. The message excerpted from the speech of Saint Gregory of Nyssa emerged from his

memory most unexpectedly. *When the soul becomes enlightened…it will be portrayed in the form of a beautiful dove.* (my emphasis)

The cultural marker "St Gregory of Nyssa" refers to a saint of a religious system that does not belong to the target culture. In the translation into Thai, the cultural marker receives literal translation as the source-text cultural marker was rendered into Thai as "นักบุญเกรกอรีแห่งนิสซา" (Nakbun Kenkori haeng Nitsa) (Saint Gregory of Nyssa, b.t.). To elaborate, the word "นักบุญ" (Nakbun) literally means a saint and the word "แห่ง" (heang) is a preposition which means "of" in Thai. The translation agents decided to use the word "Nakbun" (saint, b.t.) with the preposition of "heang" (of, b.t.) and the transliterations of the proper names "Gregory" and "Nyssa". Thus, the translation is presented as "Saint Gregory of Nyssa". So the translation agents decided to follow the linguistic structure and denotative meaning of the source-text language closely, and it is therefore classified as literal translation with strict adherence to source-text linguistic structure.

While cultural markers that are phrases are treated with literal translation that adheres to source-text linguistic structures and denotative meanings very closely, literal translation that requires slight linguistic adaptations in Thai is also adopted similarly. As linguistic and semantic structures of English and Thai differ, linguistic adaptations are sometimes needed for literal translation. In the analysis, it is discovered that cultural markers that are phrases also receive literal translation that requires linguistic adaptations in the target texts. However, even though linguistic adaptations are made in literal translation, the translated versions of cultural markers remain close to the source-text linguistic structure and denotative meaning. For instance, this usually occurs in the translation of phrases that require adaptations of adjective and noun orders in the Thai version.

The example below is of the phrase "the Blue Mosque" that comes from *Inferno* (INFER) and it refers to the location of a religious venue mentioned in the novel. In the story, the cistern or Yerebatan Sarayi located in Istanbul, Turkey, is the place where the canister is hidden in. It will be remembered that as the canister is scheduled to come into contact with the water in the cistern to release germs that suppress human reproduction, Langdon needs to find it before the scheduled time. In the novel, "the Blue Mosque" is an iconic location in Turkey. The Blue Mosque is mentioned in the story because it is part of various locations that Langdon visits to find the canister hidden in the cistern. As the Blue Mosque is located in Istanbul and is specific to Islamic culture, it will be unfamiliar to the Thai target audience.

Example 25
Source text

Follow deep into the sunken palace, Sinskey thought.
The site of the city's cistern – Yerebatan Sarayi – was apparently back toward the Blue Mosque and a bit to the north.
Mirsat led the way (INFER: 536).

Target text

จงติดตามลึกลงสู่วังใต้น้ำ ซินสกีนึก
ตำแหน่งที่ตั้งของอ่างเก็บน้ำของนคร หรือเยเรบาทันซารายี ดูเหมือนจะย้อนกลับไปทาง<u>มัสยิดสีน้ำเงิน</u> และไปทางเหนือนิดหน่อย
มีร์ซาทนำทางไป (INFER: 475)

Back translation

Follow deep into the underwater palace, Sinskey thought.
The location of the reservoir of the city or Yerebatan Sarayi seems to be back to the way of <u>the Mosque Blue</u> and to the north a bit.
Mirsat led the way.

In the translation into Thai, the translation agents translated the source-text phrase "the Blue Mosque" as "มัสยิดสีน้ำเงิน" (matyit sinamngoen) (the Mosque Blue, b.t.). Further, the translation agents decided to follow the denotative meanings of the source texts closely. They decided not to replace the words "Mosque" and "Blue" with the target-text oriented versions but instead retained them altogether in the translation. However, as mentioned earlier, due to linguistic differences between English and Thai, the translation agents decided to shift the order of noun and adjective to make it readable in Thai. Thus, the translation is "the Mosque Blue", b.t. in the target-text version. Even though an adjective order was changed in the translation, it can be seen that the target-text denotative meanings and structures remain very close to the source-text ones. It shows that the translation agents adhered to the source-text language very closely by employing literal translation with slight linguistic modification.

To supplement the case of literal translation with slight linguistic modifications, below is another detailed example of literal translation. The translation remains close to the source-text linguistic structure and denotative meaning. The cultural marker "the Priory Grand Master" appears in *The Da Vinci Code* (ANG) and is used in the scene where Sir Teabing is explaining to Sophie Neveu, the granddaughter of Jacques Saunière about the Priory of Sion and the keystone. This is also linked to the hidden location of the Holy Grail that Langdon and Neveu are searching for. The location of the Holy Grail is never recorded in writing but is kept as a secret held by the sénéchaux and this is regarded as the Priory's secret. Langdon is scheduled to meet Jacques Saunière the night he was murdered and realizes Saunière is possibly the Grand Master of the Priory of Sion. This is emphasized again in the conversation between Neveu and Teabing who attempts to help to locate the location of the Holy Grail. Teabing reaffirms to Neveu that her grandfather Jacques Saunière is probably the Grand Master of the Priory of Sion. The cultural marker "the Priory Grand Master" is used to refer to the late Jacques Saunière.

Example 26
Source text

Teabing turned back to Sophie. "Miss Neveu, I am speechless. If this is true, then I am truly sorry for your loss. I should admit, for my research, I have kept lists of men in Paris whom I thought might be good candidates for involvement in the Priory. Jacques Saunière was on that list along with many others". (…) Even if your grandfather *were* the Priory Grand Master and created the keystone himself, he would *never* tell you how to find it." (emphasis in original) (ANG: 346–347)

Target text

ทีบบิงหันกลับมาหาโซฟี "คุณเนอเวอ ผมพูดไม่ออกเลยนะนี่ ถ้าเรื่องนี้เป็นเรื่องจริง ผมก็เสียใจในความสูญเสียของคุณ
ผมต้องยอมรับว่าเพื่อการค้นคว้าของผม
ผมได้รวบรวมรายชื่อของคนในปารีสที่ผมคิดว่าน่าจะเป็นผู้ถูกคัดเลือกให้เข้าไปเกี่ยวข้องกับไพรเออรี่ ฌาคส์ โซนิแยร์ ก็อยู่ในรายชื่อนี้
รวมกับคนอื่นๆ อีกหลายคนด้วย" (…) "ถึงแม้ว่าคุณตาของคุณ*เป็น*ท่านประมุขแห่งไพรเออรี่และสร้างหลักศิลาขึ้นมาเองจริงๆ
เขาย่อม*ไม่มี*วันบอกคุณว่าจะพบมันได้อย่างไร" (emphasis in original) (ANGTH: 307–308)

Back translation

Teabing turned back to Sophie, "Miss Neveu, I am speechless. If this is true, I am sorry for your loss. I must admit that, for my research, I have listed names of people in Paris who are the potential candidates for the Priory. Jacques Saunière was included in the list together with the others." (…) "Even though your grandfather were the supreme head of the Priory and created the keystone himself truly. He never tells you how to find it.

To explain, the cultural marker "the Priory Grand Master" refers to the person who is the head of the group named the Priory of Sion. In the translation, the cultural marker receives literal translation into Thai as "ท่านประมุขแห่งเดอะไพรเออรี่" (Thanpramuk haeng doe Phrai Oe Ri) (the supreme head of the Priory, b.t.). "Thanpramuk" literally means the headmaster while the phrase "the Priory" was transliterated into Thai as "doe Phrai Oe Ri". "Haeng" is a preposition "of". This shows that the translation agents decided to translate "the Priory Grand Master" by following the source-text denotative meaning closely into Thai. They kept the denotative meanings of the cultural marker as much as possible by adhering closely to the description of the "the Priory Grand Master". This means that "the Priory Grand Master" was rendered into Thai as "the supreme head of the Priory", b.t.. By preserving the source-text denotative meanings, the translation agents decided to shift the linguistic structure of the target language slightly. So the translated version is re-arranged into Thai as "Thanpramuk haeng doe Phrai Oe Ri" or Thanpramuk (the supreme head, b.t.) haeng (of, b.t.) Phrai Oe Ri (the Priory, b.t.) or the supreme head of the Priory in the target version. Even though the translation agents decided to shift the target-text linguistic structure, the denotative meaning remains very close to the source language.

When literal translation with slight linguistic modifications or adaptations is used in the translation, it seems that the source-text denotative meaning of the cultural marker referring to the individual is kept and remains specific to the group of believers in the source language. The translation of "Thanpramuk haeng

doe Phrai Oe Ri" (the supreme head of the Priory, b.t.) presents the target readers with a phrase that can be perceived as foreign or unfamiliar in the target language. The translation consists of two distinct parts that form the translated phrase "the supreme head of the Priory": the first part "the supreme head" and the latter "the Priory". Even though the former part can sound closer to the target language, the latter, however, retains the word "the Priory" in the translation. Following this procedure, the cultural marker "the Priory Grand Master" that was translated into "the supreme head of the Priory", b.t. is treated with literal translation that requires linguistic modifications that remain close to the denotative meanings of the source language.

Based on the analysis, however, from my observation linguistic structures can encourage translation agents to apply literal translation to treat source-text cultural markers that are phrases. In example 23, when "a messenger of the Illuminati" was translated as "ผู้เดินสารแห่งอิลลูมินาติ" (phudoensarn heang illuminati) (a messenger of the Illuminati, b.t.), its linguistic structure can motivate translation agents to use literal translation. This is because the phrase contains words that can be translated into Thai literally by following the source-text linguistic structure - the word "phudoensarn" literally refers to "messenger", "heang" is a preposition "of" and "illuminati" is the transliteration of "the Illuminati". Following this linguistic structure, it is quite easy for the translation agents to translate it into Thai as "a messenger of the Illuminati", b.t.. The same situation also applies to translations into Thai of phrases that require slight linguistic modification in the target-text language.

To summarize, the analysis reveals that literal translation is mostly employed to deal with cultural markers that are phrases. In adopting literal translation, linguistic and semantic shifts are also made in the target-text versions to make the translations sensible linguistically and semantically. Even though linguistic and semantic modifications or adaptations can be made, the translation agents attempt to retain the source-text denotative meanings of cultural markers by following the structure of the source language closely.

The analysis further reveals that **transliteration** is also one of the largest categories in the translations. Transliteration is the second-most frequently adopted foreignizing translation strategy and the second-largest category of the local translation strategies (21.3% of all local translation strategies). This is consistent with the translation into Thai of culture-bound words and phrases that appear in the novel "*The Da Vinci Code*" (Robrue 2006). Robrue (2006) explores translation techniques used in the novel and states that transliteration is mainly used in the novel to treat words or phrases that are culturally specific in the translations into Thai, e.g. proper names. In his study, transliteration is one among the other main techniques, i.e. providing footnotes and parentheses (extra-text gloss strategy), adding target-text words to the translation (in-text gloss) in the translation of Dan Brown's *The Da Vinci Code* (Robrue 2006).

Further, this is consistent with Kittidussadeekul's (2015: 190–191) study that explores literary translation from a pragmatic point of view, her study affirms that proper names are usually transliterated into Thai. She finds that even though

lexical items that include colloquial, slang, vulgarism, swear and taboo words are usually treated with receptor or target-text oriented translation in the Thai translated versions, proper names were treated differently. She further states that when it comes to dealing with source-text words that are proper names (e.g. written in English, French and Italian), the transliteration method, a strategy aiming to retain the sounds of the source texts, was adopted for proper names.

In Dan Brown's novels, cultural markers that are proper names include names of venues, names of people and names of items. In his study, Aixela (1996: 59) differentiates between two categories of culture-specific items, one of proper names and the other of common expressions. He follows Hermans' (1988) translation methods for proper names, and posits that proper name can be categorized into conventional proper names and loaded proper names. He further concludes that proper names are usually retained in the translations of culture-specific items.

According to Hermans (1988), conventional proper names are seen as "unmotivated" for translation because they do not carry source-text semantic meanings. When that is the case, they are mostly retained in the translations. For example, in the novels of Dan Brown, Langdon was transliterated into Thai as "Langdon", b.t.. Hermans (ibid.) further posits that conventional proper names that receive international status in the source-text culture are also considered as conventional proper names, e.g. Pearl Harbor. Loaded proper names, according to Hermans (1988: 88), include names that are "motivated" for translation. Loaded proper names can include place names, event names et cetera that carry semantic or even semiotic meanings of the source-text culture (ibid.). For instance, in the present study Grand Canal can be considered a loaded proper name as it is a place name that suggests semantic and semiotic meanings of a location in Venice, Italy.

I do not adopt Hermans' (1988) categorization of proper names directly but I consider his categorization in conjunction with the concept of transparent and opaque proper names. Transparent proper names can cover source-text words or phrases that are semantically transparent and thus can be motivated to translate into the target language (e.g. Grand Canal) while opaque proper names can include source-text words or phrases that are not semantically transparent and are mostly not motivated to be translated into the target language (e.g. Saint Sulpice) (see Lorenz & Zwitserlood 2016: 1). Based on this notion, I divide proper names into motivated (ones that are mostly semantically transparent) and unmotivated (ones that are semantically opaque) ones.

The analysis shows that most proper names include both motivated and unmotivated names. However, it can be observed that the type of proper name does not affect the decisions of the translation agents. This means that that the translation agents mostly transliterate proper names, whether they are unmotivated proper names or motivated names, and this seems to be quite common. In her study of translation strategies from English into Thai of *Harry Potter and the Philosopher's Stone,* Thappang (2012: 101) states that the translation strategy called "ทับศัพท์" (thapsap) (which appears to be similar to transliteration) is

usually used when there is no target-text version available for the translation of proper names (see also Kittidussadeekul's (2015: 190–191) transliteration of words that are proper names). She further states that transliteration can be used to treat culture-specific words or phrases in the Thai translations because most target readers are able to understand the translations because they have been exposed to western cultures due to the globalization.

The analysis demonstrates that the translation agents apply transliteration to deal with both unmotivated and motivated proper names. They prefer not to replace proper names with the target-text versions at all and as a result decide to retain them in the translations. For example, in the case of unmotivated proper names, "Napoleon" was transliterated into "nopolian" (Napoleon, b.t.), "Saint Sulpice" into "saeng su lapit" (Saint Sulpice, b.t.). As for motivated proper names, "Casita del Principe" or "Cottage of the Prince", in English, was also translated into "Ka si ta dale prin si pe" (Casita del Principe, b.t.) and "Grand Canal" into "kaeron khanaen "(grand canal, b.t.). Additionally, the analysis further points out that the translation agents used transliteration when the author explains such proper names in the source texts. For example, proper names were usually transliterated because they appear to be linked to references in the story already. This appears in Examples 31 and 32 where artists' names such as "เซร์ฮา" "คูนส์" "เฮิร์สต์" "บรูเกร่า" "บาสเกียต์" "แบงค์ซี" "อะบราโมวิช" were translated into "Seha, Khun, Herst, Brukera, Baskia, Baengsi, Abaramowit" ("Serra", "Koons", "Hirst", "Bruguera", "Basquiat", "Bansky", "Abramovic", b.t.) and "clef de voûte" into "เคลฟเดอวูต" (Khlep de Wut) (clef de voûte, b.t.).", respectively.

The examples below illustrate the use of transliteration of an unmotivated proper name. First, the word "Napoleon" is part of the source text that comes from the novel *Inferno* (INFER). It is a cultural marker that is used when the author refers to Pitti Palace in Florence, where Langdon started to solve mysteries. The translation agents translated the word "Napoleon" as "นโปเลียน" (nopolian) (Napoleon, b.t.). The author relates that Napoleon - Emperor of France and King of Italy from 1804 to 1815 - had used Pitti Palace as a base while he was in Florence.

Example 27
Source text

This effect was only more dramatic. One architect had described the palace as appearing to have been built by nature herself… as if the massive stones in a landslide had tumbled down the long escarpment and landed in an elegant, barricade-like pile at the bottom. Despite its less defensible position in the low ground, the solid stone structure of the Pitti Palace was so imposing that <u>Napoleon</u> had once used it as a power base while in Florence (INFER: 165).

Target text

ผลที่ได้มีแต่ทำให้น่าทึ่งยิ่งขึ้น สถาปนิกคนหนึ่งบรรยายถึงวังแห่งนี้ว่าดูเหมือนธรรมชาตินั่นเองที่เป็นผู้สร้าง …
ราวกับหินก้อนมโหพารเลื่อนตกลงมาจากหน้าผาสูงยาว แล้วลงมากองขวางอยู่ที่พื้นด้านล่างอย่างสง่างาม ทั้งๆ
ที่ตำแหน่งในที่ต่ำจะต่อต้านการรุกรานได้ไม่มากนัก

แต่โครงสร้างที่เป็นหินแกร่งของวังปิตติก็ดูเด่นเป็นสง่าจน<u>นโปเลียน</u>เคยใช้เป็นฐานกำลังขณะอยู่ในฟลอเรนซ์ด้วยซ้ำ (INFERTH: 138)

Back translation

The result only makes it more astonishing. An architect had described this palace that it looks like the nature itself has built it… as if massive stones slid down from a high cliff and landed together on the ground below elegantly. Despite its low ground position, this makes it less likely to be able to defense invasion. However, the structure that is made of stone of the Pitti Palace looks so extraordinary that <u>Napoleon</u> had once used it as a base while in Florence.

As the source-text word is the name of a person, it is not motivated to be translated. The translation agents decided to adhere to the sounds of the source-text word "Napoleon" and transliterated it into Thai as "นโปเลียน" (nopolian) (Napoleon, b.t.). This shows that the word Napoleon, in the translated version, was written using the Thai scripts and this causes the source-text and target-text cultural marker to be read and pronounced similarly. This is a local translation strategy by which the translation agents transliterate the source-text word while adhering to the sounds of the source text very closely in order to produce a translated word that has similar sounds to the source. When the sound of "Napoleon" was adhered to closely and rewritten in Thai, it is classified as transliteration.

Also, to supplement the case of an unmotivated proper name that receives transliteration, the example below also helps to illustrate a similar circumstance where location proper names also receive transliteration. In the example below, the source-text cultural marker "Saint-Sulpice" is a location cultural marker as it refers to a church in Paris. The cultural marker is considered as unmotivated for translation. This cultural marker appears in *The Da Vinci Code* (DAV) and is used as part of the novel's mysterious plot. It is a location Silas visits to perform his ritual and finally kills Sister Sandrine who was trying to save the code the leads to the location of the Holy Grail. The translation agents rendered "Saint-Sulpice" as "แซงต์ซุลปิซ" (Saeng Sulpit) (Saint-Sulpice, b.t.), showing that they decided to transliterate the sounds of the source texts and rewrite them using Thai scripts in the target version. Following this procedure, "Saint-Sulpice" was rendered into Thai using transliteration. The transliteration "Saeng Sulpit" (Saint-Sulpice, b.t.) illustrates that this cultural marker could be quite specific to the location in Paris that could be unfamiliar or unknown to most Thais.

Example 28
Source text

Kneeling in the first pew, Silas pretended to pray as he scanned the layout of the sanctuary. <u>Saint-Sulpice</u>, like most churches, had been built in the shape of a giant Roman cross. Its long central section – the nave- led directly to the main altar, where it was transversely intersected by a shorter section, known as the transept (DAV: 136).

Target text

ระหว่างคุกเข่าอยู่ในที่นั่งแถวแรก สิลาสแสร้งทำเป็นสวดภาวนา ขณะที่สายตากวาดมองทั่วพื้นที่ของมหาวิหาร
<u>แซงต์ซุลปิซ</u>ก็เหมือนโบสถ์วิหารอื่นๆ ส่วนมาก คือสร้างขึ้นเป็นรูปไม้กางเขนโรมันขนาดยักษ์
พื้นที่วิหารส่วนกลางที่ทอดยาวตรงขึ้นไปสู่แท่นบูชาใหญ่ เป็นบริเวณที่ตัดกับส่วนที่สั้นกว่าซึ่งเรียกว่าปีก (DAVTH: 121)

Back translation

While kneeling in the seat of the first row, Silas pretended to pray and scanned the entire area of the cathedral. <u>Saint-Sulpice</u> is like most other viharas. It is built in the form of a giant Roman cross. The central area of the vihara that leads to the main giant altar is the area that intersected with a shorter section which is called the transept.

Even though transliteration employed for the translation of Saint-Sulpice makes the translation unfamiliar in Thai, the contexts in the novel have helped the target readers to understand the element to which the cultural marker refers. The word "Saint-Sulpice" that appears in the source text was explained by the author. In the story, the author narrates the scene in the cathedral, for example, with the following statements "Silas pretended to pray as he scanned the layout of <u>the sanctuary</u>" and "…like most <u>churches</u>". So the author uses the words "sanctuary" and "churches" to describe "Saint-Sulpice", a religious location. The translation agents translated "the sanctuary" into Thai as "the cathedral", b.t. and translated "churches" as "viharas", b.t.. When they transliterate the cultural marker "Saint-Sulpice", the way in which the author explains the proper name of the church in the source texts helps the target readers to comprehend the reference of the cultural marker. The target readers are likely to understand what "Saint-Sulpice" is because in the story the author mentions the word "sanctuary" and "churches" which were translated into Thai as "the cathedral", b.t. and "viharas", b.t., respectively. Both words add to the target readers' comprehension of the transliterated "Saint-Sulpice".

Apart from cultural markers that are unmotivated proper names, it is also discovered that the translation agents also applied transliteration to deal with cultural markers that are motivated proper names. In translations into Thai, most motivated proper names also receive transliteration. As mentioned earlier , this is because translators consider that the transliterated words or phrases are comprehensible to the target readers due to the cultural influences of foreign cultures and globalization (see Thappang 2012: 101). Even though such proper names are motivated to be translated literally into Thai, the analysis shows that the translation agents did not translate them literally but, instead, decided to transliterate them.

Below are the examples of transliteration of motivated proper names. The phrase "Casita del Príncipe" is from the novel *Origin* (ORI) and refers to a place in Spain. It is used in the novel to refer to a place or residence where the Spanish prince who is suspected to be involved in the crime that ignites the mystery in the story resides. It can be seen that the source-text phrase is a proper name of

the location in the source language and is motivated to be translated into Thai literally.

Example 29
Source text

In the front seat, the acolyte from the cathedral was still driving in the direction of <u>Casita del Príncipe</u>, although Valdespino soon would need to inform him that the prince's retreat was not their destination at all (ORI: 336).

Target text

บนเบาะหน้า ผู้ช่วยพิธีจากมหาวิหารยังคงขับรถตรงไปยัง<u>กาสิตาเดลปรินซิเป</u>
แม้อีกไม่นานบัลเดสปิโนจะต้องบอกเขาว่าตำหนักที่ประทับของเจ้าชายมิใช่จุดหมายของพวกตนเลยก็ตาม (ORITH: 346)

Back translation

In the front seat, the ceremony helper from the great vihara has still driven to <u>Casita del Príncipe</u>. Even though, soon, Valdespino would need to tell him that the royal residence of the prince was not their destination at all.

The source-text phrase "Casita del Príncipe" is written in Spanish and it means "Cottage of the Prince" literally in English. In the Thai translation, "Casita del Príncipe" was translated into "กาสิตาเดลปรินซิเป" (ka si ta dalep rin si pe) (Casita del Príncipe, b.t.). It is obvious that the translation agents did not pay attention to the denotative meaning of the source-text cultural marker but, instead, adhered to the sounds of the source text and transliterated such sounds into Thai which read as "ka si ta dalep rin si pe". The source-text cultural marker was written using Thai scripts with pronunciations close to the Spanish.

The example below also illustrates the use of transliteration applied to a motivated proper name referring to a venue in Venice. This example shows that the source-text cultural marker "Grand Canal" is motivated to be translated into Thai. Even so, it nevertheless is transliterated in the translations of *Inferno* (INFER). The cultural marker appears in the novel and it is used to describe the scene of Venice, its atmosphere and physical and natural surroundings. Langdon, the protagonist, follows the mysterious riddles that lead to the location of the virus created by Zobrist and used to suppress human breeding ability. The mysterious riddle leads Langdon to Venice and this is where Dan Brown, the author, describes the city that is surrounded by waters and with its important waterways. The cultural marker "the Grand Canal" can be classified as a motivated proper name because it refers to the Grand Canal as the main waterway of the city.

Example 30
Source text

Because the station is located at the westernmost end of <u>the Grand Canal,</u> passengers arriving in Venice need to take only a single step out of the station to find

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themselves fully immersed in the distinctive sights, smells, and sounds of Venice. (INFER: 399)

Target text

เพราะสถานีตั้งอยู่ทางตะวันตกสุดของ<u>แกรนด์คะแนล</u>
ผู้โดยสารที่มาถึงเวนิสจึงแค่จำเป็นต้องก้าวออกจากสถานีหนึ่งก้าวก็จะพบตนเองอยู่ท่ามกลางภาพ กลิ่น และเสียง
อันเป็นเอกลักษณ์ของเวนิสอย่างเต็มที่ (INFERTH: 354)

Back translation

Because the station is located at the westernmost of <u>the Grand Canal</u>, passengers who arrive in Venice just need to step out of the station for one step and find themselves among the sights, smells and sounds which are the icons of Venice fully.

In the Thai translation, the cultural marker "Grand Canal" is transliterated. The phrase was rendered into Thai as "แกรนด์คะแนล" (grand kanal) (grand canal, b.t.). The translation demonstrates that the translation agents adhered to the sounds of the source-text cultural marker closely with the transliteration "grand kanal" or "grand canal", b.t.. The sounds of the source-text cultural marker are completely preserved and the target readers are presented with the translated cultural marker that can sound foreign to them. This shows that this cultural marker receives transliteration in the Thai translation.

From my observation, most cultural markers that receive transliteration in the translations are the cultural markers that are explained by Dan Brown in the source texts. Among 339 cultural markers collected from the five novels, there are approximately 129 cultural markers (or 38.1% of the cultural markers receiving transliteration) that are mentioned or explained by the author in the source texts. Some cultural markers can be highly specific to cultural subjects, matters or issues that are only recognized by certain people or groups of people. This means that when the translation agents see that source-text cultural markers are explained by the author, they think that transliteration can be adopted because an explanation is available in the source texts. As explained earlier, transliteration is a translation procedure that can be highly foreignizing as the sounds of the source-text cultural markers are retained in the translations. It can be considered that if transliteration is employed in the translations without source-text explanations or contexts, it can be challenging for the target readers to know what the cultural markers are referring to. Below are additional examples.

From Example 31, the source-text cultural markers "Serra", "Koons", "Hirst", "Bruguera", "Basquiat", "Banksy", "Abramovic" are from *Origin* (ORI). They appear in the story when Langdon visits Edmond Kirsh's library after Edmond was murdered. Langdon is looking for poetry books as he believes that they are the place where the mysterious messages are hidden. However, as he scans the bookshelves, he finds a collection of contemporary art books collected by Edmond. The collection includes the contemporary art of "Serra", "Koons",

"Hirst", "Bruguera", "Basquiat", "Banksy", "Abramovic". The specific details of this situation are shown here.

Example 31
Source text

The shelves in the final section were deeper than the rest and appeared to hold Edmond's collection of large-format art books. As Langdon hurried along the wall, scanning the titles, he saw books that reflected Edmond's passion for the hippest and newest in contemporary art.
Serra… Koons… Hirst… Bruguera…Basquiat…Banksy… Abramovic…
The collection stopped abruptly at a series of smaller volumes, and Langdon paused in hopes of finding a book on poetry (ORI: 308).

Target text

ชั้นหนังสือส่วนสุดท้ายมีความลึกมากกว่าส่วนอื่นๆ และดูจะเก็บพวกหนังสือศิลปะขนาดใหญ่ที่เอ็ดมันด์สะสมไว้
ขณะที่แลงดอนรีบเดินเลียบผนังสายตากวาดดูชื่อเรื่อง
เขาก็เห็นหนังสือที่สะท้อนความคลั่งไคล้ศิลปะร่วมสมัยที่ใหม่ที่สุดและเท่ที่สุดของเอ็ดมันด์
เซร์ฮา…คูนส์…เฮิร์สต์…บรูเกร่า…บาสเกียต์…แบงค์ซี…อะบราโมวิช
คอลเล็กชั่นหนังสือศิลปะเหล่านั้นสิ้นสุดลงอย่างกะทันหันที่หนังสือขนาดเล็กกว่าชุดหนึ่ง
แล้วแลงดอนก็ต้องชะงักด้วยหวังว่าจะเจอหนังสือวีนิพนธ์ (ORITH: 317)

Back translation

The bookshelves in the end section are deeper than the others and it seems to hold massive art books that Edmond collects. As Langdon hurriedly walks along the wall, he scans the titles of the books. He sees the books that reflect contemporary art passions that are the newest and coolest of Edmond.
Serra… Koons… Hirst… Bruguera…Basquiat…Banksy… Abramovic…
The collection of those art books stopped abruptly at a smaller series. Landon then paused with the hope to find poetry books.

The translation agents decided to treat these cultural markers with transliteration and they were translated as "เซร์ฮา" "คูนส์" "เฮิร์สต์" "บรูเกร่า" "บาสเกียต์" "แบงค์ซี" "อะบราโมวิช" (Seha, Khun, Herst, Brukera, Baskia, Baengsi, Abaramowit) ("Serra", "Koons", "Hirst", "Bruguera", "Basquiat", "Banksy", "Abramovic", b.t.). This means that the target readers are reading these proper names with the sounds of the source language. However, if the transliterations of these source-text cultural markers appear in the translations without explanations by the author in source texts, it can be quite hard for the target readers to discover what the cultural markers are referring to. Since the author explains that these cultural markers are in contemporary art books, the source-text cultural markers that are transliterated into Thai can be understood. Thus, in following the story, the target readers would relate the cultural markers to the art books and be able to understand that the cultural markers are the names of artists. This indicates that transliteration is usually employed when the translation agents judged that the background information in the source texts is sufficient for the target readers to understand the transliterations.

In addition to the example above, the example below also helps to illustrate the way in which the translation agents adopted transliteration to treat the cultural markers that have been explained by the author. As shown in Example 32, the cultural marker "clef de voûte" refers to an item in *The Da Vinci Code* (DAV) and it is borrowed from French to be used directly in the novel. According to the Collins French to English Dictionary (n.d.), "clef de voûte" refers to a keystone and is a generic term of architecture that is defined as " (…) a stone at the top of an arch, which keeps the other stones in place by its weight and position.". Even though it is a generic term, in the novel it is used specifically to refer to la clef de voûte or the keystone that is the master secret of the Priory of Sion. Considering this specificity in the novel, it is used exclusively to refer to the only keystone that is part of the code hidden in the story. To illustrate, "clef de voûte" appears in the scene when Silas telephones his Teacher to reveal that he has already eliminated the three sènèchaux and the Grand Master of the Priory of Sion and that the keystone exists.

Example 32
Source text

Silas knew the information he had gleaned from his victims would come as a shock. "Teacher, all four confirmed the existence of the *clef de voûte*… the legendary *key-stone*."
He heard a quick intake of breath over the phone and could feel the Teacher's excitement. "The *keystone*. Exactly as we suspected." (emphasis in original) (DAV: 15)

Target text

ศิลาสรู้ว่าข้อมูลที่เขาเค้นได้จากเหยื่อกลุ่มนั้นอาจทำให้ตกตะลึงได้ "ท่านอาจารย์ทั้งสี่ยืนยันว่า *เคลฟเดอวูต*...หลักศิลา ในตำนานนั้นมีอยู่จริงหรือขอรับ"
เขาได้ยินเสียงสูดหายใจร้อนรนทางปลายสาย สัมผัสได้ถึงความรู้สึกตื่นเต้นของท่านอาจารย์ "*หลักศิลาอย่างที่เราคาดไว้จริงๆ*"
(emphasis in original) (DAVTH: 18)

Back translation

Silas knew that the information he had gleaned from the group of victims may be shocking. "The four Teachers confirmed that *clef de voûte…the stone pillar* in the legend does exist?"
He heard anxious breath at the other end of the phone line and sensed the anxieties of the Teacher. "*The stone pillar* as we expected."

The cultural marker "clef de voûte" received transliteration. The translation agents decided to follow the sounds of the source-text cultural marker and transliterated it into Thai as "เคลฟเดอวูต" (Khlep de Wut) (clef de voûte, b.t.). As the phrase "clef de voûte" is borrowed from French and used in the story to specifically refer to the keystone of the Priory of Sion that leads to the discovery of the Holy Grail, it thus can be considered as a proper name due to its specificity in the story. "Clef de voûte" can be literally translated into English as "key of the vault". The phrase is a motivated proper name. The translation agents carefully

follow the sounds of the borrowed French phrase and rewrote it in Thai using the target language scripts. "Clef de voûte" is thus read in the translation as "Khlep de Wut" (clef de voûte, b.t.). Even though the source-text cultural marker is a motivated proper name, it receives transliteration in Thai as well.

Even though "clef de voûte" was transliterated into Thai, the author also explains this source-text cultural marker in his story. The author uses the word "keystone" to refer to "clef de voûte" twice. He writes "Teacher, all four confirmed the existence of the *clef de voûte*... the legendary *keystone*" and later "The *keystone*. Exactly as we suspected.". This shows that the author deliberately uses the word "keystone" to denote the reference to "clef de voûte". In the translation these words help to describe "clef de voûte". The translation agents rendered the word "keystone" as "stone pillar" which helps to refer to the transliteration of the cultural marker "clef de voûte". This shows that although "clef de voûte" is transliterated, the target readers would understand it quite easily due to the Thai translation of the word "keystone".

From the analysis, transliteration is mainly employed to deal with proper names. However, other local translation strategies, such as copying, are not used to treat this kind of cultural marker. Thai scripts are totally different from English and Western alphabets. This makes it easier for translation agents to apply copying in their translations because they do not have to convert the English alphabet into the Thai alphabet. The translation agents, however, were not persuaded to choose copying. This shows that different alphabets do not seem to affect the translation agents' decisions to employ transliteration because when cultural markers are proper names, the translation agents seem to adopt the use of transliteration.

To recapitulate, cultural markers that are proper names usually receive transliteration. As illustrated in the analysis, the translation agents paid close attention to the sounds of the source-text cultural markers whether they were motivated (in that their form can straightforwardly be translatable) or unmotivated (in that their surface source-text structure and semantic units cannot be directly translated). This means that cultural markers that are categorized as unmotivated and motivated proper names are usually transliterated and, later, written in Thai with the Thai scripts. As transliteration can be highly foreignizing and it is quite unfamiliar for the target readers, transliteration is also employed to deal with cultural markers that are explained by the author in the source texts.

To continue, the analysis reveals that **extra-text gloss** is the third biggest category on the foreignizing side. On the other hand, it is the fourth-most frequently adopted local translation strategy out of all local translation strategies (11.4%). It is discovered that extra-text gloss is mostly used in the translations with the aim to give detailed and specific information about source-text cultural markers. In her analysis, Davies (2003: 78, 86–87) finds that the translators of *Harry Potter* into the German and French versions prefer not to use footnotes while the Chinese one prefers to do so. She further states that translators employ a "transformation" translation strategy, whereby they decide to make alterations,

e.g. changes of source-text denotative meanings in the translation, to the target-text versions, as they judge that the translations would match the needs, capabilities and attitudes of the target readers. For example, "*Harry Potter and the Sorcerer's Stone*" is transformed into a simpler French version of "*Harry Potter a l'Ecole des Sorciers*". This situation can also be applied to extra-text gloss in the present analysis, as the ways in which translators decide to make alterations to translations are linked to the translation agents' view about the target audience's comprehension of the source-text cultural markers.

The ways in which translators decide to make alterations to translations imply that the translators know their target audience. This means that translation agents have a good idea about when and where to gloss the target-text explanations because they know whether their target readers can comprehend such glosses or not. Similarly, according to Aixela (1996: 62), extratextual gloss is usually used to supply translations (from English into Spanish) to a third language appearing in the source text (other than the source- and target-text language) that is not translated in the target texts. In this analysis, the third languages include French, Italian, Spanish and Latin, for instance.

The translation agents added words or phrases outside the translated texts that appear in the forms of footnotes and parentheses to explain the cultural markers. They usually supplied extra-text glosses to explain transliterated cultural markers. It can also be observed that the glossed information (in the form of footnotes) seems quite loaded and extensive in terms of the target-text supplements. This is consistent with the study of Robrue (2006). He explains that even though transliterations are mainly employed in the translation into Thai of the *Da Vinci Code,* translators also sometimes inserted words or phrases in the footnotes to explain the transliterated culture-specific words or phrases. This can be linked to the decisions of the translation agents who may perceive that the target readers should acknowledge such explanations. For instance, John, the senior editor and (co-) translator, also posits that footnotes are useful for the Thai target audience to understand culture-specific words and phrases that appear in the translated versions (JOH10-11). Similarly, Prompan (2012: 58) who explores the translation from English into Thai of the novel "*A Little Princess*" also finds that the translator of the Thai version added words or phrases to the translations to help the target readers connect the stories in the target texts more clearly.

First, according to the analysis, extra-text glosses in the form of parentheses are usually employed to give translations for the source-text cultural markers that are written in languages other than English (e.g. Latin, Italian, French and Spanish) (see also Aixela 1996: 62). Second, as for extra-text glosses that appear in the form of a footnote, it is used with a quite specific aim. The footnotes are not only meant to give references to the source-text cultural markers to the target readers but specifically to provide detailed explanations of the target-text versions. This can be linked to the decision of the translation agents as they feel that the Thai readers should tolerate the specific and detailed explanations in the target texts. As can be seen in Examples 33 and 34, the source-text cultural marker "Il guardiano" was translated into "อิลการ์เดียโน (ผู้คุม)" (Il guardiano [the guardian],

b.t.). This shows that the added word in the parentheses is the translation of the source-text cultural marker. As for the other case of extra-text gloss, "Rome's Pantheon" in *Inferno* (INFER) was rendered as "Vihara Pantheon* in the city of Rome, b.t. with "*" indicating a target-text footnote explanation.

In the example below, the word "Il guardiano" is from the novel *Angels & Demons* (ANG) and it refers to Father Jaqui Tomaso, the librarian of the Vatican Archive. In following the hints to resolve mysterious codes, Langdon and Vittoria must consult ancient texts saved in the Vatican Archive. This reminds Langdon of his request rejected by Father Tomaso to access the archive back when he was in Boston. The scene here narrates who Father Jaqui Tomaso is and his position as Il guardian (or the librarian) of this secret archive. "Il guardiano" refers to a librarian father of the Vatican library, indicating that the cultural marker is culturally unfamiliar to the target readers in the Thai culture. Below are detailed examples of how extra-text gloss is employed in the translations.

Example 33
Source text

Regret. *Bullshit*. Since Jaqui Tomaso's reign had begun, Langdon had never met a single non-Catholic American scholar who had been given access to the Secret Vatican Archives. *Il guardiano*, historians called him. Jaqui Tomaso was the toughest librarian on earth (emphasis in original) (ANG: 221).

Target text

เสียใจรึ *ทุเรศจริง* ตั้งแต่จากี โตมาโซ เข้ารับตำแหน่งนี้
แลงดอนก็ไม่เคยพบนักวิชาการอเมริกันที่มิได้เป็นคาทอลิกสักรายเดียวที่ได้รับอนุญาตให้เข้าไปในหอจดหมายเหตุของวาติกัน
พวกนักประวัติศาสตร์พากันเรียกว่า *อิลการ์เดียโน (ผู้คุม)* จากี โตมาโซ เป็นบรรณารักษ์ที่ใจแข็งที่สุดในโลก (emphasis in original) (ANGTH: 214)

Back translation

Regret! Pathetic. Since Jaqui Tomaso has been in the position, Langdon has never met any American academic who is not a Catholic and who has been given access to the archive hall of the Vatican. Historians all call *Il guardiano* (the guardian) Jaqui Tomaso the toughest librarian in the world.

In the Thai translation, the word "Il guardiano" was translated into "อิลการ์เดียโน (ผู้คุม)" (in ka dia no [phukhum]) (Il guardiano [the guardian], b.t.). It can be noted that the word "Il guardiano" was glossed with a target-text word "ผู้คุม" (phukhum) (the guardian, b.t.) that appears in the parentheses outside the translation. It thus indicates that the translation agents decided to add a target-text explanation in the form of the translation of the third language or Latin in the target text with the aim to specifically give the informative detail of the cultural marker. The translation agents' addition of the word "the guardian" to the target text explains the source-text cultural marker "Il guardiano" that refers to the person who oversees or guards the archive. The target-text word being

glossed outside the translation (i.e. appearing in the parentheses) is considered as an extra-text gloss translation strategy.

Extra-text glosses that appear in the form of a footnote are usually informative. This illustrate that footnotes in translations into Thai are usually used with a more specific aim to supply detailed information that directly explains translated cultural markers.

The way in which the cultural markers are glossed in the target language is illustrated below in Example 34. The phrase "Rome's Pantheon" comes from *Inferno* (INFER) and it appears in the story when Langdon is in Venice. As has already been related previously here, in following a series of clues, Langdon travels to Venice to unlock the mysteries, and he describes the scene of the Grand Canal and San Simeone Piccolo. San Simeone Piccolo is a cathedral believed to be modeled on the Pantheon in Rome. The cultural marker in this example is "Rome's Pantheon". Considering that it is an ancient religious venue specific to the location in Italy, it could be a geographical location that is far from what the target readers in the Thai culture recognize. In the translation into Thai, the phrase "Rome's Pantheon" was translated as "วิหารแพนธีออน* ในกรุงโรม" (wihan phaen thi on* nai krung rom) (Vihara Patheon* Vihara in the city of Rome, b.t.). It can be noted from the translation that the translation agents decided to use a footnote (that is indicated by the "*") to gloss the translation.

Example 34
Source text

A stone's throw across the canal, the iconic verdigris cupola of San Simeone Piccolo rose into the afternoon sky. The church was one of the most architecturally eclectic in all of Europe. Its unusually steep dome and circular sanctuary were Byzantine in style, while its columned marble pronaos was clearly modeled on the classical Greek entryway to Rome's Pantheon (INFER: 400).

Target text

ที่อีกฟากคลองในระยะขว้างก้อนหินไปถึง หลังคาโดมสีเขียวสนิมอันเป็นสัญลักษณ์ของซานซิเมโอเนปิกโกโลซูเด่นอยู่ในท้องฟ้ายามบ่าย
โบสถ์แห่งนี้เป็นสถาปัตยกรรมแบบผสมผสานมากที่สุดแห่งหนึ่งทั่วทั้งยุโรป
หลังคาโดมที่ชันผิดโดมทั่วไปและตัวโบสถ์รูปกลมนั้นเป็นรูปแบบไบแซนไทน์
ขณะที่บริเวณหน้ามุขหินอ่อนมีเสาเรียงรายเห็นชัดว่าออกแบบตามทางเข้าแบบกรีกคลาสสิกของวิหารแพนธีออน* ในกรุงโรม (IN-FERTH: 354–355)

*Pantheon สถาปัตยกรรมในกรุงโรม สร้างขึ้นราว ๒๗-๒๕ ก่อนคริสตศักราช โดยจักรพรรดิมาร์คุส วิซานิอุส อะกริปปา
ต่อมามีการสร้างใหม่ในสมัยจักรพรรดิฮาเดรียน ปี ค.ศ. ๑๒๖ มีวัตถุประสงค์เพื่อใช้เป็นเทวสถานของเทพเจ้าโรมัน ๗ องค์

Back translation

On the other side of the canal that is in the distance of a stone's throw, the roof of the dome in rusty green that is the symbol of San Simeone Piccolo stands in the afternoon sky. This church is one of the most blended architectures in Europe. The dome is unusually steep unlike other domes and the circular church is of the Byzantine style. Its marble porch is lined with columns. This obviously has been

designed according to the Classic Greek style of <u>the Vihara Pantheon* in the city of Rome</u>.

*Patheon is an architecture in Rome built around 27-25 BCE by Emperor Marcvs Vipsanivs Agrippa. Later, it was rebuilt in the reign of Emperor Hadrian in 126 CE with the objective to use it as a shrine of the seven Roman deities.

The added target-text statements appear in the target-text footnote to explain the source-text "Rome's Pantheon". The footnote here can be considered quite informative as it not only states what the Pantheon is but also a brief description - when it was built and how it was used in ancient times. This points out that the translation agents can perceive that the information specific to this location is useful for the target readers to picture the scene of San Simeone Piccolo in Venice which was built following the model of Rome's Pantheon. When the footnote was inserted into the translation, it is considered as additional information that aims to explain and give specific details to the source-text cultural markers.

To conclude, extra-text gloss is used with a specific aim when the translation agents perceive that it is necessary to give detailed information to explain the translated cultural marker. In the analysis, the translation agents usually glossed the target-text words or phrases to explain cultural markers that are mostly written in languages other than English, such as Latin. Similarly, footnotes that appear in the translations are usually inserted when the translation agents perceived that it is necessary for the target readers to be supplied with more intensive information that helps to explain or give background to the source-text cultural markers.

The analysis also shows that **in-text gloss** is the fourth biggest category on the foreignizing side. It is the fifth-most frequently adopted local translation strategy of all local translation strategies (3.8%). The translation agents used in-text gloss to give references to the source-text cultural markers. The translation agents decided to gloss target-text words or phrases inside the translations in the forms of added words or phrases to explain to the target readers what the source-text cultural markers are.

According to Aixela (1996: 62), intratextual gloss is used by translators to add words or phrases to explain the source texts. Aixela (1996: 62) further states that words or phrases added to the target-text versions are mainly meant to solve unclear meanings of the source-text culture-specific items. Further, according to Leppihalme (2001: 143) and Liang (2016: 48), translators employ explicitation and intratextual addition, respectively, when they consider that source-text cultural markers could be quite culturally specific to the source texts. Liang (2016: 48) considers that this is done to assist the target readers to comprehend the texts and eliminate ambiguity.

The ways in which words and phrases are glossed inside the translations are also consistent with my recent study (Inphen 2020: 298). In-text gloss is usually found in the translations of religious markers and strives to give references for the source-text culture-specific markers with the aim of helping the target audience understand the translated texts, e.g. culture-specific words or

phrases that refer to location, items and people. As a result, the target readers would need a target-text word or phrase that helps to denote the source-text references (ibid.).

The analysis shows that the translation agents decided to add a word or phrase to the translations so that the target readers would know what the cultural markers are. For example, the translation of the "the obelisk" in *The Lost Symbol*, as shown in Example 35, shows that the translation agents decided to gloss the word "pole" into it. So, the target-text version is "the pole obelisk", b.t.. Similarly, this also applies to "the Zohar" in the same novel (Example 36) and in Thai it was rendered into "the scripture Zohar", b.t.. As illustrated above, these in-text glosses indicate that the translation agents could feel that such cultural markers are quite specific to the culture of the source text. As a result, the target-text words were added to the translations to denote the references of the source texts to the target readers. Below are the circumstances where the translation agents adopted in-text gloss in the translations.

From this example below, the word "the obelisk" comes from *The Lost Symbol* (LOST) and it is a part of the Washington Monument in the United States. In the story, Langdon is invited by his academic friend, Peter Solomon, to Washington DC. When he gets off from a town car and arrives there, he describes the scene of the Washington Monument which includes, for example, the Tidal Basin and the Jefferson Memorial and the obelisks that are part of the scene. As the obelisk is part of the Washington Monument, it can be unknown to most target readers.

Example 35
Source text

The monolithic spire of the Washington Monument loomed dead ahead, illuminated against the sky like the majestic mast of a ship. From Langdon's oblique angle, the obelisk appeared underground tonight… swaying against the dreary sky as if on an unsteady sea (LOST: 19).

Target text

เสาสูงยอดแหลมของอนุสาวรีย์วอชิงตัน ปรากฏนิ่งอยู่เบื้องหน้า มีแสงไฟสาดส่องสว่างตัดกับท้องฟ้า
ดุจเสากระโดงอันโดดเด่นของลำเรือ จากมุมเอียงๆ ของแสงตอน เสาโอเบลิสก์ในค่ำคืนนี้เหมือนไม่ได้ฝังลงดิน…
หากไหวเอนตัดกับท้องฟ้าหม่นราวกับอยู่ในทะเลปั่นป่วน (LOSTTH: 19)

Back translation

The tall pointed spire of the Washing Monument stands still in the front. There is light shining brightly against the sky which is like an outstanding mast of a ship. From a sloping angle, the pole obelisk appearing tonight does not seem to be buried underground. Instead, it is swaying against the dull sky as if it is in a rough sea.

In the translation into Thai, the source-text word "the obelisk" was "เสาโอเบลิสก์" (sao o be lit) (pole obelisk, b.t.). The translation agents decided to add the target-text

word "เสา" (sao) (pole, b.t.) as a prefix in the word "obelisk". This helps the readers to perceive what "obelisk" is or what it looks like. So, the target readers can understand that the obelisk is a kind of pole that is located in the scene of the Washington Monument. As the added word "pole" appears inside the text as a prefix before the word "obelisk", it is a strategy by which the translation agents glossed the target-text word with the aim to explain the cultural marker.

Similarly, the translation agents also employed the same strategy to translate cultural markers that refer to religious items, for example. Below is a similar case of in-text gloss. The translation shows that the translation agents decided to add a target-text word to explain the cultural marker "Zohar" in the translated version. From the example, the word "the Zohar" appears in the novel *The Lost Symbol* (LOST). In the story, the Zohar is mentioned in the scene when Langdon and Katherine, the heroine in the story, successfully resolve the mysterious investigation. They both are inside the Capitol Dome and witnessing the Apotheosis of Washington and narrating the scene inside it. The Zohar is mentioned as it refers to the ancient texts of the Vedas, the Pistis Sophia and the Zohar, that have been influential for modern sciences. As the Zohar is an ancient text that is mentioned as part of the art inside the Capitol Dome in Washington DC, it is unfamiliar to the target audience.

Example 36
Source text

"Yes! The ancient texts are obsessed with the power of the human mind. The Vedas describe the flow of mind energy. The *Pistis Sophia* describes universal conscious-ness. <u>The *Zohar*</u> explores the nature of the mind spirit. The Shamanic texts predict Einstein's 'remote influence' in terms of healing at a distance (emphasis in original) (LOST: 656).

Target text

"ใช่ค่ะ"! ตำรับตำราโบราณก็ถูกครอบงำด้วยเรื่องพลังแห่งจิตมนุษย์ คัมภีร์พระเวทบรรยายถึงการไหลของพลังจิต ตำราพิสทิส โซเฟีย* อธิบายถึงจิตสำนึกสากล *คัมภีร์โซฮาร์* สำรวจธรรมชาติของจิตวิญญาณ ตำราชามาน* พยากรณ์ "อิทธิพลอันห่างไกล" ของไอน์สไตน์ไปในทางการบำบัดรักษาทางไกล (emphasis in original) (LOSTTH: 608)

Back translation

"Yes" The ancient texts are influenced by the power of the human mind. The scrip-ture of incantation elaborates on the flow of mental energy. The *Pistis Sophia* scrip-ture elaborates on universal consciousness. <u>The *Zohar* scripture</u> explores the nature of the soul. The Shaman scripture predicts the "remote influence" of Einstein in terms of distant healing.

In the translation into Thai, the word "the Zohar" was translated as "คัมภีร์โซฮาร์" (khamphi so ha) (the scripture Zohar, b.t.). Considering that "the Zohar" is quite specific in the source language, the translation agents felt the need to supply further explanation to the source-text item. As a result, the translation agents added the target-text word "scripture" as an integral part of the source-text "the

Zohar" with the aim to make the source-text word more explicit about what it actually is or refers to in the target-text versions.

To recapitulate, in-text gloss is employed in the translations to indicate the target-text reference of the source-text cultural markers. It is used to tell the target readers about the cultural references that are represented by the source-text words or phrases. The translation agents supply additional information to the target readers in the form of added words or phrases that are glossed, for example, in the form of prefixes, inside the translations.

Lastly, in the present analysis, **copying** is the smallest category on the foreignizing side and among other adopted local translation strategies as well (0.1% of all the local translation strategies). This translation strategy derives from Aixela's (1996: 61) repetition but it is used differently.

According to Aixela (1996), repetition is used to create or increase the exoticism of the source texts but here in the present analysis it is discovered that copying is used because it aims to give the exactness of the source-text cultural marker to the target readers. The cultural marker that receives copying appears in the form of codes that are part of the stories. The codes are important in the novels because they are the key to unfolding mysteries in the stories. For this reason, copying was used to provide exactly the same cultural markers that appear in the novel. The analysis shows that there are only two circumstances in which copying was employed in the translations into Thai of cultural markers.

As illustrated in the example below, the words Jeova Sanctus Unus and Isaacus Neutonuus come from *The Lost Symbol* (LOST) and they represent a strategy where the translation agents copied the source-text words and directly used them as they are in the translations. Below is the example of the case where copying was employed in the translations.

Example 37
Source text

Langdon grabbed a piece of paper and pencil off the dean's desk, writing as he talked. "Latin interchanges the letters *J* and the letter V for *U*, which means *Jeova Sanctus Unus* can actually be perfectly rearranged to spell this man's name." Langdon wrote down sixteen letters: *Isaacus Neutonuus* (emphasis in original) (LOST: 426).

Target text

แลงดอนคว้ากระดาษและดินสอมาจากโต๊ะท่านอธิการเจ้าคณะ เขียนลงไปขณะที่พูดไปด้วยว่า "ในภาษาละตินเขียนอักษร *J* กับ *L* และอักษร *V* กับ *U* สลับกัน ซึ่งหมายความว่า *Jeova Sanctus Unus* จริงๆ
แล้วสามารถเรียงสลับใหม่เพื่อสะกดชื่อของชายคนนี้ได้อย่างสมบูรณ์แบบ"
แลงดอนเขียนอักษรลงสิบหกตัว *Isaacus Neutonuus* (emphasis in original) (LOSTTH: 398)

Back translation

Langdon grabbed the paper and pencil from the desk of the dean of monks, writing down as he talked. "In Latin, the letters J and L and V and U interchange with one another referring to *Jeova Sanctus Unus*. Indeed, this can be re-arranged in order to

spell the name of this man perfectly". Langdon wrote the sixteen letters down *Isaacus Neutonuus*.

From the story, Langdon was trying to decipher the code in order to solve the riddles and these names are part of the mysteries. As a result, Jeova Sanctus Unus is the anagram of Isaac Newton written in Latin as it can be re-arranged into Isaacus Neutonuus (with replacements of the letters J and L and V and U, based on the source texts). In the translations into Thai, the two cultural markers were translated into the target-text versions as "Jeova Sanctus Unus" and "Isaacus Neutonuus", respectively. These are the only two phrases from the data that the translation agents copied and pasted to the translations. As the source-text cultural markers related to the name of a human subject are used as part of the mysterious codes in the story, the translation agents decided to retain them because they are the codes that the target readers should follow to decipher the hidden message as they are the anagrams that refer to the name of Isaac Newton. When the source-text words have been retained and placed directly using the Roman scripts, without any modification made to the source texts, in the Thai target versions, the translations are classified as copying accordingly.

In summary, copying was used very sparingly and was used when the translation agents feel that it is very necessary to give exactness in the translations. In the analysis, only two cases of copying were found. As discussed above, copying is used when the target readers must decipher the mysterious messages to follow the story.

5.1.2   The applications of domesticating local translation strategies

The main finding on the domesticating translation strategy is the adoption of naturalization which is the most popular strategy among the other two domesticating translation strategies: limited localization and deletion. The analysis reveals that the translation agents usually opted for domesticating translation strategy in the following cases. First, the translation agents tend to assign naturalization to cultural markers referring to religion and belief systems that can be replaced by Buddhist terms in the target language (i.e. the Pope and his related activities and items including gods and divine symbols in the five novels especially in *Angels & Demons* (ANG) and *The Da Vinci Code* (DAV)) and monarchical institutions (i.e. Spanish monarch in *Origin*). For example, "the Temple" was replaced by "vihara", b.t. in *The Da Vinci Code* (DAV), "Genesis" by "primary dhamma", b.t. in *The Lost Symbol* (LOST), and "Pope" was translated into "His Royal Highness", b.t. in *Angels & Demons* (ANG), respectively. Nevertheless, the analysis further reveals that most cultural markers receiving naturalization usually are phrases as well. For instance, "the papal robes" was translated into "the royal clothes of His Royal Highness", b.t. in *Angels & Demons* (ANG) and "royal palace" was rendered into "royal palace", b.t. in *Origin* (ORI), respectively. The table below presents the domesticating local translation strategies and their applications with detailed examples.

TABLE 7   The domesticating local translation strategies and their applications

Domesticating local translation strategy (biggest to smallest category)	Circumstances in which translation agents tend to apply local translation strategy
Naturalization	Cultural markers that are related to monarchy and religious figures and items that can be replaced with Buddhism terms
Limited localization	Cultural markers that are related to Catholicism
Deletion	Cultural markers considered not to be important in the source texts

The analysis reveals that **naturalization** is the largest category of the domesticating local translation strategy and the third-most adopted local translation strategy. It applies to ca. 16.5% of all the local translation strategies in the study. As illustrated earlier, naturalization is usually used in circumstances where the translations of cultural markers referring to religious belief systems can be replaced by Buddhist terms and monarchical institutions. This finding is consistent with my earlier research into translations into Thai of religious markers or culture-bound words or phrases related to religion or belief systems in Dan Brown's five novels (Inphen 2020: 297). I find that naturalization is also mainly used to treat culture-specific words or phrases related to religions and belief systems that can be replaced with Buddhist terms. For example, "chapel" was translated into Thai as "วัดน้อย" (watnoi) or "temple minor", b.t..

My findings are new when compared to previous studies of translation strategies from English into Thai which show that target-text oriented translation is mainly employed in translations of idioms, euphemisms and song lyrics (see Nedjaroen 2014; also Sae Ong et al. 2017; Sangroj 2009; Thipmontaine 2016). Thipmontaine (2016: 95) discovers that translations into Thai of idioms are mostly treated with translation strategies that focus on the communicative translation or target-text oriented translation to retain connotative meanings of the source texts. Similarly, Nedjaroen (2014: 180) finds that translations of euphemisms from English into Thai are mainly treated with translation strategies that emphasize target-text oriented translation except when such euphemisms contain source-text denotative meanings that can be translated literally into Thai. It seems that translation strategies that stress target-text oriented translation also extend to song translation from English into Thai. For instance, Sangroj (2009: 49–50) explores 18 song lyrics that were translated from English into Thai and finds that the translators tended to interpret the source-text denotative and connotative meanings of the source texts and rephrased them into the Thai versions. She further states that literal translation was employed in the translations of songs sparingly (ibid.)

Examples of translations of cultural markers that refer to religious belief systems and monarchical institutions are shown below. From Example 38, the word "the Temple" appears in *The Da Vinci Code* (DAV). The cultural marker is used in the conversation between Langdon, the protagonist, and Neveau, the niece of Saunière who helps him find the Holy Grail. Langdon explains to Niveau

the Jewish sexual ritual that is believed to be the path to God. Based on the story, the Temple here refers to a religious venue in which, in the story, sexual rituals were performed according to the early Jewish tradition.

Example 38
Source text

Langdon's Jewish students always looked flabbergasted when he first told them that the early Jewish tradition involved ritualistic sex. *In <u>the Temple</u>, no less* (emphasis in original) (DAV: 407).

Target text

นักศึกษาชาวยิวของแลงดอนจะตะลึงงันเสมอเมื่อเขาเล่าให้ฟังเป็นครั้งแรกว่าประเพณียิวยุคแรกๆ นั้นเกี่ยวข้องกับพิธีกรรมทางเพศ *และกระทำใน<u>วิหาร</u>เสียด้วยนะ* (emphasis in original) (DAVTH: 361).

Back translation

Jewish students of Langdon always feel surprised when he first told them that early Jewish tradition involved sexual ritual and it was done in <u>the vihara</u>.

The translation agents translated "the Temple" as "วิหาร" (vihara, b.t.). Vihara is a term usually used in Buddhism to refer to a place where Buddhist monks reside or a hall in which there are images of the Buddha and where Buddhists gather together to perform religious activities (Office of the Royal Society, n.d.). The translation agents' decision to replace "the Temple" with the target-text word "วิหาร" (vihara, b.t.), demonstrates that the translation agents decided to replace the source-text word with the target-text word, a Buddhism term, that sounds more familiar to the Thai readers who will mostly be Buddhists. This points out that the terms related to Buddhism are part of the target readers' culture. When the source-text item is substituted with the target-text one, it is naturalized in the target language.

The earlier example illustrates that a cultural marker that is related to a religious venue receives naturalization in the Thai translation. Similarly, this also applies to cultural markers that are related to other religious categories, such as religious items. In the example below, the source-text cultural marker "Genesis" appears in *The Lost Symbol* (LOST) and it refers to a chapter called "Genesis" that is part of the Bible. In the story, Langdon is conversing with Warren Bellamy who is the architect of the Capitol Building and is also a Freemason. Bellamy wants to assist Langdon to rescue Peter who has been kidnapped by Mal'akh. In the conversation, Langdon and Bellamy discuss Masonic Philosophy which holds that everything is within the reach of God. The conversation is linked to the Bible and the Genesis is mentioned as it is believed that God is within humans. As the source-text cultural marker directly refers to a part of the Bible, this indicates that it is different from Buddhism which is the religion of most Thais, with "Genesis" being unfamiliar or mostly unknown in the target culture. Below is the detailed illustration.

Example 39
Source text

"Even the Bible concurs," Bellamy said. "If we accept, as <u>Genesis</u> tells us, that 'God created man in his own image,' then we also must accept what this implies – that mankind was not created *inferior* to God (emphasis in original) (LOST: 260).

Target text

"แม้แต่พระคัมภีร์ไบเบิลก็ยังเห็นพ้องด้วย" เบลลามีกล่าว " ถ้าเรายอมรับอย่างที่<u>พระธรรมปฐมกาล</u>บอกเราไว้ว่า
"พระเจ้าทรงสร้างมนุษย์ขึ้นตามพระฉายาของพระองค์"
แล้วเราควรต้องยอมรับสิ่งที่ข้อความนี้บอกเป็นนัยด้วยเช่นกันว่ามนุษยชาติไม่ได้ถูกสร้างมาให้*ด้อย*กว่าพระเจ้า (emphasis in original) (LOSTTH: 245)

Back translation

"Even the Bible concurs," Bellamy said. "If we accept, as <u>primary dhamma</u> has told us, that "God creates humans based on his image". Then, we should accept what the message implies as well. That is, mankind was not created to be inferior to God.

In the translation into Thai, "Genesis" was translated as "พระธรรมปฐมกาล" (Phratham pathom kan) (primary dharma, b.t.). "Pratham" refers to Buddhist doctrine while the word "pathom kan" literally means "the premier time". Thus, together "Phratham pathom kan" refers to religious doctrines that were delivered for the first time. In this sense, the translation agents opted for a target-text-oriented version, i.e. "a primary dharma", in the translation. The word "dharma" is mostly familiar for Buddhists as it is the core principle that Buddhists follow. It thus shows that the target-text version "dhamma" is mostly detached from the religious notions in the source-text culture belief systems because it does not belong to the source-text culture or denote any source-text denotative meanings. When the source-text word "Genesis" is replaced with the target-text word "primary dhamma", it shows that the translation agents decided to reduce the specificity of the Bible in the translation. As a result, "Genesis" was naturalized into "a primary dhamma" which sounds more familiar to Thais. When the translation agents replaced the source-text cultural marker with the target-text word, it was as a naturalization strategy.

Further, naturalization was used to translate source-text cultural markers that refer to monarchical institutions. According to the Constitution of Thailand B.E. 2560 (2017), Thailand is a monarchy state where the king is the Head of State and, as illustrated earlier in the chapter on the Thai literary background, kingship has been rooted deeply in the country for decades. Kingship is considered divine and therefore very highly revered in Thai culture (Poopongpan 2007). The supreme Buddhist priest or "สมเด็จพระสังฆราช" (somdej pra sanga racha) (His Royal Highness the King of Buddhist Priest, b.t.) is also considered divine. Thais address and the King and the supreme Buddhist priest in terms that express their divinity. Thus, it can be seen that source-text cultural markers that refer to the monarch including the Pope and his activities, items and beliefs are translated into Thai using royal words or phrases.

The example below shows that the translation agents decided to replace the source-text cultural markers "Pope" and "the papal robes" with their respective closest Thai versions. Both cultural markers "Pope" and "the papal robes" appear in *Angels & Demons* (ANG) when the mysterious investigation of the Pope's murder is resolved. In the story, Cardinal Mortati learns that the Camerlengo is the person who poisons the Pope and, for the last time, he wants to bid farewell to the late Pope whose remains are in a coffin in the Vatican Grottoes. Cardinal Mortati duly visits the Pope's coffin and puts an urn next to the body of the Pope.

Example 40
Source text

At Mortati's feet was a golden urn, heavy with ashes. Mortati had gathered the ashes himself and brought them here. 'A chance for forgiveness', he said to His Holiness, laying the urn inside the sarcophagus at the <u>Pope</u>'s side. 'No love is greater than that of a father for His son.' Mortati tucked the urn out of sight beneath <u>the papal robes</u>. He knew this sacred grotto was reserved exclusively for the relics of Popes, but somehow Mortati sensed this was appropriate (ANG: 606–607).

Target text

สิ่งที่วางอยู่แทบเท้าของมอร์ตาติคือโกศทองคำใบหนึ่งหนักอึ้งด้วยเถ้าอังคารมอร์ตาติเป็นผู้รวบรวมเถ้าอังคารนั้นด้วยตนเองและนำลงมา
ที่นี่ "โอกาสแห่งการให้อภัย" ท่านเอ่ยกับสมเด็จพระสันตะปาปา ขณะวางโกศใบนั้นลงในหีบข้าง<u>พระองค์สมเด็จท่าน</u>
"ไม่มีความรักใดจะยิ่งใหญ่ไปกว่าความรักที่พ่อมีต่อลูกของตน"
มอร์ตาติจับโกศใบนั้นเลื่อนเข้าไปใต้<u>พระภูษาของสมเด็จท่าน</u>จนพ้นสายตา
ท่านรู้ดีว่าอุโมงค์ศักดิ์สิทธิ์แห่งนี้สงวนไว้สำหรับพระศพของเหล่าพระสันตะปาปาเท่านั้น
แต่กระนั้นมอร์ตาติกลับรู้สึกว่าการกระทำครั้งนี้สมควรแล้ว (ANGTH: 587)

Back translation

What lies at Mortati's feet is a heavy golden urn with ashes inside. Mortati collected the ashes himself and brought them down here. "A chance for forgiveness", he said to His Holiness while laying the urn inside the chest next to <u>His Royal Highness</u>. "No love is greater than the love a father has for his son.", Mortati slides the urn inside <u>the royal clothes of His Royal Highness</u> until it has gone out of sight. He knew that the sacred tunnel is reserved for the bodies of the Popes only. However, Mortati then feels that his action is appropriate.

In the Thai translations, the source-text cultural markers "Pope" and "the papal robes" were translated into "พระองค์สมเด็จท่าน" (phra-ong somdet than) (His Royal Highness, b.t.) and "พระภูษาของสมเด็จท่าน" (phra phusa khong somdet than) (the royal clothes of His Royal Highness, b.t.), respectively. Both target-text versions of "the Pope" and "the papal robes" belong to the category of regal terminology. The translation agents used the phrases "His Royal Highness" and "the royal clothes of His Royal Highness" to demonstrate royalty that is recognized in the Thai culture for the monarch and the head of the Buddhist priests as explained earlier. In this sense, the Thai versions are thus classified as naturalization and this implies that the translation agents decided to make use of beliefs about kingship and deity in Thai culture.

The example below serves as further illustration. The source-text phrase "the royal palace" appears in *Origin* (ORI) and it refers to the palace where Prince Don Julian resides. Ambra Vidal is the heroine who helps Langdon to solve mysterious riddles in the investigations of the murder of Edmund Kirsch, the scientist revealing the origin of a human being. Vidal is also the fiancé of Prince Julian of Spain. In the story, when Edmund Kirsh is killed during his presentation, Prince Julian concerns that Vidal is in danger. The prince thus orders his agent, Fonseca, to bring her back to safety inside the royal palace.

Example 41
Source text

'Ms. Vidal, we're leaving,' Fonseca announced, his tone sharp. 'Don Julian has demanded that we get you to safety inside <u>the Royal Palace</u> at once.'
Ambra's body tensed visibly. 'I'm not abandoning Edmond like that!' She motioned to the crumpled corpse beneath the blanket. (ORI: 135)

Target text

"คุณบิดัลครับ เรากำลังจะไปแล้ว" ฟอนเซกา ประกาศ น้ำเสียงเฉียบขาด
"ดอนฆูเลียนสั่งให้เราพาคุณไปยังที่ปลอดภัยใน<u>พระราชวังหลวง</u>ทันที"
ร่างของอัมบราเกร็งขึ้นอย่างเห็นได้ชัด "ฉันจะไม่ทิ้งเอ็ดมันด์เอาไว้อย่างนั้น!" เธอชี้ไปยังร่างที่กองพับอยู่ใต้ผ้าห่ม (ORITH: 137)

Back translation

"Ms. Vidal, we're leaving now." Fonseca announced. His voice was sharp. "Don Julian ordered that we take you to a safe place in <u>the royal palace</u> immediately." Ambra's body tensed visibly. "I'm not going to leave Edmund like that!" She pointed to the body that collapsed inside the blanket.

In the translation, "the Royal Palace" was translated as "พระราชวังหลวง" (phraratchawang luang) (the palace royal, b.t.). The translation agents decided to replace the English version with the Thai while retaining the denotative meanings of the source text. To elaborate, "phraratchawang" means palace in Thai, while "luang" could literally mean "royal" and it refers to things that belong to the King. It will be remembered that the word "royal" is used by Thais when referring to kingship and monarchy to pay respect to the king who is regarded as a form of God (The Foundation of Princess Sirindhorn 2011). It can be seen that the way in which the king is addressed reflects his divinity. The target-text version "phraratchawang luang" literally means the royal palace of the king. This shows that the translation agents replaced the source-text cultural marker with the target-text phrases that denote the divine status of the monarchy.

To recapitulate, naturalization is usually employed in the translations of cultural markers referring to religious belief systems notions and monarchical institutions that can be replaced with the Thai words or phrases related to the monarch and Buddhism.

The analysis shows that **limited localization** is the second-most frequently adopted local translation strategy on the domesticating side but the sixth-most adopted local translation strategy (3.6% of all the local translation strategies). Following the macro analysis, limited localization is usually used in circumstances that are quite similar to the adoption of naturalization. This also makes the use of limited localization sometimes overlap with the use of naturalization. For example, the word "Pope" could either receive naturalization or limited localization as indicated in Examples 40 and 41. However, it is discovered that limited localization was mainly adopted to translate cultural markers that are related to religious and belief systems, especially Catholicism. This is also consistent with my earlier research mentioned in "naturalization" (see Inphen 2020), where it was seen that limited localization was mainly employed to treat culture-specific words or phrases that refer to Catholicism (Inphen 2020: 297–298). Limited localization was heavily employed to deal with cultural markers that are mainly linked to God, human subjects, ceremonies and items in Catholicism (ibid.).

As pointed out earlier, the translation agents seem to prefer to replace source-text cultural markers about religion with the target-text Buddhism terms. However, this sometimes also makes the translation agents employ limited localization in their translations. In the novels of Dan Brown, one of the prominent religions that are usually mentioned in the story is Catholicism (e.g. the story of the conclave in the Vatican City). The analysis indicates that source-text cultural markers that mainly refer to Pope and symbols in Catholicism are mainly replaced with the target-text versions that to a large degree denote foreignness as well. "Pope" was rendered into Thai as "สมเด็จพระสันตะปาปา" (somdet phra santapapa) (His Royal Highness Holy Father, b.t.) and "crucifix" was rendered into "cross", for instance. Below are detailed examples of how limited localization was used in the translations.

Even though the word "Pope" in *Angels & Demons* generally appears throughout the novel, the source-text word "Pope" in this example appears in the story portraying the Pope as the unfortunate head of Catholicism who recently passed away. In the story, as the conclave is scheduled to take place to elect a new Pope, Langdon narrates the importance of the conclave that is linked to the biography of the late Pope. The cultural marker "Pope" is mentioned in the story to demonstrate his death from an unusual stroke that leads to the conclave, the election of a new Pope.

Example 42
Source text

Fifteen days ago, the <u>Pope</u>, after a tremendously popular twelve-year reign, had passed away. Every paper in the world had carried the story about the Pope's fatal stroke while sleeping - a sudden and unexpected death many whispered was suspicious (ANG: 145).

Target text

เมื่อสิบห้าวันก่อน สมเด็จพระสันตะปาปาสิ้นพระชนม์ลงหลังจากที่ทรงดำรงตำแหน่งมานานสิบสองปีโดยทรงได้รับความนิยมอย่างสูง
หนังสือพิมพ์ทุกฉบับทั่วโลกต่างก็เสนอเรื่องราวเกี่ยวกับอาการเส้นพระโลหิตในพระสมองแตกขั้นรุนแรงขณะบรรทม
เป็นการสิ้นพระชนม์ที่กะทันหันและไม่คาดคิดจนหลายต่อหลายคนกระซิบกระซาบกันว่าน่าสงสัยนัก (ANGTH: 139)

Back translation

Fifteen days ago, <u>His Royal Highness Holy Father</u> had passed away after reigning for twelve years with high popularity. Every newspaper in the world all writes about the symptom of his holiness's severe fatal stroke while sleeping. It was a sudden and unexpected death that many whispered as suspicious.

In the translation into Thai, "the Pope" became "สมเด็จพระสันตะปาปา" (somdet phra santapapa) (His Royal Highness Holy Father, b.t.). The word "phra santapapa" or the Holy Father" denotes Catholicism. In the translation into Thai, the translation agents translated "Pope" into "สมเด็จพระสันตะปาปา" (somdet phra santapapa) (His Royal Highness Holy Father, b.t.). It is seen that the source-text word was replaced with the target-text version that sounds more familiar to the Thai readers due to the regal terms used. In addition, it indicates that the target-text replacement also resembles the idea of kingship in Thai Buddhist society because it contains the word "สมเด็จพระ" (somdet phra) (His Royal Highness, b.t). In Thai, the word "somdet phra" refers to a royal title of a high-ranking royal member and the word "santapapa" literally means a Holy Father. This indicates that the translation agents attempted to replace the source-text cultural marker "Pope" with the target version that refers to the royal status of the Pope while denoting foreign culture in the translation. This is because the target-text word "santapapa" does not denote the concept of a Buddhist priest but a priest in Catholicism. It thus can be seen as foreign because most Thais are Buddhists. In summary, the Thai translation shows that the translation agents decided to replace the source-text word with the Thai version. However, the translated version "สมเด็จพระสันตะปาปา" (somdet phra santapapa) (His Royal Highness Holy Father, b.t.) can be perceived as foreign because it denotes a belief system that is not Thai. For this reason, it is classified as a limited localization in the translation.

In addition, limited localization is usually adopted to deal with cultural markers that extend to items or symbols in Catholicism. The example below helps to demonstrate this circumstance. The word "the crucifix" is from *The Da Vinci Code* (DAV) and Christianity. It appears as part of the narratives used to describe the ghost or Silas, the antagonist and the Opus Dei follower. Silas is perceived and referred to as the ghost as he has very pale skin and, in the story, he wakes up in his bedroom and stares at the crucifix before he hears a mysterious whisper to look at Verse 26 in the Bible. He names himself "Silas" after the meaning of the verse.

Example 43
Source text

When the ghost awoke in the morning, his world felt clearer. He gazed up at <u>the crucifix</u> on the wall above his bed. Although it no longer spoke to him, he felt a comforting aura in its presence (DAV: 76).

Target text

เมื่อผีตื่นขึ้นในตอนเช้า โลกของเขาก็แจ่มใสขึ้น เขาจ้องมอง<u>กางเขน</u>บนผนังเหนือเตียง แม้กางเขนนั้นจะไม่ได้พูดกับเขาอีกต่อไป แต่เขาก็รู้สึกถึงบรรยากาศอบอุ่นใจเมื่อมองเห็น (DAVTH: 69)

Back translation

When the ghost woke up in the morning, his world has been clearer. He stared at <u>the cross</u> on the wall above the bed. Even though the cross will not speak to him anymore, he felt warm at heart when seeing it.

In the translation into Thai, "the crucifix" was translated as "กางเขน" (kangkhen) (a cross, b.t.). In common Thai culture, "กางเขน" (a cross, b.t.) can be also referred to as "ไม้กางเขน" (maikangkhen) (cross sticks, b.t.) because it is a symbol where two sticks are placed together to form a cross. The cultural marker, "a cross" represents a symbol of Catholicism in Thai. Thus, even though the source-text word "the crucifix" was replaced with the target-text word "cross", its connotative meaning mostly refers to the culture that does not belong to the target one. In this sense, it can be seen that the translation does not wholly belong to the target culture of the target readers, who are mostly Buddhists. On this basis, when the translation agents decided to replace the source text word with the target text one that sounds connotatively foreign, it is classified as a limited localization in the translation.

In summary, the analysis indicates that limited localization is mainly used for the translations of cultural markers that are related to religious and belief systems, especially Catholicism. However, it can also be used overlappingly with naturalization for words or phrases related to the Pope. It seems that the translation agents attempted to replace the source-text cultural markers with the Thai versions. Source-text words and phrases that refer to Catholicism (e.g. human subjects, symbols and items, notions) are mostly replaced with the target-text versions. However, such target-text replacements can be seen as partly foreign. This almost places the translations under naturalization; however, due to the connotative meanings of the translated versions, the translated words and phrases can signal unfamiliarity due to the different notions in the religious or belief systems.

Lastly, the analysis shows that the translation agents rarely employed **deletion** in the translation and that it is the local translation strategy that was adopted the least on the domesticating side and the seventh-most adopted local translation strategy overall (ca. 0.4% of all the local translation strategies). Deletion was used to remove foreign words or items that are not important to the

cultural markers and therefore was used very sparingly. This shows that deletion was used only when such removal does not disturb the translations. For example, according to Khruachot (2020: 98), a translator of children's literature usually deletes words and clauses that are not important to avoid redundancy in the translation. In this analysis, in most cases, the translation agents employed deletion to remove such foreign words or items from the translations that do not affect the target-text denotative meanings.

The example below shows that the way in which the translator removed foreign items from the target-text version does not affect the target-text meaning of the cultural marker. The word "the Great Elector" also appears in *Angels & Demons* (ANG). It is a cultural marker that refers to an individual who convenes the voting system in the Vatican conclave which is held in order to elect a new Pope. The ceremony must be attended by the four preferiti who are the candidates in the conclave. However, the four preferiti are kidnapped. Cardinal Mortati who is chosen as the chairman of the conclave, notices they are missing.

Example 44
Source text

Certainly Mortati had noticed the *preferiti* were missing. Without them the voting would go on all night. Mortati's appointment as <u>the Great Elector</u>, the camerlengo assured himself, was a good one (ANG: 213).

Target text

มอร์ตาติต้องสังเกตเห็นแน่นอนว่า เปรเฟริติ ทั้งสี่รูปหายตัวไป และถ้าปราศจากเปรเฟริติ การลงคะแนนก็จะดำเนินไปตลอดทั้งคืน ท่านคาเมร์เลโญยืนยันกับตนเองว่า การที่มอร์ตาติได้รับการแต่งตั้งเป็น<u>ผู้ดำเนินการเลือกตั้ง</u>นั้นเหมาะสมดีแล้ว (ANGTH: 207).

Back translation

Mortati must have noticed that the four *preferiti* were missing and with the *preferiti* the voting would go on all night. The Camerlengo assured himself that the fact that Mortati has been elected as <u>the elector</u> was appropriate.

From the example above, the "Great Elector" was translated into Thai as "ผู้ดำเนินการเลือกตั้ง" (phudamnoenkan lueaktang) (the elector, b.t.). In the target-text version, the translation agents decided to delete the word "the Great", which emphasizes the elector in the conclave. The way in which the translation agents decided to remove the word "the Great" from the translated version is considered a deletion. However, it can also be seen that such removal to a large degree does not affect the target-text version as the source-text word "the Elector" has been retained in the target texts.

To recapitulate, in most cases, the translation agents decided to remove or delete source-text words or items from the target-text versions only when such removals do not affect the cultural specificity of the cultural markers. The source-text denotative meanings are mostly retained and not affected by such actions.

5.2 Translation strategies at the global level

First, the target-text cultural markers are classified into the local translation strategy categories. Later, the categories of the local translation strategy are categorized into the foreignizing and domesticating global side to discover a preferred global translation strategy. The classification is made following the continuum of domesticating and foreignizing translation strategy that was presented earlier in Chapter 4. On the foreignizing side, the local translation strategies include copying, transliteration, literal translation, in-text and extra-text gloss. In contrast, on the domesticating side, the local translation strategies include deletion, naturalization and limited localization. Based on this classification, the two sides of global translation strategy can be compared quantitatively. The local translation strategies and the definitions including the way they are applied to the translated cultural markers from English into Thai are presented with examples below.

TABLE 8　　The local translation strategies, the definitions and the applications of the translated cultural markers with examples

Local translation strategy	Foreignizing (F) /domesticating (D) translation strategy	Definition	Application of the cultural markers translated from English into Thai and examples
literal translation	foreignizing (F)	A strategy that translation agents use to translate source texts into the target-text language while adhering closely to source-text linguistic structures and denotative meanings[34] (see Aixela's (1996: 62) linguistic (non-cultural) adaptation, Davies' (2003: 72–77) preservation and Liang's (2016: 46) rendition).	Cultural markers that are translated closely to the source-text denotative meanings and structures For instance, "The Holy Throne" (ANG: 344) was translated into Thai as "บัลลังก์อันศักดิ์สิทธิ์" (ANGTH: 336) (The Throne Holy, b.t.).
Transliteration	foreignizing (F)	A strategy that translation agents use to translate source-text words and phrases into the target texts by adhering to the sounds of the source-text language (see Liang's (2016: 45) transliteration and Aixela's (1996: 45) orthographic adaptation)	Cultural markers translated into Thai using Thai scripts while paying close attention to the sounds of English or other foreign languages, such as French, Italian, Spanish and Latin

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[34] Given the fact that Thai and English differ in terms of word and clause formations – e.g. an adjective proceeds a noun in Thai while, in contrast, English allows an adjective to precede a noun. Literal translation thus is extended to include translations that adhere closely to the source-text language while allowing shifts or adaptations required as part of linguistic structures of the target language.

Local translation strategy	Foreignizing (F) /domesticating (D) translation strategy	Definition	Application of the cultural markers translated from English into Thai and examples
			For example, "Washington" (LOSTTH: 549) was transliterated into Thai as "วอชิงตัน" (LOSTTH: 510) (Washington, b.t.).
extra-text gloss	foreignizing (F)	A strategy that translation agents use to add target-text words or phrases or sentences in the forms of footnote and parentheses to the translated cultural markers[35] (see Aixela's (1996: 62) extratextual gloss, Liang's (2016: 48) extratextual addition and Leppihalme's (2001: 144) addition).	Target-text additions (i.e. footnote and parentheses) that translators make to the translated cultural markers For example, in the present study, "Diagramma" (ANG: 227) was translated into Thai as "ไดอะแกรมมา (บทสนทนาว่าด้วยวิทยาศาสตร์สมัยใหม่)" (ANGTH: 220) (Diagramma (Dialogue about modern science), b.t.).
in-text gloss	foreignizing (F)	A strategy that translation agents use to add words or phrases as explanations of the source-text items (that appear as an integral part of the translations) in the target-text versions (see Aixela's (1996: 62) intratextual gloss, Davies's (2003: 77) addition, Liang's (2016: 48) intratextual addition and Leppihalme's (2001: 143) explicitation)	Target-text additions (Thai words or phrases) that translators make as prefixes to the translated cultural markers For example, "Bible"(ANG: 62) was translated into Thai as "พระคัมภีร์ไบเบิล" (ANGTH: 55) (Holy Script Bible, b.t.).
copying	foreignizing (F)	A strategy where translation agents copy source-text words or phrases or items and insert them into the target versions directly without any modification or shift (see Aixela's (1996: 61) repetition and Leppihalme's (2001: 141) direct transfer)	Cultural markers translated into Thai using the direct source-text words or phrases For example, "Isaacus Neutonuus" (LOST: 426) was translated into Thai as "Isaacus Neutonuus" (LOSTTH: 398).

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[35] Based on the data of the present analysis, target-text addition refers to addition of words or phrases in the form of parentheses to the translated texts. For this reason, in the translations into Thai of the cultural markers, extra-text gloss covers situations where the translation agents added target-text words or phrases in the forms of parentheses or footnotes to explain the source-text cultural markers.

Local translation strategy	Foreignizing (F) /domesticating (D) translation strategy	Definition	Application of the cultural markers translated from English into Thai and examples
naturaliza-tion	domesticating (D)	A strategy that translation agents decide to replace source-text words or phrases with items that belong to the target language so that target-text replacements sound more familiar to the target readers (see Aixela's (1996: 63) and Liang's (2016: 63) naturalization, Davies' (2003: 83) localization and Leppihalme's (2001: 142) cultural adaptation)	Cultural markers translated into Thai with the replacements of the target-text words or phrases For instance, "basilica" (INFER: 437) was translated into Thai as "มหาวิหาร" (INFERTH: 388) (great vihara, b.t.).
Limited lo-calization	domesticating (D)	A strategy where translation agents decide to replace source-text cultural markers with target-text words and phrases. However, such replacements in the target texts can be perceived as foreign in the source-text versions (see Aixela's (1996: 63) limited universalization and Davies' (2003: 82) globalization)	Cultural markers translated into Thai with the replacements of the target-text words or phrases denoting Western and other cultures other than the Thai one For example, "crucifix" (DAV: 76) was translated into Thai as "กางเขน" (DAVTH: 69) (cross, b.t.)[36].
deletion	domesticating (D)	A strategy that refers to the ways in which source-text cultural markers are removed from the target-text versions (see Aixela's (1996: 64) deletion, Davies' (2003: 79) omission, Leppihalme's (2001: 144) omission and Liang's (2016: 49) omission)	Target-text deletion that translators make to the translated cultural markers For example, "Roman Coliseum" (ANG: 142) was translated into Thai as "สนามกีฬาโคลิเซียม" (ANGTH: 136) (stadium Coliseum, b.t.).

Below are the sizes of the category of local translation strategies in the translations into Thai of the cultural markers. Figure 4 shows the sizes of the category of the local translation strategies from biggest to smallest.

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[36] Even though the word "crucifix" was replaced with a more target-oriented culture word "cross", the word "cross" does not sound quite familiar for most Thai target readers because it is perceived to belong to Catholicism which can be likely odd for Thais who are mostly Buddhists.
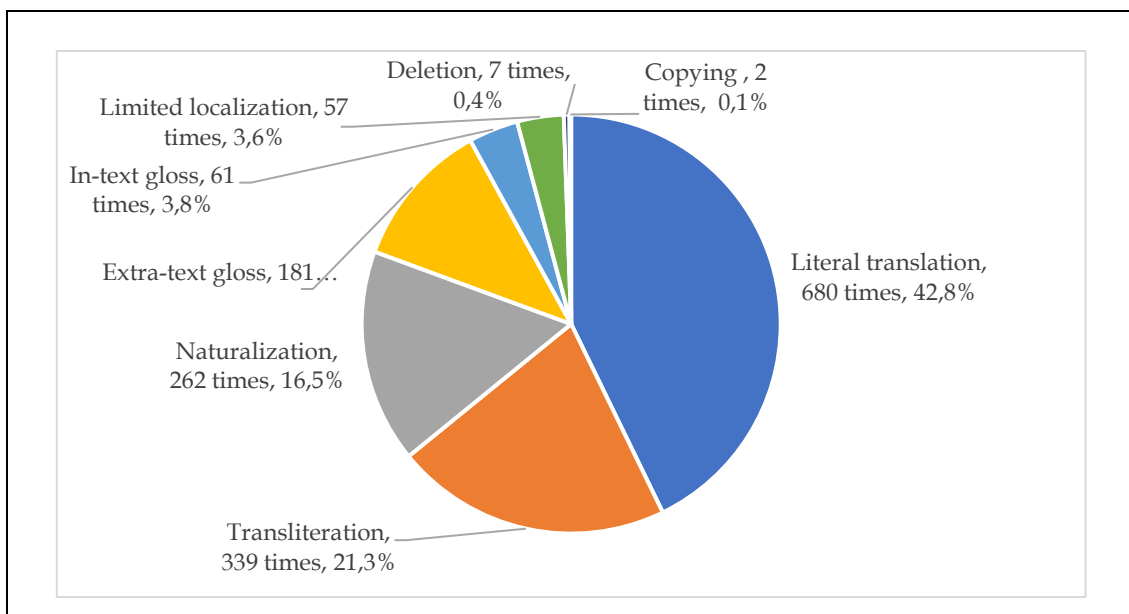
FIGURE 4   The sizes of the category of local translation strategies in the translations

Figure 4 shows the relative extent of the adoption of different types of local translation strategies of cultural markers. Literal translation (F) is the most adopted, at 680 times, constituting 42.8%; transliteration (F) is the second most adopted at 339 times, or 21.3%; naturalization (D) is the third at 262 times, or 16.5%; extra-text gloss (F) is the fourth at 181 times, and 11.4% of all of the translations into Thai of the cultural markers. To conclude, literal translation (F), transliteration (F), naturalization (D) and extra-text gloss (F) are the top four local translation strategies adopted the most in the translations.

        However, the other four local translation strategies were less often adopted in the translations. In-text gloss (F) is the fifth most adopted at 61 times, constituting about 3.8%; limited localization (D) comes the sixth at 57 times or about 3.6%; deletion (D) is the seventh 7 times or about 0.4% and copying (F) is the least at 2 times or about 0.1% To conclude, in-text gloss (F), limited localization (D), deletion (D) and copying (F) were adopted less than the other four in the translations.

        The frequencies of the adopted local translation strategies can be quantified to show the sizes of each category of the local translation strategies. Following the division of foreignizing and domesticating translation strategy, naturalization, limited localization and deletion are quantified and displayed on the domesticating side while literal translation, transliteration, extra-text gloss, in-text gloss and copying are quantified on the foreignizing side. This helps to illustrate the sizes of the category of the local translation strategies that belong to each side. Figure 5 below displays the sizes of the category of the local translation strategies on the domesticating and foreignizing end, respectively.

The occurrence of local translation strategies on the domesticating and foreignizing side by frequency and percentage

The occurrence of the local translation strategies on the foreignizing side

Categories	Sizes
Copying	2 (0.1%)
In-text gloss	61 (3.8%)
Extra-text gloss	181 (11.4%)
Transliteration	339 (21.3%)
Literal translation	680 (42.8%)

The occurrence of the local translation strategies on the domesticating side

Categories	Sizes
Deletion	7 (0.4%)
Limited localization	57 (3.6%)
Naturalization	262 (16.5%)

FIGURE 5   The occurrence of local translation strategies on the domesticating and foreignizing side

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In summary, following the classification of the global translation strategy, the local translation strategies on the domesticating side, from most to least often, were adopted as follows: naturalization (16.5% of all of the translations into Thai of the cultural markers), limited localization (3.6%) and deletion (0.4%). On the opposite side, the frequencies of the local translation strategies on the foreignizing side are as follows: literal translation (42.8% of all of the translations into Thai of the cultural markers), transliteration (21.3%), extra-text gloss (11.4%), in-text gloss (3.8%) and copying (0.1%), respectively.

In the next step, frequencies of the adopted local translation strategies that constitute the size of each local translation strategy category are counted to discover the total frequency of each global translation strategy based on the division of domesticating and foreignizing translation strategy. The classification is shown in Figure 6 below.

Domesticating Translation	Foreignizing Translation
Deletion > Naturalization > Limited Localization >	< In-Text/ Extra-Text Gloss < Literal Translation< Transliteration < Copying

FIGURE 6   Local translation strategies on the continuum of domesticating and foreignizing side

The total frequency is used to indicate the strength of the global translation strategy in question and this is displayed in Figure 7 below.

The total frequencies of
foreignizing and domesticating global translation strategy

Domesticating global translation strategies;
326 times, 20.5%

Foreignizing global translation strategy;
1,263 times, 79.5%

FIGURE 7   The total frequencies of domesticating and foreignizing global translation strategy

Figure 7 shows the total frequency of the foreignizing and domesticating global translation strategy. The total frequency on the domesticating translation strategy includes the frequencies of deletion (7), naturalization (262) and limited localization (57). The frequencies of these adopted local translation strategies are

added up together and constitute 326 times or 20.5% of the local translation strategies that represent a domesticating global translation strategy. In contrast, the total frequency of the foreignizing translation strategy includes the frequencies of in-text gloss (61), extra-text gloss (181), literal translation (680), transliteration (339) and copying (2). These frequencies are added up together and constitute 1263 times or 79.5% of the adopted local translation strategies that represent the foreignizing global translation strategy. The quantitative analysis shows that the total frequency of the foreignizing translation strategy is significantly higher than with the domesticating one.

Comparison of the total frequencies of the foreignizing and domesticating side shows that the foreignizing translation strategy dominates the translations into Thai of cultural markers in the novels of Dan Brown. The comparison reveals that the foreignizing global translation strategy is employed about three times more often than the domesticating one. As local translation strategies are an integral part of the global ones, the total frequency of the local translation strategies on each side represents the global translation strategy. For instance, the total frequency of the local translation strategy on the foreignizing side represents the strength of the foreignizing global translation strategy. Similarly, this also applies to the domesticating side. From a quantitative macro-level point of view, it can be concluded that foreignizing translation strategy is a dominant global translation strategy in the translations into Thai of cultural markers in the novels of Dan Brown.

5.3 Discussion

I base my discussion on the findings and the context of the study to answer the third research question of the present study: based on the background assumption about the readership, does the view of translation agents about the Thai readership converge with the ways in which global translation strategies are used in the translations? The answer to the third research question is further used to demonstrate how the current study benefits Translation Studies. What follows is the brief introduction.

First, even though the findings suggest that foreignization dominates the translation of the cultural markers, the dominance of foreignizing translation strategies does not seem to directly derive from the view of translation agents about the Thai readership. The quantitative analysis shows that, from biggest to smallest, the categories of local translation strategies are mixed with local translation strategies that belong to both foreignizing and domesticating side. This circumstance goes against the background assumption about the Thai readership. It signifies that the view of translation agents about the Thai readership does not converge with the dominance of foreignizing translation strategies found in this study. In particular, the analysis illustrates that the translation agents do not exclusively favor a foreignizing global translation strategy in their translations.

Second, because the concept of norms remains underexplored within translation studies, my findings add new knowledge about how social and cultural elements, which are integral parts of the norms of the target culture, can influence translation agents' decisions to employ local translation strategies. For example, the increasing use of foreignizing translation strategy in the current Thai literary translation environment (see Inphen 2020; Ninrat 2019; Robrue 2006; Treetrapetch et al. 2017) and the increasing use of glosses that are made to target-text translations to help the target readers comprehend the translations (Ruenbanthoeng 2016) can encourage translation agents to employ local translation strategies that are foreignizing, e.g. literal translation, transliteration, in-text and extra-text gloss.

5.3.1 The non-convergence of the view of translation agents about the Thai readership and the ways in which global translation strategies are used in the translations

In the background assumption, I posit that as translation agents view the readers of Thai translated fiction as young and educated, I expect that source-text oriented translation strategies or foreignizing translation strategies in this study would dominate the translations into Thai of cultural markers. Nevertheless, below are the situations suggesting that it is not the translation agents' agenda to exclusively favor foreignizing translation strategies in the translations. The two situations include:

1) the inconsistent order of the sizes of the category of the local translation strategies on the foreignizing and domesticating side; and
2) the similar sizes of the categories of the local translation strategies belonging to the foreignizing and domesticating side.

These situations help in assessing the background assumption of the study.

5.3.1.1 The inconsistent order of the sizes of the category of the local translation strategies on the foreignizing and domesticating side

The order of the sizes of the categories of the adopted local translation strategies, from highest to lowest, is not consistent as it is mixed with local translation strategies belonging to both the foreignizing and the domesticating sides. While literal translation (F) and transliteration (F) are the most and second-most adopted local translation strategies, naturalization (D) is the third. So, the first to the third order of the categories of the local translation strategies are mixed between the foreignizing and domesticating local translation strategies. Figure 8 helps to illustrate the order of sizes of the category of the local translation strategies that are not consistent.

The comparison of literal translation (F), transliteration (F) and naturalization (D) local translation strategy
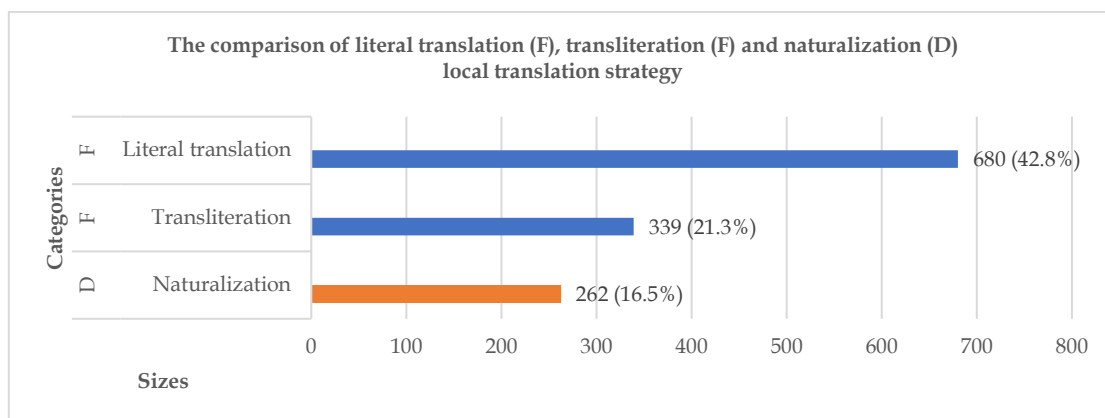
FIGURE 8   The inconsistent order of the sizes of literal translation (F), transliteration (F) and naturalization (D) in the translations

As pointed out earlier, literal translation (F) was the most adopted local translation strategy. It was adopted 680 times, which constitutes 42.8% of all of the translations into Thai of the cultural markers. The quantitative results further show that transliteration (F) is the second-most adopted local translation strategy. It was adopted 339 times, which constitutes 21.3% of all of the translations into Thai of the cultural markers. Naturalization (D) is the third-most adopted one. It was adopted 262 times, which constitutes about 16.5% of all of the translations into Thai of the cultural markers. Naturalization being the third-most adopted local translation strategy and adopted as frequently as transliteration indicates that the order of the sizes of the category of the local translation strategies belonging to the foreignizing side is not consistent because it is mixed with naturalization which belongs to the domesticating side. This implies that the translation agents do not always favor employing local translation strategies that are foreignizing. As translations are governed by norms in the target culture, the ways in which foreignizing global translation strategy is dominant in the translations can be linked to other social and cultural elements in the systems.

5.3.1.2   The similar sizes of the categories of the local translation strategies belonging to the foreignizing and domesticating side

The quantitative analysis further shows that the sizes of the categories of the local translation strategies belonging to the foreignizing and domesticating side are mostly similar. When comparing the sizes of the category of transliteration (F; 21.3% of all of the translations into Thai of the cultural markers) with naturalization (D; 16.5 %), these two local translation strategies were also adopted quite similarly in terms of their percentages. In the same way, when comparing limited localization (D; 3.8% of the translations into Thai of the cultural markers) with in-text gloss (F: 3.6%) closely, these two local translation strategies also were adopted quite similarly. In summary, there are two pairs of local translation category – the sizes of naturalization and transliteration category

and the sizes of limited localization and in-text gloss category - that help to illustrate the similar sizes of the category of the local translation strategies.

The comparisons of these two pairs of the category of the local translation illustrate that the local translation strategies belonging to the foreignizing side are sometimes adopted as frequently as the domesticating one. Figure 9 below helps to illustrate that the adoption rates of naturalization (D) and transliteration (F) local translation strategies were fairly closely.
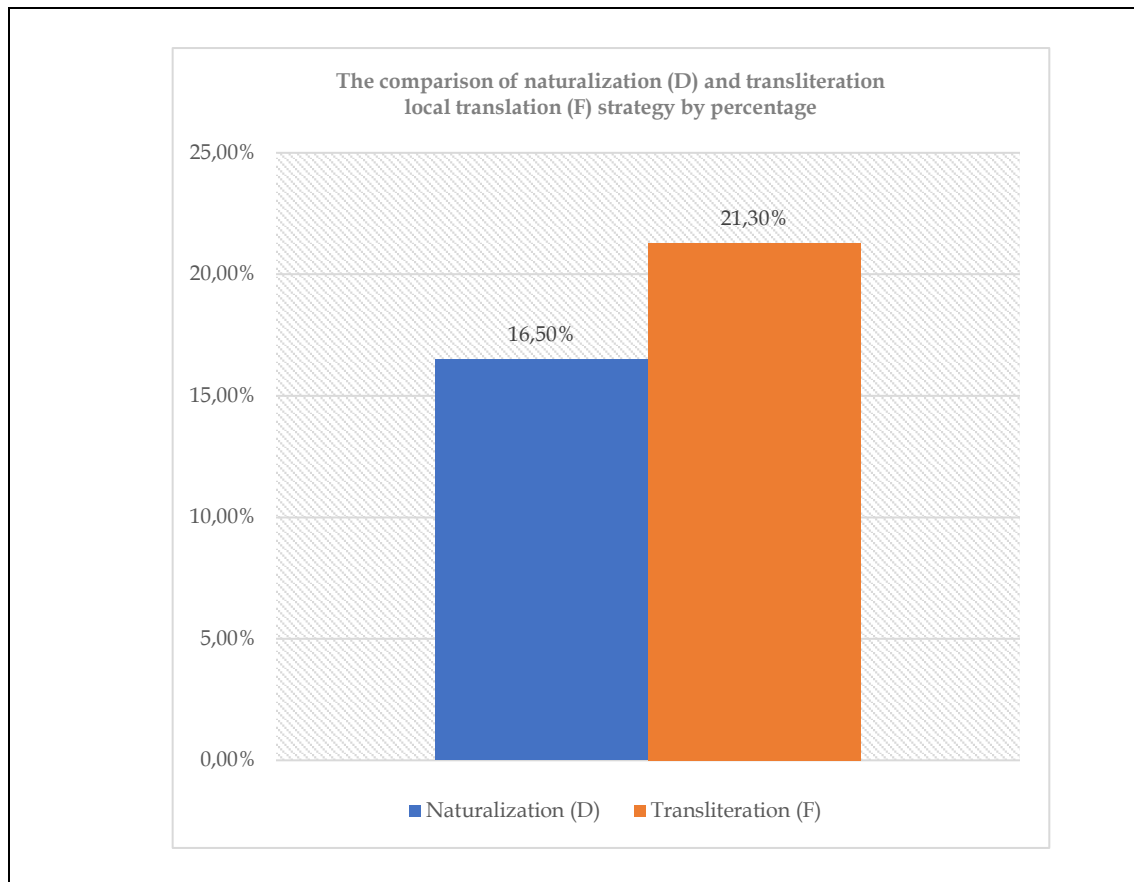

FIGURE 9   The comparison of naturalization (D) and transliteration (F)

As can be seen, the percentage difference between transliteration (F) and naturalization (D) is about 4.8%. I consider the difference of 4.8% to be small compared to the large difference between the literal translation (F) and naturalization (D) adoption rates of 42.8% and 16.5%, respectively.

The second pair of the adopted local translation strategies also shows a similar direction. Figure 10 below shows the comparison of the pair.

The comparison of in-text gloss (F) and
limited localization (D)
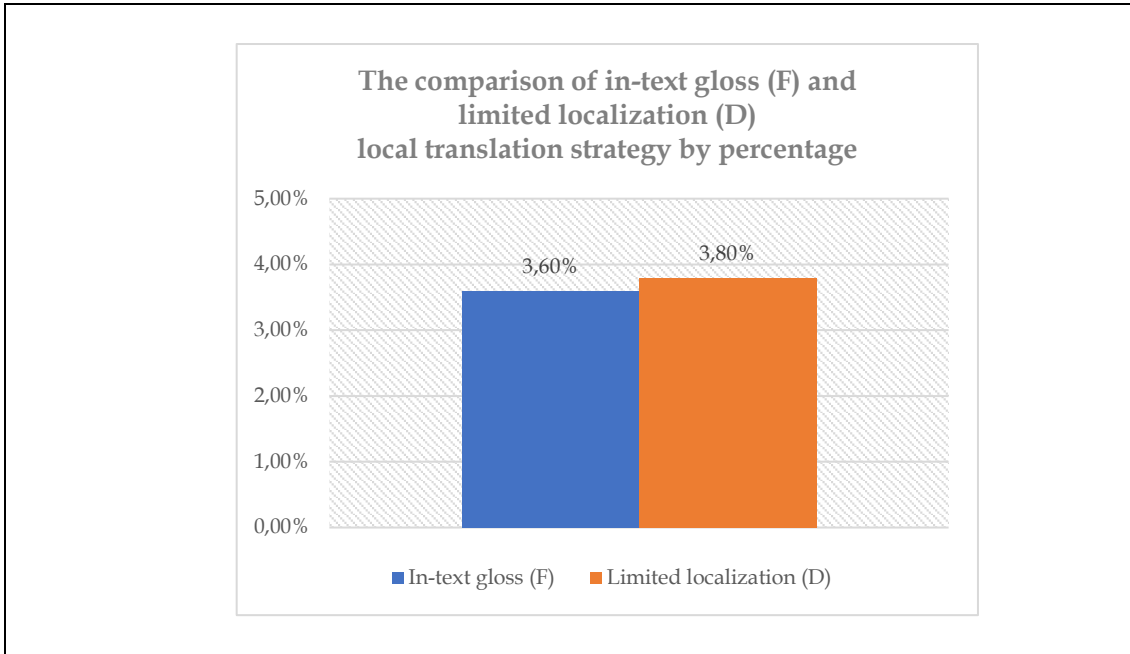local translation strategy by percentage

FIGURE 10   The comparison of in-text gloss (F) and limited localization (D)

Figure 10 shows that limited localization (D) was used for about 3.8% and in-text gloss (F) for about 3.6%, so the percentage difference between limited localization and the in-text gloss category is about 0.2%. The percentage shows that limited localization (D) was adopted as frequently as in-text gloss (D).

It can be observed that the sizes of in-text gloss (F: 3.6%) and limited localization (D: 3.8%) are quite small when compared to other categories such as literal translation (F: 42.8%) and naturalization (D:16.5%) and one could argue that their sizes are not really significant in the translations. However, as I am showing that the translation agents do not favor a foreignizing global translation, that very small percentage difference between these two categories helps to illustrate the point.

The qualitative analysis further reveals that the translation agents used either naturalization (D) or literal translation (F) to treat cultural markers that are phrases. This is important because it can be argued that when cultural markers appear in the form of phrases, it is quite easy for translation agents to employ literal translation to treat them. From what is illustrated earlier, however, even though cultural markers appear in phrases, the cultural markers were also treated with naturalization as well.

From my observation, naturalization is mostly employed to treat culture-specific phrases related to monarchy and religious figures and items. This is similar to literal translation which was mainly employed to treat cultural markers that are phrases. As shown earlier in Examples 40 and 41, naturalization was used for the phrase "papal robes" which was translated as "the royal clothes of His Royal Highness", b.t. and for "the royal palace" which was translated as "พระราชวังหลวง" (phraratchawang luang) (the royal palace, b.t.).

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Similarly, literal translation that appears on the foreignizing side is also used to treat cultural markers that are phrases. As shown earlier in Examples 23 to 26 - "a messenger of the Illuminati" was translated as "a messenger of the Illuminati", b.t.; "St. Gregory of Nyssa" as "Saint Gregory of Nyssa", b.t.; "the Blue mosque" in *Inferno* was translated into "the mosque blue", b.t. and "the Priory Grand Master" as "the supreme head of the Priory", b.t..

As a result, following these examples, the ways in which source-text cultural markers that are phrases were treated in the translations are not always consistent. This is because they could either receive naturalization or literal translation. Naturalization being categorized into the domesticating side while literal translation was classified into the foreignizing one suggests that foreignizing translation strategy is not exclusively employed to treat cultural markers in the translations.

Nevertheless, as discussed in the methods section, foreignizing and domesticating translation strategies should be seen as a continuum, because a clear boundary between foreignizing and domesticating global translation strategies cannot be drawn. The results presented above align with this, since translations of cultural markers often contain a mixture of the two local translation strategies. In the analysis section, however, it was discovered that certain other social and cultural elements that are parts of the norms influence the translators' decisions, which will be further discussed below.

In addition, a more systematic approach in the quantitative analysis of translation strategy frequency, for example the Chi square text, could have been beneficial in illustrating the quantitative results of this study. However, as the aim of this study is to explore the extent to which the translation agents' view has been reflected in the translation strategies chosen, a simple comparison of the numbers of foreignizing and domesticating global strategies can be seen as adequate.

5.3.2 Current social and cultural elements in the Thai literary systems influencing translation strategies from point of view of systems

In this section, I attempt to explore how the findings can be interpreted in conjunction with the theoretical framework and related previous studies in the field of DTS.

From the point of view of systems, the social and cultural elements can affect the ways in which translation strategies are chosen. According to Davies (2003), the ways in which translators choose translation strategies in the translations of Harry Potter Books in different target-text languages (e.g. French, German and Chinese) vary and depend on the macro context, e.g. the level of comprehension of the readers in the target culture, and so on. Similarly, Liang (2016) also finds that foreignizing translation strategies are mostly employed in translated fantasy fiction in Taiwan as translators are affected by their contact with the Western world through globalization. This means that the social and cultural elements of both source and target culture are linked with how

translations are managed at both micro and macro levels (see also Baer 2011; Gang & Mahadi 2020).

As mentioned earlier, I find that previous studies focusing on translations of words and phrases that are culturally specific to Anglo-American culture from English into Thai (and vice versa) are few in number and they mostly aim at proposing translation strategies through the concept of translation equivalence (Baker, 1992; Catford, 1978; Newmark, 1981; Nida, 1964/2003) between the two languages (for example, see Khruachot 2020; Leenakitti & Pongpairoj 2019; Mata 2016; Padeomchok Tippayasurat, & Wichulta 2016; Suksalee 2018; Thappang 2012; Treetrapetch, Tipayasuparat, & Webb 2017). In addition, similar previous studies in southeast Asia focusing on translations from English into Indonesian of culture-specific words and phrases conclude that source-text oriented translation is the most frequently used in the translations. For example, Asna (2019) bases her study on the concept of source-text and target-text translation. According to her, the translator of the novel "Everything and the Moon" used foreignizing translation strategies more than domesticating ones (see also Sujarwanto 2014). Her study is prescriptive whereas mine is descriptive and follows the DTS methodology from the systems-theoretical point of view. I consider that these studies aimed only at proposing translation strategies to mediate source-text and target-text non-equivalence and did not extend their findings to include other social and cultural elements that give rise to the management of translations at a macro level, for instance.

As shown above, the translation agents' view about the Thai readership do not directly converge with the ways in which global translation strategies are used in the translations. From the systems point of view, this non-convergence is important for the discussion that follows. This is because it shows that even though the view does exist as part of the translation processes (see Lefevere's (1992) concept of patron and ideology), they are not as strong as the social and cultural elements that appear as constraints in the norms of the target culture (see Toury's (1995) concept of norms).

Based on this study, it cannot be concluded whether the translation agents' view about the Thai readership affect the local translation strategies that the translation agents choose. Instead, it seems that there are certain other social and cultural elements that are parts of the norms within the contemporary Thai literary translation environment that affect how translators choose local translation strategies.

Based on the analysis, I find that the ways in which local translation strategies are chosen are mostly linked to:

1) the increasing use of foreignizing translation strategies
2) the increasing use of additional information glosses that are linked to target readers' presumed comprehension
3) the characteristics of cultural markers that influence the use of target-text replacements.

These points are discussed in more detail below.

5.3.2.1 The increasing use of foreignizing translation strategy in Thai literary translation

There has been increasing use over a long period of time of foreignizing translation from English into Thai literary translation (see Chittipalangsri 2019; Inphen 2020; Ninrat 2019). In the first translated fiction into Thai "*Vendetta*" or "ความพยาบาท" (khwamphayabat) (the vengeance, b.t.), the translator deliberately deleted source-text words, phrases, or even multiples pages of the novel and it was far from faithful to the original version (Chittipalangsri 2014: 227–228). This illustrates that the use of domestication or fluent translation that strives to remove foreign linguistic and cultural peculiarities from the target-text versions was a trend going back as far as the reign of King Rama V (1868-1910). For instance, the study entitled "Translation of Sexual Innuendo in King Vajiravudh's Translated Version of William Shakespeare's Plays" shows that King Vajiravudh or King Rama VI, the translator of *The Merchant of Venice* in 1916 and *As You Like It* in 1922 usually omit translations of sexual puns that may have been inappropriate for Thai culture at that time (Ruenbanthoeng 2016: 211–212). According to Ninrat (2019: 66), the literary genre of translation was somewhat detached from its Siamese audience of that time because most translation works were produced by elitists (e.g. Phraya Surintracha who translated *Vendetta* and King Vajiravudh or King Rama VI who translated multiple English works of fiction including some well-known *Sherlock Holmes* series). This situation was quite important during the early 1900 as translation was limited to a small educated and English literate elite (Ninrat 2019: 67).

Nonetheless, as mentioned earlier, more recent studies of translation strategies show a similar increasing use of foreignizing translation strategies in literary translation in Thailand and some other countries in Asia and southeast Asia such as China, Taiwan and Indonesia (see Asna 2019; Inphen 2020, 2022; Liang 2016; Ninrat 2019; Robrue 2006; Shi 2014; Sujarwanto 2014). In my recent study, the quantitative analysis of local translation strategies used in the translations from English into Thai of religious markers in Dan Brown's novels shows that literal translation which strives to retain foreign items in the translations was used very frequently (representing 87.6% of the total translated religious markers) and dominated the other translation strategies on the domesticating side (Inphen 2020: 300–301). Similarly, there is increasing use of foreignizing translation in translation training in Thailand (see Inphen 2022). For example, I examined literary translation works of translation students at Mae Fah Luang University and discovered that literal translation and transliteration are the two most frequently adopted translation strategies. Specifically, literal translation was mainly used to treat culture-specific items that are phrases and transliteration was primarily used to deal with proper names (Inphen 2022).

In addition, there is an increasing use of foreignizing translation strategies in translations of other text genres, such as the translation of in-game texts as well. Atittaya Toedtoontrakool and Watthana Suksiripakonchai (2021: 34–35) find that loan words and loan words plus explanations were the translation strategies often used in the translations of in-game texts of *The Sims 2* from

English into Thai. Foreign items were usually retained through the use of loan word strategies in the translations.

The results of the studies above are in line with what Ninrat (2019) finds in her study of the translations of allusions from English into Thai from 1960 to 2015. Ninrat (2019) explores translation strategies of allusions adopted in 15 crime fiction novels from 1960 to 2015. According to her, allusion refers to indirect references that contain implicit meanings that need the readers' knowledge about the word to understand and hence, in her study, most allusions are culture-bound (ibid.). In the translations into Thai, Ninrat (2019: 181–182) finds that most translators resorted to translation strategies that omitted or abandoned allusions in the earlier period of around the 1960s and in the periods that follows, from the 1970s onwards, allusions were usually preserved through retentions of foreign items in the translations. Her study points out that the increasing retentions of allusions in the translations is presumably linked to the target readers' increased knowledge and acceptance of foreign cultures through globalization and accessible global information through the use of the Internet (Ninrat 2019: 182). In summary, from what was illustrated earlier, translators tend to be more comfortably opting for translation strategies that save or retain foreign cultural items in the translations more in the recent time.

Similarly, the increasing use of foreignizing translation strategies is consistent with the quantitative result reported earlier. The quantitative result of the present study shows that local translation strategies belonging to the foreignizing side (that adhere to source-text linguistic and denotative meanings) are primarily dominant in the translations into Thai of cultural markers in the novels of Dan Brown. For example, in this study, literal translation (F) was adopted the most or about 42.8% of the total translations into Thai of the cultural markers and this is followed by the use of transliteration (F) which accounts for about 21.3%.

It is quite common that translators tend to employ foreignizing translation strategies (see Inphen 2020; Ninrat 2019; Robrue 2006; Treetrapetch et al. 2017). In ascertaining that domesticating translation in the form of deletion was primarily employed in translations in the early 1900s to help the target readers with limited knowledge about the western cultures comprehend the texts (Ninrat 2019: 182; see also Ruenbanthoeng 2016: 211–212) and in ascertaining that the Thai readership in the 2000s has employed a greater use of the technology available to access knowledge about the modern world (Ninrat 2019: 186; see also Wongseree's (2021), it can be posited that foreignizing translation strategy is used more frequently in literary translation in Thailand as well as in other countries in Asia such as China, Taiwan and Indonesia.

As discussed earlier, the increasing use of foreignizing translation is associated with globalization and modern technology. Globalization and modern technology help readers exchange knowledge between source and target cultures, increasing familiarity with social and cultural aspects of the source culture. Cultural items that are specific to the source-text culture and unknown in the target culture may become better known to the target audience due to

exposure to the world through globalization and technology. As shown above, translators in the past, before the 1970s, tended to use domesticating translation strategies more often than foreignizing ones (see Ninrat 2019: 181–182). From the systems-theoretical point of view, this implies that trends of how translation strategies are used are temporal, changing over time. This emphasizes the importance of the non-static cultural and social contexts such as how globalization and modern technology have transformed the audience and help them access information at a global level, and further shows how that can affect translations that are an integral part of the literary sub-system. On this basis, it can be concluded that such increasing use is important to the extent that it illustrates the constant shifts in the social and cultural elements in the systems.

5.3.2.2   The increasing use of additional information glosses that are linked to readers' comprehension

The findings also show that there is increasing use of extra-text and in-text gloss in Thai translations that is linked to readers' comprehension. The quantitative results show that extra-text gloss was also frequently adopted, i.e. 11.4% of all translated cultural markers. According to Ninrat (2019: 183), footnotes are more frequently accepted and most translators tend to make allusions explicit through the use of footnotes in translations in the later period after the 1960s. She further states that the acceptance of increasing numbers of footnotes in translations seems to affirm that most Thai readers are more familiar with or used to additional information that is made very explicitly in the translations. Similarly, Robrue (2006) finds that footnotes and parentheses were usually glossed with transliterations of culture-bound words or phrases in the translation of *the Da Vinci Code*. This implies that translations may serve not only to entertain but to inform about other cultures (Ninrat 2019; see also Ruenbanthoeng's (2016) study of the translations of King Rama VI who used footnotes to let the audience learn about Western cultures as explained earlier).

The level of the readers' comprehension is one of other social and cultural elements that affect decisions of translators to employ translation strategies that help readers to understand the texts. Similarly, Hang (2018) bases the study on translations of culturally specific words and phrases that are proper names from English into Vietnamese. The study proposes translation strategies used to translated proper names as well; however, it reveals that the translator adopted translation techniques (i.e. foreignizing translation strategy with additional information) in the translations. According to Hang (2018), "The additional information could be in the form of end-of-volume glossary or separate volume glossary, which facilitates the accessibility of the target audience towards the purposeful implications in literary meaningful names". This stresses that readers' comprehension of the target texts concerns translators.

In some previous studies, both extra-text and in-text gloss aim at providing more information for the target readers, for example, by adding translations of a third language, making culture-specific words or phrases explicit to the readers, et cetera (see Aixela 1996: 62; Davies 2003: 77; Leppihalme 2001: 143–144; Liang

2016: 48–49), in order to help the readers comprehend the source-text cultural markers.

The qualitative analysis further reveals that the translation agents usually used extra-text gloss to give detailed information or translations of foreign languages other than English of the source-text cultural markers in the Thai translations. In the same way, translation agents attempted to insert or gloss target-text words or phrases that help denote the references of the source-text cultural markers through in-text gloss. This can illustrate that the added word and detailed explanation were aimed at helping the target readers to comprehend the source-text cultural marker that is very specific to the foreign culture. In summary, the ways in which the translation agents adopted in-text gloss in the translations could imply that the translation agents pay attention primarily to the target readers' comprehension of the translations as well.

The result of the qualitative analysis is consistent with the contextual data of the study. The contextual data also demonstrate that the translation agents pay attention to the target readers' comprehension of the translations during translation processes. As shown in Example 17 in Chapter 2, according to the interview, John states that he pays attention to two main elements in his translation works: the original source texts and the target readers (JOH8-9). The publisher emphasizes that the source-text denotative meanings must be adhered to and the translation agent attempts to stay close to the source-text denotative meanings as much as possible. Even though source-text adherence translation is focused, the translation agents also ensure that the target readers will understand the translations.

Further, the way in which the target readers are focused in the translation processes extends to the translator hiring procedure too. According to Natalie, before hiring translators, the publisher will send a source-text sample for prospective translators to translate. In the translated sample, the publisher expects the following:

> (46) Our focus is placed on the original work that we send to translators. We will look at their work and see whether the translators have studied the texts well and whether they have done proper research into what they don't know in the source texts (NAT11).

This means that when the source-text sample contains some culture-bound words or items that are likely not to be recognized by the Thai readers, the publisher expects the prospective translators to study them properly. This is to maintain source-text accuracy and make sure that their translations are comprehensible to the target readers.

Additionally, the translation agents' concerns about source-text accuracy also affect the ways in which the translation agents use translation strategies. The translation agents attempt to maintain source-text accuracy by using local translation strategies that are more on the source-text oriented side to help enhance readers' comprehension. For example, as indicated in Example 18 of Chapter 2, John (JOH), the editor, usually adheres to the sounds of source-text

proper names when translating human and place names. He does so to maintain source-text accuracy through the use of the transliteration strategy. As shown in Example 20, however, John considers that some human and place names can be very specific to the source-text cultures and should be glossed with target-text explanations or information that helps to elaborate those source-text items. He says that footnotes should be used for words and phrase that are hard to comprehend (JOH14). John's view about the target readers' comprehension of the translations also aligns with what Patta (PAT) asserts about the target readers. In the interview she says that the diversification of the sub-publishers helps the translation agents assign novel genres to the sub-publishers that match the target audiences. This further helps the audience to understand the translated texts better.

The findings above show that the target readers' comprehension is one of the social and cultural elements attended to by the translators. The readership of translated fiction in the Thai translation environment is characterized by age and education, the readers' comprehension within those age groups remains an important element on which the translation agents focus.

Last, from the systems-theoretical point of view, the findings above help to show that target readers' comprehension is a social and cultural element of the target culture that translators regard as a priority. For example, even though translators consider their readers to be educated and to some extent expected to be able to tolerate source-text cultural specificity, that does not seem to make them apply foreignizing translation strategies (i.e. literal translation and transliteration) in the translations. Instead, translators pay attention to the target readers' comprehension by providing glosses as they see fit. Further, based on the contextual data, the readers' comprehension is important because translation agents ensure that their translations are comprehensible to their readers as much as possible. So the target readers' comprehension is important in the translation environment and further illustrates its roles in translations in general. That finding brings additional knowledge about the systems.

5.3.2.3 Cultural markers with deity and religious characteristics that influence the use of target-text replacements

The analysis further shows that the characteristics of cultural markers can influence the ways in which translation strategies are chosen. In the present study, cultural markers include words and phrases that are items, human subjects and locations and the qualitative analysis reveals that the cultural markers are treated with various translation strategies mentioned earlier. The findings show however that translation strategies are also determined by the use of naturalization and limited localization in the Thai translation environment.

A similar situation is also found in previous studies of translations of culture-bound words and phrases. Imjitdee & Kwee (2020: 16–17) analyzed translations from English into Thai of cultural-specific expressions. They focused on normalization and domesticating techniques (target-text oriented translation) and found that the characteristics of cultural-specific expressions affect how the

translators used normalization techniques. They stated that if source-text cultural-specific expressions have the same concept that is known by the target audience, translators tend to use normalization techniques in their translations. This shows that the characteristics of cultural-specific expressions can affect the translators' decision to choose translation strategies that are target-text oriented.

In the same way, translators employ domesticating or foreignizing translation strategies based on the specific characteristics that are part of culture-bound words or phrases. Shi's (2014) study that focuses on translation strategy of words and phrases that are metaphors from English into Chinese shows that the ways in which translators treat metaphors vary. However, she finds that how translation strategies (i.e. domesticating and foreignizing translation) are chosen depends on specific lexical items that constitute metaphors. In her analysis, she posits that source-text metaphors that are known immediately to the audience can be translated literally (or source-text oriented) into Chinese. She concludes that source-text lexical characteristics can affect how translation strategies are chosen (Shi 2014: 768–769).

I align my findings with the concept of the characteristics of culturally specific words and phrases and find that cultural markers with lexical characteristics that denote notions of monarchy (e.g. kingship and the royal household) and religions and belief systems (e.g. Buddhism and Catholicism) affect how translators choose translation strategies. As indicated in Examples 38, 39 and 42 where "chapel" was translated into Thai as "temple minor", b.t.; "Genesis" as "primary dharma", b.t. and "Pope" as "His Royal Highness Holy Father, b.t., respectively, the ways in which naturalization and limited localization are used for cultural markers related to monarchy, Buddhism and Catholicism help to demonstrate how social and cultural elements can affect how local translation strategies are chosen. The findings show that the source-text cultural markers with monarchical and religious characteristics would readily be domesticated into Thai culture (for example, through naturalization and limited localization) because ideas of deity kingship and Buddhism are deeply rooted in Thai society. From the systems point of view, this implies that these Thai notions are quite strong that they immediately affect treatment of the cultural markers. The findings thus give a macro view of how the characteristics of source-text cultural markers can be managed at a macro-level of literary translation from English into Thai.

I consider that the findings about the characteristic of cultural markers – cultural markers denoting kingship and religions – and its links to translation strategies generate new knowledge on studies of translation in Thailand. As mentioned previously, whereas most studies of culture-bound words and phrases from English into Thai strive to propose translation strategies to solve translation problems through the concept of translation equivalence (see Baker, 1992; Catford, 1978; Newmark, 1981; Nida, 1964/2003), my own study helps to highlight that ideas of deity kingship and Buddhism are important as their effects on translation productions are evident.

Further, the findings about the target-text ideas of kingship and religions help to emphasize the importance of ideology (Lefevere's (1992: 14) and its role in the translation sub-system (Even-Zohar 1990). As the study is situated within the translation environment where beliefs about kingship and Buddhism are strong and highly revered, it can be perceived that similar kind of translation strategies can be used in areas where social and culture context about kingship and religions are strong as well. In addition, from the systems-theoretical point of view, this helps generate new knowledge about how target-text ideas that are regarded as revered can affect translations.

The findings help to extend studies of translation, especially in Thailand, to include a macro perspective of how translations are produced. From the systems perspective, the ways in which translation strategies are chosen are to a large extent tied to the current state of the Thai literary translation environment. Based on what has been discussed, I consider that the increasing use of foreignizing translation and additional information glosses that is associated with readers' comprehension and the characteristics of cultural markers are the social and cultural context that can most influence ways in which translation strategies are employed.

To summarize, local translation strategies play a crucial role in shaping global strategies. While the results indicate a higher frequency of foreignizing local translation strategies in Thai translations of cultural markers, it is essential to clarify that this dominance does not necessarily imply a deliberate agenda by translators to favor foreignization as a global strategy. Instead, it appears that translators' choices of local strategies are influenced by various social and cultural constraints that are parts of the norms within the Thai literary environment.

For instance, literal translation is becoming more common due to the increasing use of foreignization, making it almost a default choice for acceptability. Transliteration is similarly common, irrespective of motivation, especially for proper names. In-text and extra-text glosses are often employed to aid reader comprehension of culturally specific items in the source text. This is done to ensure that the readers understand the translations, regardless of the view about their education level. Naturalization and limited localization are usually employed with cultural markers related to religions and belief systems.

Based on the systems, according to Toury (1995), translations are facts of the target culture. Through his conception of norms, he attempts to formulate probabilistic laws of translation: law of growing standardization and interference. According to him, law of growing standardization refers to "in translation, textual relations obtaining in the original are often modified, sometimes to the point of being totally ignored, in favor of [more] habitual options offered by a target repertoire" (ibid.: 267-274). In contrast, law of interference refers to ways in which source-text linguistic features are being copied in the translated versions, and this mostly depends on the tolerance of the target readers that are part of the socio-cultural context of the target language.

Since my study falls outside the scope of translation reception, the law of interference is not used to interpret the findings. However, the result showcasing social and cultural elements that affect how local translation strategies are employed complies with the notion of the law of growing standardization. It seems that translators of literary fiction in the Thai literary translation environment wish to connect their translations to the target culture. This means that translators strive to ensure that their translations are readable and benefit target readers through various local translation strategies, e.g., transliteration of proper names, the use of in-text and extra-glosses, and the use of limited localization and naturalization for cultural markers that are mostly ascribed to the target culture. This illustrates the effects of norms and their strength at the local level.

5.4 Summary

Based on the qualitative analysis, I identify eight local translation strategies in the translations into Thai of cultural markers in the novels by Dan Brown. Four local translation strategies are classified as foreignizing – literal translation, transliteration, extra-text gloss, in-text gloss and copying, respectively. The others are classified as domesticating: naturalization, limited localization and deletion, respectively.

The analysis shows that the circumstances in which the local translation strategies were used vary. For instance, foreignizing translation strategies (i.e. literal translation and transliteration) were mainly employed to deal with cultural markers that are phrases and proper names. These cultural markers are commonly found in the novels due to the centrality of the plots. As the current study involves only the novels by Dan Brown which include a large sum of cultural markers (i.e. items, places and subjects) that are phrases and proper names, it can be common that literal translation and transliteration would be dominant in the translations. In summary, cultural markers that are phrases and proper names are usually treated with literal translation and transliteration which belong to the foreignizing side, respectively.

In contrast, the domesticating translation strategies (i.e. naturalization) were adopted to mainly treat cultural markers that are related to Buddhism and monarchy. This could be linked with ideas of deity kingship that has rooted deeply in the Thai society and culture (Poopongpan 2007). In the analysis, it is quite evident that ideas of deity kingship and Buddhism affect the decisions of the translation agents to choose local translation strategies that are domesticating to treat cultural markers that are related to religious items and monarchy. To summarize, cultural markers that are related to monarchy and religious figures and items that can be replaced by Buddhism terms were mostly rendered into Thai using naturalization.

I further discover that foreignizing global translation strategy is dominant in the translations. As local translation strategies are an integral part of the global

ones, the total frequency of the local translation strategies on each side represents the global translation strategy. The quantitative analysis illustrates that the foreignizing global translation strategy is employed about three times more often than the domesticating one. Comparison of the total frequencies of the foreignizing and domesticating side shows that the foreignizing translation strategy dominates the translations into Thai of cultural markers in the novels of Dan Brown.

Based on the results of this study, the extent to which the view of the translation agents converges with their choice of global translation strategy is small. The results show that the translation agents did not exclusively favor the dominant foreignizing translation strategy. From the systems point of view (Even-Zohar 1990; Lefevere 1992; Toury 1995), the qualitative analysis unsurprisingly confirms that there could be other target-text social and cultural elements that act as constraints in the norms of the literary sub-system and affect the ways in which translation strategies are chosen.

This suggests that translators do not usually favor a particular global translation strategy due to their view on the target audience. Instead, the ways in which translation strategies are chosen are often be target-text dependent and tied to the various target-text constraints that appear as social and cultural elements (for example, see Konthong 2012; Shi 2014; Sujarwanto 2014). Based on the results of this study, the norms of the Thai literary sub-system which manifest themselves as translation strategies include the increasing use of foreignizing translation strategies, the increasing use of additional information glosses that are linked to target readers' comprehension, and the characteristics of cultural markers that influence the use of target-text replacements.

6   CONCLUSIONS

This study revealed that even though foreignizing translation strategies were used dominantly in translations into Thai of Anglo-American fiction, the dominance of the foreignizing global translation strategy did not directly converge with the view of the translation agents, i.e. editors and translators, about the Thai readership that is young and educated. Instead, the analysis revealed that the ways in which translation strategies were chosen were mostly tied to the existing foreignizing and glossing translation strategies in the target culture and the characteristics of source-text cultural markers with target-text ideas of deity kingship and Buddhism.

The research project aimed to explore the ways in which translation strategies are used by translation agents at local and global levels to treat cultural markers into Thai. I based the study on the systems theories point of view (Even-Zohar 1990; Lefevere 1992; Toury 1995) and posited that the translation agents, i.e. translators and editors of translated fiction, considered that the Thai readership of translated fiction was characterized by young ages and education from high school to bachelor level. With this in mind, I expected that source-text oriented translation strategies or foreignizing translation strategies (i.e. foreignizing global and local translation strategies [37]) would dominate the translations into Thai of cultural markers.

The background assumption was that young and educated audience mostly encouraged translation agents to favor a foreignizing global translation strategy in Anglo-American thriller fiction. To achieve the aim, the research questions were:

1) Which local translation strategies are employed in the translations and to what extent?
2) Is there a global translation strategy, foreignizing or domesticating, that dominates the translations of cultural markers in the novels of Dan Brown or not?

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[37] According to Chesterman (2000), local translation strategy is used to specifically solve translation problems at the textual level while global one is used at a general level.

3) Based on the background assumption about the readership, does the view of translation agents about the Thai readership converge with the ways in which global translation strategies are used in the translations?

The findings rejected the background assumption in this study, however, as I found that the extent to which that view converged with how translation strategies were chosen was small. The analysis illustrated that foreignizing translation strategies were not exclusively favored by the translation agents. Nevertheless, the extent to which local translation strategies were employed in most ways depended on source- and target-text social and cultural elements, e.g. an increasing use of translation strategies that are foreignizing (in Thailand and other counties in the region such as China, Taiwan and Indonesia, for instance) (Asna 2019; Inphen 2020, 2022; Liang 2016; Ninrat 2019; Robrue 2006; Shi 2014; Sujarwanto 2014), an increasing use of translation strategies (i.e. in-text and extra-text glosses) that help enhance readers' comprehension and the characteristics of source-text cultural markers (for example, see Konthong 2012).

I used source- and target-text cultural markers that appear in the five novels *Angels & Demons* (ANG), *The Da Vinci Code* (DAV), *The Lost Symbol* (LOST), *Inferno* (INFER) and *Origin* (ORI) and their translations of Dan Brown as the primary material of the study. As for the methods, I adopted the theoretical framework of the systems theory employing Lefevere's (1992) concept of ideology and DTS (see Even-Zohar 1990; Toury 1995) in the analysis. Lefevere's (1992) concept of ideology helped to show that the view of translation agents about the Thai readership could be reflected through translation strategies chosen in translations (see Chen 2016) while DTS helped source-text and target-text cultural markers to be compared to find adopted translation strategies.

To answer the research questions, the study was both qualitative and quantitative. The first qualitative stage helped to answer the first research question about the ways in which local translation strategies were employed in the translations. I concentrated on textual analysis of cultural markers appearing in the novels of Dan Brown. To identify local translation strategies used for the cultural markers, I used the concepts of culture-specific items (Aixela 1996) and realia (Leppihalme 2001) as the theoretical concept to adapt the local translation strategies for my study. It was discovered that there are eight local translation strategies in the translations: copying, literal translation, transliteration, in-text gloss, extra-text gloss, limited localization, naturalization and deletion. The extent to which these local translation strategies were used in the translations is varied and can depend on circumstances, e.g. the characteristics of cultural markers and so on. For example, literal translation was mainly used to deal with cultural markers that are phrases while naturalization was primarily employed to treat cultural markers that were related to monarchy and religion and belief systems.

In the quantitative step, the target-text cultural markers were classified into the categories of the local translation strategies: the source-text (foreignizing translation) and target-text oriented (domesticating translation) translation

(Schleiermacher 1813/1977; Kwiencinski 2001: 14). This was to discover the strength of a global translation strategy in the translations that answers the second research question.

This study is situated within descriptive translation studies and argued that translations of cultural markers into Thai followed the concept of norms (see Even-Zohar 1990; Toury 1995) that can affect decisions of translation agents to choose translation strategies at local level and later global level (i.e. operational norms and initial norms, respectively (Toury 1995). In particular, according to Chesterman (2000), translation strategies are employed in translations at two levels, the local and global (see also Jääskeläinen 1993; Molina & Hurtado Albir 2002). Local translation strategy is a translation strategy to solve translation problems at the linguistic and cultural level while the global one is when translations are managed at the overall level. On this basis, the frequencies of the adopted local translation strategies were counted to constitute the total frequency of each global translation strategy. The total frequency of the foreignizing global translation strategy was compared with the total frequency of the domesticating one. The comparison illustrated the strength of the global translation strategies in the translation. It was discovered that foreignizing translation strategies dominate the translations which was unsurprisingly consistent with my previous research on translations into Thai of religious markers by Dan Brown (Inphen 2020; see also Robrue 2006).

The final analysis strove to answer the third research question. I discussed the qualitative and quantitative findings against the contextual data on the view of translation agents about the Thai readership of translated fiction. The discussion showed that the dominant foreignizing global translation strategy did not directly converge with the view of translation agents about the young and educated readership. Instead, the ways in which translation strategies were chosen were mostly tied to the target-text literary environment: the increasing use of foreignizing and glossing translation strategies and the characteristics of cultural markers that influenced translators to employ the domesticating translation strategies described below.

There were two main points where it was clear that the way the translation agents viewed their audience did not influence the translation strategies they chose: 1) the order of the local translation strategies belonging to both foreignizing and domesticating side was not consistent and 2) the sizes of the categories of the adopted local translation strategies belonging to the foreignizing and domesticating side were generally similar. Through the lens of Descriptive Translation Studies (DTS), this was not quite surprising. Although the translation agents considered their audience as being young and educated, this alone did not make them favor a foreignizing global translation strategy. Instead, the findings showed that other social and cultural elements that are parts of the norms in the Thai literary environment are stronger to affect the decisions of the translation agents.

I discovered however that the ways in which translation strategies were used in the translations was influenced mostly by the social and cultural elements

that act as constraints in the target culture. In the Thai literary environment, I found that 1) there is increasing use of foreignizing translation strategy (see Chittipalangsri 2019; Ninrat 2019; see also Inphen 2020); 2) there is increasing use of additional information gloss strategies (i.e. in the forms of footnotes and parentheses) that help to make the translations explicit and help to enhance the comprehension of the target readers (see Prompan 2012: 58; also Robrue 2006); and 3) there are characteristics of cultural markers that influence translators to employ domesticating translation strategies that suit Thai ideas of deity kingship and Buddhism.

The analysis in this study shows that the use of foreignizing translation strategies is increasing in literary translation in Thailand and other countries in Asia (e.g., Indonesia, Taiwan, and China). This increase is related to globalization and modern technology that allows audiences access to information globally. The findings emphasize the importance of the changing cultural and social elements that can affect translations in the target-text literary systems.

The analysis also reveals that target readers' comprehension is a social and cultural element that is part of the norms in the target culture that translators regard as important and focus on in their translations. In addition, the findings help to illustrate the role of the target readers' comprehension that affects the ways in which translation strategies are used. This shows its significance in the translation processes that are part of the literary sub-systems and highlights its importance in affecting translators' choices of translation strategies (i.e., in-text and extra-text glosses). Finally, the findings demonstrate the influence of deity kingship and religious Buddhism in the Thai social system by revealing instances where naturalization and limited localization were used to address cultural markers associated with monarchy and Buddhism. These practices have a macro-level impact on translations.

As mentioned earlier, there is an increasing use of the foreignizing translation strategy in Thai literary translation, showing that the deep-rooted ideas of deity kingship and religious Buddhism affect translators' decisions not to follow the source-text oriented or foreignizing translation trend in Thailand. The findings emphasized the strength of the target-text ideas of what people strongly revere and believe in the Thai social and cultural systems. These are parts of the constraints that affect translations in general.

Previous studies into literary translation in Thailand and in the broader region, such as China and Indonesia, were prescriptive as they aimed to propose translation strategies to solve non-equivalence between source and target languages, whereas my study was descriptive and followed the systems-theoretical point of view, and went beyond identifying translation strategies used in the translations to include social and cultural elements that can directly and indirectly influence ways in which translation strategies are used in the literary translation. In this respect, the present study helps to extend studies of translation to include larger social and cultural elements that are parts of the norms in the target texts.

As my study is descriptive through the lens of the concept of norms (Even-Zohar 1990; Toury 1995), the findings benefit translation studies from the DTS point of view. First, as pointed out earlier, the concept of norms has been criticized for not sufficiently including the actions of translators that are reflected through decisions on choosing translation strategies (Geçmen 2022). In my study, the fact that the translation agents chose a foreignizing translation strategy against their background assumption about the readership being young and educated linked the effects of social and cultural elements that are parts of the norms in the target culture to the decisions of the translation agents to manage translations at a macro or global level. This is a new knowledge that supplements the concept of norms from the perspective of actions of translators.

Further, based on findings about translation strategy patterns that are manifested at local and global level, it seems that translators' decisions are influenced by other social and cultural constraints governing the translations. This specifically adds new knowledge about translation norms in the Thai literary translation environment. Even though the view of translation agents about the readership that is specialized in terms of young age and rather high education level does exist, such view does not seem to dominate the constraints - the existing foreignizing and glossing translation strategies and the comprehension of the target readers and characteristics of cultural markers in the target-text culture – that are parts of the norms in a whole cultural and social environment. This benefits literary translation studies in Thailand and the translation field in general.

Before ending the section, I should mention some limitations of the present study, and also offer some suggestions for future research. There could be some limitations in the contextual and primary data. As shown in Chapter 2, the contextual data consisted of the correspondence and interviews of translation agents, translators and editors at Preaw (Translation) Publisher. Even though I mentioned in Chapter 2 that Preaw (Translation) Publisher is a prominent publisher in Thailand, its team who oversaw translated fiction was quite small. For this reason, the contextual data could be regarded as contained limited information about the translation processes.

In addition, the primary data of the study included only source- and target-text cultural markers related to mystical items, locations and human subjects in the five novels by Dan Brown, so the conclusions of the study applied only to them. Even though the cultural markers from the five novels could represent words or phrases that were culturally specific in the Anglo-American and foreign cultures other than in Thai culture, they were used in five novels in the same thriller series written by Dan Brown. This showed that the cultural markers could be considered quite similar in terms of how they were used to construct mysterious plots e.g. cultural markers related to belief groups, threats and et cetera.

Following the limitations presented above, I propose that future research could include a larger data group for both contextual and primary data. As for the contextual data, I suggest that it should include other publishers whose

interests are in producing literary translations in the Thai literary translation environment. For example, it could include interviews of translation agents from the translation team of other Thai publishers such as SE-ED, Matichon, Nation, to name but a few, to constitute a larger data group.

Secondly, as for the primary data, the source- and target-text cultural markers can include other text genres, e.g. romance, chic-lit, sci-fiction, and other non-fiction genres et cetera, that give variety to types of cultural bound words or phrases. This would lead to a larger corpus that can demonstrate a greater variety of local translation strategies that lead to a more solid pattern of global translation strategy. In general, larger groups of the contextual and primary data can lead to a more accurate generalization about current translation production in the Thai translation environment.

Last, there are some potential limitations too in the primary data that included cultural markers that are words and phrases. If cultural markers were defined to include only cultural markers that were words, the analysis would be affected. In Chapter 5, the qualitative results showed that most literal translation was applied to treat cultural markers that were phrases. Following the definition in Chapter 4, literal translation was defined as including local translation strategies where translators adhere closely to linguistic structures and denotative meanings of the source texts. For example, "the messenger of the Illuminati" which was translated as "ผู้เดินสารแห่งอิลลูมินาติ" (phudoensarn heang illuminati) (the messenger of the Illuminati, b.t.) was classified as literal translation because the translation agents adhered closely to the linguistic structure and denotative meanings of the source text.

I observed that if cultural markers were defined to include only cultural markers that are words, that is semantic units that are smaller than a phrase, this could also affect the results of the ways in which the local translation strategies were identified. From the example above, "the messenger of the Illuminati" could be divided into words and be translated separately as "messenger" and "Illuminati". In the translations, "messenger" was translated as "phudoensarn" and "Illuminati" as "Illuminati". If I followed the division of "the messenger of the Illuminati" as mentioned, "phudoensarn" could be classified as naturalization because the translated word "phudoensarn" was the Thai version of the word "messenger". For this reason, if the analysis pays attention only to culture-specific words, the results can be more accurate in terms of patterns of the adopted local translation strategies and global translation strategies. Thus, I suggest that future research could focus specifically on translations of culture-specific words that are lexical units smaller than a phrase.

SUMMARY IN ENGLISH

Most studies of translation in Thailand describe translation strategies for translations from English into Thai and vice-versa, but tend not to take into account social and cultural elements in Thai society from a systems perspective. This study therefore sought to redress this omission by examining how social and cultural elements of the source-text and target-text culture can significantly affect the ways in which translations are produced. The current readership in the Thai literary environment was an important social and cultural element that motivated the present research.

This dissertation explored the ways in which translation agents' – editors and translators – view about the readership affected their translation strategies at local and global level in their treatment of cultural markers into Thai.

The views of translation agents about the readership of translated fiction were obtained through thematic analysis of correspondence and interviews. It was discovered that translation agents identified the readers of Thai translated fiction as young and educated. On this basis, it was expected that source-text oriented translation strategies or foreignizing translation strategies would dominate in the translations into Thai of cultural markers, because presumably the young and educated audience would better tolerate foreignized cultural elements. Therefore, the background assumption was that young and educated audience mostly encourages translation agents to favor a foreignizing global translation strategy in Anglo-American thriller fiction.

The research questions were: 1) Which local translation strategies are employed in the translations and to what extent? 2) Is there is a global translation strategy, foreignizing or domesticating, that dominates the translations of cultural markers in the novels of Dan Brown or not? 3) Based on their background assumption about the Thai readership, does the view of translation agents converge with the ways in which global translation strategies are actually used in the translations?

The primary material included cultural markers in translations into Thai of Dan Brown's novels. Cultural markers were defined based on the concept of culture-specific items and realia that are culturally specific to source-text cultures, e.g. Anglo-American and other foreign cultures. Dan Brown's thriller novels were chosen since their mysterious plots contain a large number of cultural markers related to items, locations and human subjects that are specific to the source-text cultures and that have greatly different cultural values in the target culture – or even none at all. This study employed Descriptive Translation Studies (DTS) as the theoretical framework to explore local and global translation strategies in the translations that are the products governed by literary norms that exist in the systems while paying attention to the concept of source-text and target-text oriented translation strategy (or foreignizing and domesticating translation strategy) to assess the strength of a global translation strategy.

The study employs both qualitative and quantitative methods. The former explored the extent to which local translation strategies were used to answer the

first research question. To answer the second research question, the quantitative analysis then assessed whether a foreignizing or domesticating translation strategy was dominant in the translations. In answering the third question, both the qualitative and quantitative results are examined to indicate whether the views of translation agents about the Thai readership have converged with the ways in which translation strategies are used, or not.

The analyses revealed that eight local translation strategies are used in the translations: copying, literal translation, transliteration, in-text gloss, extra-text gloss, limited localization, naturalization and deletion. The extent to which these local translation strategies were used in the translations mostly depended on the circumstances and characteristics of the cultural markers. It was further discovered that the foreignizing local translation strategy was used more frequently than the domesticating one. This makes foreignizing global translation strategy dominate the translations. However, the extent to which the view of translation agents about the Thai readership has converged with the ways in which translation strategies are used was small. This means that the view of translation agents about the Thai readership did not seem to lead translation agents to employ local translation strategies that are foreignizing, in spite of their awareness of the readership being young and educated.

In conclusion, this study adds to the existing body of knowledge in Translation Studies in general and in the Thai literary translation environment in particular, as its concretely presents the social and cultural elements that affect the choices Thai translation agents make in their work. In this study, it was discovered that the following social and cultural elements that are parts of the norms can act as constraints that influence the ways in which translation strategies are chosen: 1) the increasing use of foreignizing translation strategies; 2) the readers' comprehension as presumed by the translation agents and 3) characteristics of cultural markers instead of the age and education level of the target audience.

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