

**A STUDY OF TRANSLATION STRATEGIES IN THE TRANSLATION
OF SONGS IN WALT DISNEY'S ANIMATED FEATURE FILMS
INTO THAI VERSIONS**




**A Thesis Submitted to the Graduate School of Naresuan University
in Partial Fulfillment of the Requirements
for the Master of Arts Degree in English
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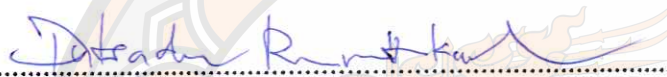
Thesis entitled "A Study of Translation Strategies in the Translation of Songs in
Walt Disney's Animated Feature Films into Thai Versions"


By Miss Pannapa Warachananan

has been approved by the Graduate School as partial fulfillment of the requirements
for the Master of Arts Degree in English of Naresuan University

Oral Defense Committee


..... Chair
(Dissaya Supharatyothin, Ph.D.)

.....Advisor
(Assistant Professor Dutsadee Roongrattanakool, Ph.D.)

.....Co – Advisor
(Khampee Noonkhan, Ph.D.)

.....Internal Examiner
(Sasithorn Chantharothai, Ph.D.)

Approved

.....
(Assistant Professor Aumporn Lincharoen, Ph.D.)

Associate Dean for Academic Affairs
for Dean of the Graduate School

29 JUL 2015

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Pannapa Warachananan

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Author Pannapa Warachananan

Advisor Assistant Professor Dutsadee Roongrattanakool, Ph.D.

Co - Advisor Khampee Noonkhan, Ph.D.

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ABSTRACT

This study aimed to analyze the translation strategies at word level based on Baker (1992)'s framework employed in the translation of songs in Walt Disney's animated feature films from English into Thai. The data for the study were the original song lyrics and the Thai translated versions of 27 songs from four Walt Disney's animated feature films which were released between 2003 and 2013. The result of the study indicated that there were seven translation strategies, based on Baker's (1992) framework, identified as used in the study. The translation strategies, ranked from the most to the least frequently used, were translation by omission (75.56%), and followed by translation by paraphrase using unrelated words (7.78%), translation by paraphrase using a related word (4.44%), translation by using a loan word or loan word plus explanation (4.07%), translation by cultural substitution (3.70%), translation by a more general word (superordinate) (2.60%), and translation by a more neutral/less expressive word (1.85%). Translation by illustration was not found to be used in the translation of song lyrics in this study.

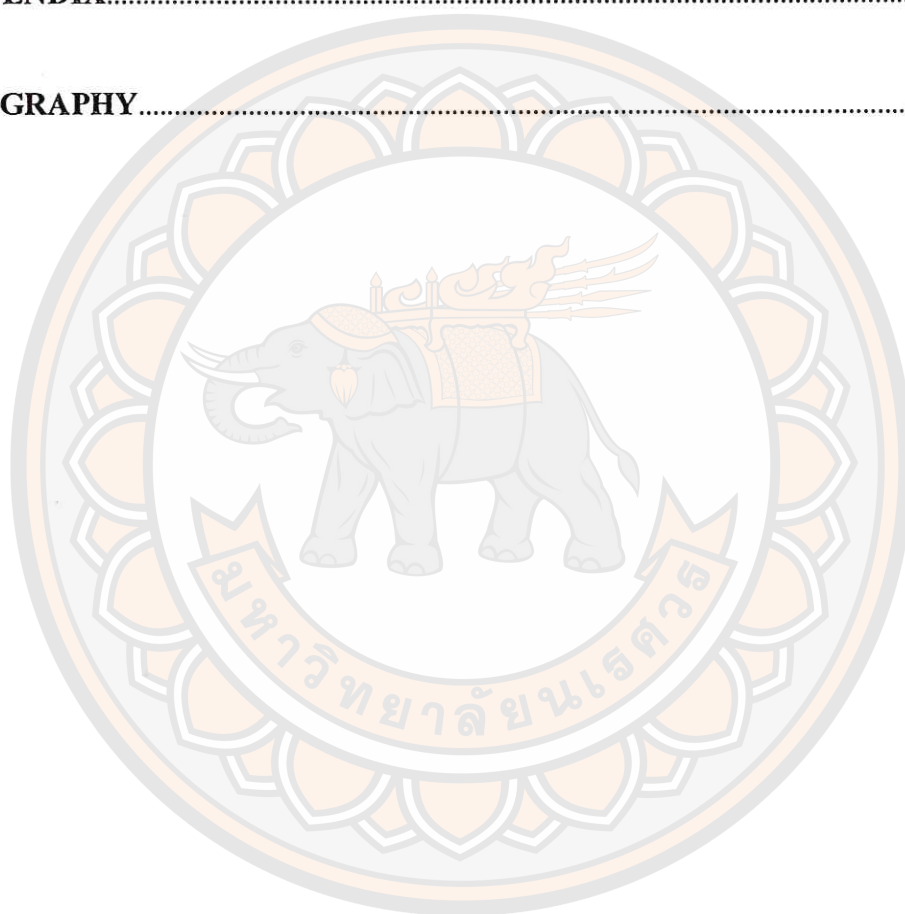
The result of the study indicated that that two translation strategies based on Baker's (1992) framework can be used together to cope with non-equivalence at word level in a single item.

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CHAPTER I

INTRODUCTION

Rationale for the Study

In recent years, English has played a significant role in Thai society, namely for communication, educational purposes, careers, entertainment and so forth. Translation has, therefore, become an inevitable tool in daily life in order to serve people with different language proficiencies. Translation, according to Nida and Taber (1982, p.12), is a process of “reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style”. Different types of texts are translated using different approaches. According to Newmark (1998, p.63), the types of text translation are broadly distinguished into two categories: literary and non-literary translation. Regardless of the categories of translation, translation theorists asserted that translation of literary text is a difficult task, particularly translation of text written in the form of poetry (Nida, 1964, p.177; Bassnett, 2002, p.110; Raffel, 1988, p.12; Newmark, 1991, p.37). There is a type of text written in the same pattern as poetry, namely song, of which Nida (1964, p.177) has stated that song is “poetry set to music”.

Song has increasingly played a vital role in English language classrooms since song-based lessons can capture learner’s attention and motivation (Lenka, 2011). Translation of song lyrics could become a challenging and difficult language learning lesson which is expected to provide advantages to English language learners. Translation of song lyrics is complicated because it requires the translator to make choices of words that match with the number of notes and the rhythm, as well as requiring them to consider the music and to be aware of the length of the song phrases (George, 2004, p.163).

Nida (1964, p.177) pointed out that there are some severe constraints that cause difficulties in translating song lyrics, namely, 1) the length of each phrase must be set to match the exact number of syllables; 2) the syllabic prominence of the accented vowels or long syllables must correspond with the notes in the music;

3) there must be rhyme where it is required; and 4) there must be a consideration of vowels for emphatic or extended notes.

As song lyrics are written in a similar way to that of poetry, the principles relating to poetry and its translation can be regarded as a useful reference for the translation of songs. According to Saibua (2007, p.88), poetry is written chiefly to express a poet's state of mind or reaction toward a situation that the poet has encountered rather than giving information or narrating a situation. Poetry has one or more of the following features; unique language that differs from that used in other types of text, a regular form of linguistics, sounds and semantic words, the use of "meaning beyond the propositional content" of words and grammatical constructions, the expression of emotion and philosophy and the expression of social and cultural status (Jones, 2011, pp.1-2). For the translation of poetry, some scholars have proposed strategies coming from several different perspectives. According to Baker and Saldanha (2011, p.196), it is mentioned that the seven strategies proposed by Lefevere (1975) are regarded as theories that are specifically proposed for poetry translation. The seven strategies proposed by Lefevere (1975 as cited in Bassnett, 2002, p.84) include: phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation and interpretation. Raffel (1988) also classified translation of poetry into four broad types based on different target audiences. The four types of poetry translation proposed by Raffel (1988) include: 1) formal translation, intended for scholars and those who are taught by scholars, 2) interpretive translation, aimed at general audiences who read for literary reasons, 3) expansive translation, aimed at audiences who read for literary reasons and who prefer to read something new and 4) imitative translation, aimed at audiences who prefer reading the works of a particular translator (Raffel, 1988, p.110). Understanding the nature and theories relating to poetry, therefore, can presumably pave the way for the translation of song lyrics.

A good example of translation of song lyrics can typically be found in songs used in animated feature films. There are several outstanding producers of animated feature films. The Walt Disney Company is a leading one having produced many remarkable animated feature films, over decades, with songs composed for the films as well. The Walt Disney Company has retained its position as a major producer of

animated feature films by continuing to produce such films with box office success and to critical acclaim. Walt Disney's films and songs have entertained audiences since the 1940's and continue to entertain audiences worldwide. Songs are central ideas in Walt Disney's animated feature films and the popularity of these films has also resulted in the popularity and success of the songs themselves (Hischak and Robinson, 2009, p.107). The success of the songs has been acknowledged by the fact that they have been nominated for and won several world-class awards in song and music categories. The songs in the Walt Disney's animated feature films play significant roles in the storytelling as they help audiences to understand the characters' emotions and feelings (Edmondson, 2013, p.356). In order to appeal to local audiences worldwide, the songs have often been dubbed, with actors' singing voices, as have the characters' dialogues. Dubbed versions of Walt Disney's songs are popular among audiences worldwide.

The attractiveness and success of the dubbed versions of songs, as in the Walt Disney's songs, is due to the effective process of translation. The translated versions of songs that can capture the audiences' attention must be as beautiful and evocative as the originals. To make the translated version sound as if it were written originally in the target language is the key point of the translation. This can only be done through the use of natural grammatical constructions and appropriate words in the target language (Nida, 1964, p.177).

To achieve the natural language in the target text, it is necessary to follow certain steps; looking up the potential meaning of the words, finding the meanings of the words in context, finding potential equivalents in the target language and choosing the optimal equivalents (Kultamrong, 2009, p.105). According to Kultamrong (2009), a word is a small but complicated unit in a language which can be a primary step in understanding the nature of a particular language. She added that understanding the meaning of a word or a set of words is necessary in translation.

There are some strategies that are used to deal with non-equivalence at word level in translation. A framework that deals with translation equivalence at word level is the one proposed by Baker (1992). According to Baker (1992, pp.26-42), the eight translation strategies will be useful in dealing with non-equivalence at word level, namely, translation by a more general word (superordinate), translation by a more

neutral/less expressive word, translation by cultural substitution, translation by using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission and translation by illustration. Another framework that can be helpful in translation at the word level is semantic strategies. Semantic strategies are strategies used to cope with “lexical semantics” and some of these semantic strategies are expressed in the concept of modulation proposed by Vinay and Darbelnet, namely, synonymy, antonymy, hyponymy, converses, abstraction change, distribution change, emphasis change, paraphrase, trope change and other semantic changes (Chesterman, 1997, p.104). In addition, Saibua’s (2007, pp.64-71) modification strategies are useful for translation of a word, expression or idiom. The modification strategies based on Saibua (2007) include adding explanations, using phrases or sentences to replace a word, using more general words, adding conjunctions and omitting words or idioms.

Among those strategies mentioned above, Baker’s (1992) strategies are interesting as her framework is most appropriate when applied to dealing with non-equivalence in a text that has limited space as in a song phrase. The strategies based on Baker (1992) can be applied to find possible equivalents. For example, the application of translation by omission can be useful for avoiding an extensive translation in the song phrase. Translation by cultural substitution can be applied for the translation of song lyrics given that it helps the target audience to understand the sense and the message the song lyrics intend to convey. When it comes to culture-specific items or newly introduced concepts in song lyrics, translation by using a loan word or loan word plus explanation can be applied. The applications of translation by paraphrase using a related word, or paraphrase using unrelated words provide plausible ways to choose appropriate words. In sum, Baker’s (1992) translation equivalence at word level can be applicable for finding possible equivalents, in order to make choices of words that match with the number of notes, the rhythm, the music and the length of the song phrase.

The current study was, therefore, conducted to analyze the application of equivalence at word level based on Baker’s (1992) strategies in the translation of Walt Disney’s songs in animated feature films into Thai versions. The study was expected to provide valuable information in regard to the study of the translation of song lyrics.

It should be useful for those who are interested in the translation of song lyrics to understand and be able to apply the knowledge for solving problems regarding translation in the future.

Purposes of the Study

This study was conducted to analyze the translation strategies at word level based on Baker's (1992) framework in the translation of songs in Walt Disney's animated feature films from English into Thai versions. Therefore, the main purposes of the study were to answer the following research questions:

1. What are the translation strategies employed in the translation of songs in Walt Disney's animated feature films from English into Thai?
2. What is the frequency of each translation strategy in the translation of songs in Walt Disney's animated feature films from English into Thai?

Significance of the Study

This study was intended to analyze the translation strategies used in the translation of songs in Walt Disney's animated feature films from English into Thai versions. The study would have benefits as follows:

1. The results of the study can be used as a guideline for students or those who are interested in studying the translation strategies used in the translation of songs from English into Thai.
2. The results of this research might provide ideas for English language teachers to apply the translation of song lyrics into their classrooms.

Scope of the Study

This study was conducted within the following scope:

1. The songs used in the study were from four of Walt Disney's animated feature films released between the years 2003-2013. The films and their songs were popular among audiences around the world and they have garnered a variety of awards and nominations. Translated versions of 27 songs are shown in the Thai dubbed versions of the selected films, which include:

1.1 Brother Bear (2003)

1.2 The Prince and the Frog (2009)

1.3 Tangled (2010)

1.4 Frozen (2013)

2. Any dialogue between characters occurring during the performance of a song was not included in the study.

3. The study covered the language dimension and disregarded musical factors.

4. The song phrases that contained idioms and the song phrases that could not be compared to find their equivalent meanings were not considered in the analysis.

5. The analysis of the study was conducted based on Baker's (1992) framework for dealing with non-equivalence at word level.

Definition of Terms

To clarify particular items used in this study, the following definitions are provided:

1. **Source Language (SL)** refers to the language in which the songs were originally written by the songwriters. In the current study, the source language is English.

2. **Target Language (TL)** refers to the language which the original lyrics are translated into. The target language in the study is Thai.

3. **Animated feature film** refers to "a motion picture with a running time of more than 40 minutes" in which the major characters are animated (Oscars, 2014).

4. **Translation Strategies** refer to the strategies based on Baker's (1992) translation strategies as follows:

4.1 **Translation by a more general word (superordinate)** involves using a general word that could be used to handle the lack of a specific word in the target language.

4.2 **Translation by a more neutral/less expressive word** relates to the use of a more neutral word in order to avoid communicating the wrong expressive meaning.

4.3 Translation by cultural substitution involves using a culturally specific item in the target language that is expected to carry a similar concept to that of the source text.

4.4 Translation by using a loan word or loan word plus explanation involves the use of strategy to deal with words that relate to culture-specific items, newly introduced concepts and buzzwords.

4.5 Translation by paraphrase using a related word involves the use of a related word to convey the same meaning of the source language but it is expressed in a different word or form.

4.6 Translation by paraphrase using unrelated words relates to the use of words that are not lexicalized in the target text but these unrelated words can be used to elaborate the meaning of a word so as to give a better picture and understanding.

4.7 Translation by omission relates to the deletion of a word or an expression that is not important to the development of the text and this omission can be done when it does not alter the meaning of the whole text.

4.8 Translation by illustration refers to the use of illustration when there is no equivalent in the target text and it can be used instead of using a paraphrase as to avoid giving wordy explanations which would exceed the given space.

CHAPTER II

LITERATURE REVIEW

This study aims to explore the translation strategies employed in the translation of songs in Walt Disney's animated feature films from English into Thai. For further understanding of the overall concept of the study, this chapter provides review of the related literature as follows:

1. Definition of translation
2. Translation equivalence
3. Types of equivalence
4. Translation methods, procedures and strategies
5. Related research

Definition of Translation

Many experts have defined the meaning of translation in several ways. The following are some of the outstanding definitions.

Catford (1967, p.20) defined translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." He emphasized the word "replacement" to explain the translation process. Also, the term "equivalent" is used to indicate the keynote in the translation process which is to find TL translation equivalents.

According to Nida and Taber (1982, p.12), "translating consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style."

Larson (1998, p.3) stated that translation refers to the transferring of the source language meaning into the target language. By means of semantic structure, the form of the first language is transferred to the form of the second language. The form changes but the meaning which is transferred remains constant.

Newmark (1988, p.5) defined translation as “rendering the meaning of a text into another language in the way that the author intended the text.” This means that the meaning of source language is rendered to target language. Translators should attempt to convey the original contextual meaning in a way that both the content and language are acceptable and comprehensive to the target language receivers.

The definitions mentioned above provide us with some background knowledge of translation from the perspectives of different theorists. It can be inferred from the above definitions that translation involves transferring the meaning from one language into another, by attempting to find the closest equivalence between source text and target text in order to make receivers understand in the same way as the source text intends.

Translation Equivalence

There are a number of researchers who recognize the importance of seeking a proper equivalence during the translation process.

According to Catford (1967, p.50) “translation equivalence occurs when (an) SL and a TL text or item are relatable to (at least some of) the same relevant features of substance.” He stated, “The central problem of translation practice is that of finding TL equivalents and the central task of translation theory is therefore that of defining the nature and conditions of translation equivalence” (Catford, 1967, p.21).

Nida and Taber (1982, p.12) stated that the main purpose of equivalent effect is to achieve “the closest natural equivalent of the source-language message.” They stress that the adaptation of the grammar, cultural references and lexicon of the source text (ST) will lead to translation naturalness.

In Baker’s (1992) perspective, translation equivalence is the relationship between a source text and a target text.

In short, seeking a proper equivalence in meaning between language pairs during the translation process is important. It is a crucial task for translators to find the closest natural equivalent to the source language while using completely different wording.

Types of Equivalence

Translation scholars classify types of equivalence differently depending on their own perspective.

Nida (1964, pp.159-160) declared that there are two different types of equivalence namely, formal equivalence and dynamic equivalence.

1. Formal equivalence

The focus of formal equivalence is the message, in terms of form and content. This is a translation principle in which a translator attempts to remain as close to the original text as possible. It can be perceived as a word-for-word translation where form and content are reproduced as faithfully as possible. Footnotes are required in order to make the text understandable.

2. Dynamic equivalence

Dynamic equivalence aims at reproducing the expression of the source language as naturally as possible in the target language. It associates the target audiences with their own culture. In other words, the target audiences can understand the message of the text without knowing the cultural background of the source language text.

Koller (1979 as cited in Munday, 2001, p.47) described five different types of equivalence as follows:

1. Denotative equivalence refers to equivalence of the extralinguistic content of a text. It is also called “content invariance”.

2. Connotative equivalence concerns the lexical choices, particularly between near-synonyms. It is referred to as “stylistic equivalence”.

3. Text-normative equivalence is about types of text. These different kinds of texts behave in different ways.

4. Pragmatic equivalence, or “communicative equivalence”, is dynamic in Nida’s (n.d. as cited in Munday, 2001, p.47) perspective. The orientation of this type of equivalence is the receiver of the message.

5. Formal equivalence is related to the form and aesthetics of the text, includes word plays and the individual stylistic features of the source text.

According to Baker (1992), equivalence can be perceived at different levels which are based on linguistic and communicative approaches. Translation equivalence can be distinguished into four levels as follows:

1. Word level and above word level

The word level is the first element that a translator must take into consideration. Words and utterances can be distinguished into four main types: propositional meaning, expressive meaning, presupposed meaning and evoked meaning. When words occur with other words, they are combined to convey meaning under some restrictions. They become a lexical pattern in a language. Lexical patterning involves two elements: collocation and idiom and fixed expression.

2. Grammatical equivalence

Besides lexical resources, the grammatical system of a language is regarded as another important factor used in reporting experience. The combination of words and phrases is determined by a set of rules called grammar. Grammar involves two dimensions: morphology and syntax. Each language has different grammatical rules, so it is inevitable that these differences between language pairs will cause some difficulties in finding a direct correspondence in the target text. Also, the differences in grammatical structure in both the source language and target language may give rise to changes in information or message. These changes will lead to addition or omission of information in the target text since there are no relevant grammatical devices in the target language. Grammatical devices that a translator often encounters consist of number, gender, person, tense and aspect and voice.

3. Textual equivalence

Textual equivalence concerns the equivalence between a source language and a target language text regarding information and cohesion. A clause can be analyzed in regard to two types of structure which are thematic structure and information structure. Regarding cohesion, it connects parts of the text together. Baker (1992) stated that cohesion in English, as identified by Halliday and Hasan (1976 as cited in Baker, 1992, p.180), covers five main cohesive devices which are reference, substitution, ellipsis, conjunction and lexical cohesion. A translator will make a decision to use cohesive devices which correspond to the coherence of the source

language text. Factors that lead to the translator's decision include the target audience, the purpose of the translation and the text type.

4. Pragmatic equivalence

Coherence and implicature are central notions of this level of equivalence. Coherence of a text results from the interaction between information in the text and a reader's knowledge and experience. The reader's experience is influenced by several factors such as gender, age, race, nationality, education, religion, occupation and so forth. According to Grice (1975 as cited in Baker, 1992, p.223), implicature relates to what a speaker intends to convey rather than what it is literally said. Implicit meanings are the key point in the translation.

Translation Methods, Procedures and Strategies

Translation Methods

Newmark (1988) proposed the term "translation method" and pointed out that translation methods and translation procedures are different. He stated, "while translation methods relate to whole text, translation procedures are used for sentences and smaller units of language" (Newmark, 1988, p.81).

According to Newmark (1988, pp.45-47), below is a flattened V diagram of translation methods.



1. Word-for-word translation

This method is perceived as a means to understand the mechanics of the source language as well as to analyze a difficult text in SL text. Common meanings are preferred while cultural items are literally translated.

2. Literal translation

This particular method is considered "a pre-translation process" which reflects the problems that have to be solved during the translation process. The

grammatical constructions of the original texts are altered to the nearest TL equivalents while the context is regarded as irrelevant when translating lexical words.

3. Faithful translation

This process aims at recreating the contextual meaning of the original source while its grammatical structures correspond to the target language. The intentions and the text-realization of the SL writer are considered the focus of this method.

4. Semantic translation

Semantic translation is different from faithful translation. The aesthetic value and meaning of the SL text are vital in this way of translation. When a cultural word is in the process of translation, it is the use of semantic method that is more flexible than the use of faithful translation.

5. Adaptation

Adaptation is used in plays and poetry in which the themes, characters and plots are the same as in the original one. However, the text is rewritten and the SL culture will be altered into the target language culture.

6. Free translation

The method places the emphasis on the content of the source language regardless of its form. When the text is being paraphrased, the length of a paraphrase usually exceeds that of the original text.

7. Idiomatic translation

The message of the original is reproduced while colloquial language and idioms that do not exist in the original are employed.

8. Communicative translation

In this method of translation, the contextual meaning of the source language text is rendered and the content, along with its language, is understood by the readers.

Translation Procedures

Vinay and Darbelnet (1995, pp.31-40) proposed the term “translation procedure” and identified two general strategies which cover seven procedures. The two strategies are direct translation and oblique translation. Direct translation covers

borrowing, calque and literal translation. Meanwhile, oblique translation includes transposition, modulation, adaptation and equivalence.

Direct translation covers the following three kinds of procedures.

1. Borrowing

This is the transference of the source language word to the target language word without any change. It is stated that borrowing is used to “fill a semantic gap in the target language.”

2. Calque

Vinay and Darbelnet called calque “a special kind of borrowing” by which the structure of the original word or phrase is maintained but its morphemes are replaced by those of the target language.

3. Literal translation

Literal translation can be called a word-for-word translation. A source language text is transferred grammatically and idiomatically into a target language text. When translating between languages of the same family and culture, literal translation can be applicable.

Vinay and Darbelnet (1995) also added that when it happens that literal translation is not practical, oblique translation must be used. The four further procedures are examples of oblique translation, as follows:

4. Transposition

One word class is changed but the meaning of the message remains the same. A source item and its translated item do not necessarily have the same value. A transposition would be carried out if the translation fits into the utterance and retains the style of the original text.

5. Modulation

A change in the point of view gives rise to a variation of the form of the message. Modulation is classified into free or optional modulations and fixed or obligatory modulations.

6. Equivalence

The same situation in two texts can be translated by “using completely different stylistic and structural methods”. Equivalences mainly have to do with idioms, cliché, proverbs, nominal or adjectival phrases and so on.

7. Adaptation

This is used when the type of situation being referred to by the source text is unavailable in the target culture.

Translation Strategies

The term “translation strategy” is defined by some scholars as the following:

Darwish (2008, p.187) defined translation strategy as “the overall plan or blueprint employed by the translator to achieve a specific translation goal. A strategy consists of techniques, procedures and methods that bear on the translation products as it develops.”

Translation strategy refers to solutions which a translator or interpreter uses in bridging a cultural or linguistic gap between the source language and the target language (Dukate, 2009, p.77).

In the view of Sdobnikov (2012), translation strategy refers to “a general program of the translator’s activity worked out on the basis of the general approach to translation in a specific communicative situation (CST), determined by the particular parameters of the situation and the translation goal” and, also determined by the professional behavior of the translator.

In short, translation strategy relates to the translator’s problem-solving activity in order to achieve a specific translation goal.

Some outstanding translation strategies have been proposed by other scholars including Larson (1998; Saibua, 2007; Baker, 1992). These strategies are as follows:

Larson (1998, pp.169-190) stated that strategies for achieving lexical equivalence can be categorized into two groups, namely lexical equivalence when concepts are shared and lexical equivalence when concepts are unknown.

1. Lexical equivalence when concepts are shared

The lexis in the source language refers to a concept which people in the target language are familiar with. According to Larson (1998, pp.169-176), it will be translated into the target language in the following ways:

1.1 Nonliteral lexical equivalence

A source language may be translated by a single word or many words in the target language and several words in the source text will sometimes be translated by a single word. Thus, it should not be expected to have literal equivalence

in the translation, since the differences of lexical structures of the two languages and the concepts of each language are also expressed differently.

1.2 Descriptive phrases

Words in any text are semantically complex, thus it is often found that a single word is translated using many words in the target language. This is called a descriptive phrase. Yet, the meaning is still equivalent. On the contrary, words or phrases may be translated using a single word in the target text as well. The meaning is the same whereas there can be a change of form.

1.3 Using related words as equivalence

The decision to choose words depends on the collocational range of each of the synonyms between languages. There is the use of doublets in which doublets mean two near-synonymous words occurring as a unit. Doublets can be used simply for stylistic reasons. Negative antonyms can be used to find lexical equivalents. It is explained that when there is no direct equivalent in the target language, the opposite meaning can be applied. There is also the use of a reciprocal lexical item in which the grammatical form is often changed.

1.4 Generic-specific words

The relationship of a concept as being more generic and another as more specific can be seen in the lexical structure of all languages and their taxonomies. There are situations in many languages where the same word is used at different levels within such taxonomies. The generic-specific relationships of two languages tend to be different. It is pointed out by Larson that languages tend to vary most in generic terminology, rather than specific.

1.5 Secondary and figurative senses

A single lexical item may have several meanings. These meanings are called secondary meanings or secondary senses. The choice of secondary senses depends on the context in which the word is used. Figurative senses cannot be translated with a literal form of the word. Figurative senses always need adjustment in translation.

2. Lexical equivalence when concepts are unknown

When concepts are unknown in the target audience culture, Larson (1998, pp.179-190) advocates three alternative ways to find lexical equivalence.

2.1 Equivalence by modifying a generic word

When source language words do not exist in the target language, it is suggested to analyze the source language words in order to find the “generic component, the contrastive components and the function of the word in its context” (Larson, 1998, p.183). Accordingly, an adequate equivalent in the target language may result from this analysis. In order to carry the correct meaning, a generic word must be used and modified in the following possible ways:

2.1.1 Modified with features of form

2.1.2 Modified with a statement of function

2.1.3 Modified with both form and function

2.1.4 Modified by a comparison

2.2 Equivalence by modifying a loan word

A word that comes from another language and is unfamiliar to most of the speakers of the target language can be acknowledged as a loan word. Loan words can be used to refer to people, places, geographical areas and so on. A classifier will be added to a loan word in order to make the meaning of the word understandable to the target audience. There are two ways of modification by loan words as follows:

2.2.1 Modified by a classifier

2.2.2 Modified with a description of form, function, or both

2.3 Equivalence by cultural substitute

A referent from the audience’s culture is substituted for the unknown referent of the source culture. The form is not the focus but the function of the two referents remains the same. However, there are some texts that are written to create a certain effect rather than to relate facts and in these instances, cultural substitutes would be an effective way of translation.

Saibua (2007, pp.64-71) proposed modification strategies used in translation aiming at achieving equivalence in meaning. According to Saibua (2007), the modification at the lexical level is used when translating a word, expression or idiom in order to cope with non-equivalence between the source language and target language. The following five strategies are provided as follows:

1. Adding explanations

There are two ways of addition of explanation. It is done by either inserting information into the text or by giving a footnote. The footnote will be employed in cases where extended detail or information is needed.

2. Using phrases or sentences to replace a word

When a source item has no equivalence in the target text, phrases or sentences that describe the attribute of the item can be used in the translation.

3. Using more general words

When a target item is unfamiliar to the target audience, it is necessary to seek a more general word which can cover the meaning of the item.

4. Adding conjunctions

Due to the differences between the structures of languages, there must be addition of a conjunction or transitional words or phrases to present the relationship between groups of concepts.

5. Omitting words or idioms

An unnecessary word or expression that is not important to the gist of the source text can be omitted. It is acceptable if there is a loss of some insignificant meanings. The strategy of omission can also be used when the items or utterances occur repeatedly.

Baker (1992, pp.26-42) proposed eight translation strategies which she claimed are applied by professional translators. These strategies are provided as follows:

1. Translation by a more general word (superordinate)

According to Baker (1992, pp.26-28) this strategy is the most common strategy used to deal with many types of non-equivalent items. The strategy works well in many languages. Translation by a more general word will be used as it covers the core propositional meaning of a word.

Example:

Source text: Shampoo the hair with a mild WELLA-SHAMPOO and lightly towel dry.

Target text (Spanish): Laver el cabello con un champu suave de WELLA y frotar ligeramente con una toalla.

Target text (Back-translated from Chinese): **Wash** hair with a mild WELLA shampoo and rub lightly with a towel.

The example illustrates the use of a general word to cope with the lack of a specific word in the target language. The use of the word “shampoo” is more restricted in its use as one can only shampoo hair, whereas “washing” can be used with lots of things. In this translation, “wash” is used as a more general word for “shampoo” since the word can cover the core propositional meaning of the deficient hyponym in the target language.

2. Translation by a more neutral /less expressive word

Baker (1992, pp.28-31) pointed out that this strategy will be applied when a translator finds that the source text has no direct equivalent in the target text. A word should be transferred in a more neutral way that is unlikely to convey a disapproving meaning. A more neutral or less expressive word will be applied in order to avoid communicating the wrong expressive meaning.

Example:

Source text (Chinese): 熊猫可以被作为动物学里的一个谜。

Source text (China's Panda Reserves): The panda is something of a zoological **mystery**.

Target text (Back-translated from Chinese): The panda may be called a **riddle** in zoology.

Baker (1992) explained that there is an equivalent for “mystery” in Chinese but the word relates to religion and therefore may sound inappropriate to use in a zoological context. Thus, the translator opts to use “riddle” instead of using “mystery” to avoid communicating the wrong expressive meaning.

3. Translation by cultural substitution

According to Baker (1992, pp.31-34), the source item is supposed to be meaningful to the target audience who have a different cultural background. A translator has to deal with culture-specific items when working on translation. The culture-specific concept is unknown in the target culture while the concept may be abstract or concrete, such as a religious belief, or social matter. A translator has to transfer the source language item, which has different propositional meaning, to the target language. However, the item must still have a similar impact on the target

audience. This strategy gives the audience a concept which s/he can identify, understand and feel familiar with. The following items may serve as examples of cultural substitution.

Example:

Source text: The Patrick Collection has restaurant facilities to suit every taste

- from the discerning gourmet, to the **Cream Tea** expert.

Target text (Italian): ... di soddisfare tutti I gusti: da quelli del gastronomo esigente a quelli dell'esperto di **pasticceria**.

Target text (Back-translated from Italian): ... to satisfy all tastes: from those of the demanding gastronome to those of the expert in **pastry**.

Cream tea is a meal in Britain and it has no equivalent in other cultures. In the above example, the Italian translator replaces "Cream Tea" with "pastry". These words have different meanings but "pastry" is used because it is familiar to the Italian reader. However, the use of this strategy depends on how much license is given by the persons commissioning the translation and by the purpose of the translation.

4. Translation by a loan word or loan word plus explanation

When it comes to "culture-specific items", newly introduced concepts and "buzzwords", the strategy regarding loan word as well as loan word plus explanation will commonly be used in the translation. However, finding a loan word with the same meaning in the target language is not always possible. Sometimes when there is no equivalent loan word for an item, the propositional meaning is still rendered into the target language. However, its stylistic effects would almost disappear (Baker, 1992, pp.34-36).

Example:

Source text (The Patrick Collection leaflet):

The Patrick Collection has restaurant facilities to suit every taste

- from the discerning gourmet, to the **Cream Tea** expert.

Target text (German): ... vom anspruchsvollen Feinschmecker bis zum **"Cream-Tea"- Experten**.

Target text (Back-translated from German):...from demanding gourmets to “Cream-Tea”- experts.

The German translator opts to use a loan word “Cream-Tea” in the translated version of The Patrick Collection leaflets as he decides that the recipients will know of the English cream-tea custom. Moreover, a loan word can be used to sound more “modern, smart and high class” (Baker, 1992, p.36).

5. Translation by paraphrase using a related word

According to Baker (1992, pp.37-38), the concept expressed by the source item is lexicalized in the target language but in a different form. The translator uses a related word to convey the same meaning in the target language but s/he may have to use a different word or form since there is no direct equivalent. The use of comparison can also be used as a solution for non-equivalence as well.

Example:

Source text (Kolestral Super): The rich and **creamy** KOLESTERAL-SUPER is easy to apply and has a pleasant fragrance.

Target text (Arabic):

كولسترال ان سوبر غني ومكثف في تركيبته التي تمنح مستحضرا
يهبه الكريما

Target text (Back-translated from Arabic): Kolestral-super is rich and concentrated in its make-up which gives a product that resembles cream.

The example above shows that the source item is lexicalized in the target language but it is expressed in a different form.

6. Translation by paraphrase using unrelated words

In some contexts, the paraphrase strategy can still be used when the source item is not lexicalized at all in the target language. This can be done by means of modifying a superordinate or unpacking the meaning of the source item. In other words, the strategy of translation by paraphrase using unrelated words is used to elaborate on the meaning of a word so as to give a better picture and understanding.

Example:

Source text (The Patrick Collection): You can even dine “**alfresco**” in the summer on our open air terrace.

Target text (German): In Sommer können Sie auch auf der Terrasse **im Freien** sitzen und essen.

Target text (Back-translated from German): In the summer you can also sit and eat on the terrace **in the open**.

The word “alfresco” is a loan word in English whose meaning is unpacked in the German translation. While the expressions “alfresco” and “in the open” have the same propositional meaning, the German expression lacks the evoked meaning of “alfresco” (Baker, 1992, pp.38-40).

7. Translation by omission

In some contexts, it is possible that a translator will choose to omit a word or an expression that is not important to the development of the text. There is some loss of meaning when words or expressions are omitted in a translation but this omission will not alter the meaning of the whole text.

Example:

Source text (Chinese):

熊猫的山区定居地有着丰富的植物种类，有着欧洲园林所珍视的许多树木、灌木和草本植物的种类。像这一山杜鹃花等种类为十九世纪的植物学家所采集，然后运回欧洲作为园艺收藏品。

Source text (China's Panda Reserves):

The panda's mountain home is rich in plant life and gave us many of the trees, shrubs and herbs most prized in European gardens.

Target text (Back-translated from Chinese): The mountain settlements of the panda have rich varieties of plants. There are many kinds of trees, shrubs and herbal plants that are preciousy regarded by European gardens.

It can be explained from the above example that the source text addresses a European audience and the use of “gave us” focuses on its intended orientation. The Chinese translation addresses a different audience so it is decided to omit expressions that betray its original point of view (Baker, 1992, pp.40-42).

8. Translation by illustration

This is used to translate text by applying illustration. It is useful when there is no equivalent in the target language. Also, the strategy will be applied if there is limitation on space and if the text has to remain short, concise and to the point.



Figure 1 Example of translation by illustration

For this example of translation by illustration, Baker (1992) explained this strategy by giving a picture of a tagged teabag of a Lipton yellow label tea packet for an Arab market. The translator gives an illustration instead of a paraphrase to avoid giving wordy explanations which would exceed the given space.

Baker (1992) proposed the above strategies for dealing with non-equivalence at word level between languages in translation. Each translation strategy acts as an essential tool used by translators to convey the meaning of the source text to the target text (Baker, 1992, p.42).

Related Research

There are research studies that are related to the translation of song lyrics from English into Thai. The research studies are as follows:

Sonsri (2001) conducted a study called "Translation of Popular Songs by American Females Singers: Techniques and Problem Solving". The researcher studied twenty-one songs that had been nominated in the category of Best Female Pop Vocal Performance at the Grammy Awards in 2000. These songs were from four famous American singers. The translation techniques used in the study aimed at maintaining the style and the message of the songs. The researcher categorized these techniques into eight ways consisting of translation of the song titles, translation of the interjections, translation of colloquial expressions by using Thai particles, translation

interjections, translation of colloquial expressions by using Thai particles, translation of the chorus line, translation of the rhymes, translation of the pronouns, translation by using Thai sentimental words to highlight the feeling of the songs and translation of the whole song. The translation problems occurred when the researcher translated interjections, idioms, colloquial expressions and the feeling of the song. Therefore, the researcher suggested some essential solutions which were to look up words and idioms in dictionaries more carefully, to discuss the lyrics with native speakers and to review other works.

Wisedsook (2002) conducted a study entitled "Translation techniques of song lyrics in animation films for Thai versions as translated by Tanee Poonswan". The researcher aimed at finding the translation techniques the translator employed in translating the song lyrics and factors that might influence the translation. In this study, the translator chose twenty-six original song lyrics and the translated versions from four animation films in which the Thai versions are translated by a particular translator: "Tanee Poonswan". The researcher examined the structures of the song phrases and the conventional language which consisted of pronouns, address terms, chop words and interjections. Musical factors were also investigated. Literal translation was employed when there was a need to convey a particular meaning. The strategy is employed in simple structure song phrases, prepositional and participial phrases and for common nouns. For free translation, it is employed as a result of grammatical elements of the structure of related song phrases. Additionally, the musical factors that lead to the decision in using words are the relationship between music and lyrics, rhyme and the tone of the songs. The researcher concluded that it is free translation that is used in almost every part of the song lyrics as to preserve the numbers of syllables in the song phrases, which creates the beautiful sound of the songs in melody and harmony, the touching rhyme, as well as the chanting tone of the songs.

Sangroj (2009) studied the translation strategies of song lyrics from English to Thai. The researcher conducted her study by analyzing 18 song lyrics translated into Thai by three different translators within two frameworks including the seven poem strategies proposed by Lefevere (1992 as cited in Sangroj, 2009) and the seven standards of textuality proposed by de Beaugrande and Dressler (1981 as cited in

Sangroj, 2009). The results indicated that the two most frequently used strategies among the three translators, analyzed using the translation strategies proposed by Lefevere (1992), are literal translation (49.20%) and interpretation (50.79%). The other translation strategies - phonemic translation, metrical translation, rhymed translation, poetry in prose and blank verse translation- were not found in the study. For exploring the translation quality of the song lyrics by the three translators within de Beaugrande and Dressler's (1981) theoretical framework, it was found that the most frequent violation of textual standard was intentionality (92.86%) followed by informativity (7.14%).

Kittivorachate (2010) carried out a study entitled "the translation of the original soundtrack for the Sound of Music from English into Thai for singing". The researcher conducted the study by applying translation knowledge in order to discover the methods of song translation for a singing purpose and to find the problems of song translation and their solutions. The researcher divided his data collection and analysis into three parts including pre-translation, during-translation and post-translation. In the process of pre-translation, the researcher chose twelve songs from the Sound of Music film and analyzed the significant elements of the film such as the singing characters, the songs' main points, the moods, the songs' structures and rhyming and so on. For the during-translation, the researcher translated the chosen songs and set the rhyme to match the original. In post-production, the translated songs were evaluated and approved by music scholars before singing and recording. The researcher concluded that translation methods for a singing purpose consisted of three major parts: the use of words and sounds, the use of rhymes and the conveying of meaning. In the study, it was discovered by the researcher that the factors related to translation of the songs could be the number of syllables, sounds, meaning and rhyming. The evaluation of listeners' satisfaction of non-professional listeners was at a very high level and they focused on the meaning and melodiousness. Likewise, the professional listeners' satisfaction was at a high level as well.

The following research studies are those studies conducted related to the translation strategies for dealing with non-equivalence at word level.

Sookprasert (2004) conducted a study entitled "An Analysis of Translation Strategies in the Short Story 'The Barter' from Thai into English". The researcher aimed at analyzing translation strategies used in the short story "The Barter" by using Baker's (1992) framework. The findings of the study show that there are 10 strategies used in the study. Seven out of the ten are Baker's (1992) translation strategies. Apart from Baker's translation strategies, the other three strategies are the use of a more specific word, addition of information and addition of grammatical elements. The most frequently used strategy is the use of a more specific word (24.28%). This frequency indicates that the strategy is used most often since it helps clarify ambiguous meanings from the original text and gives a better understanding of the content to the target audience. The use of cultural substitution was only at 1.43% as the researcher states that it was difficult to find English words that convey similar concepts in relation to the original words.

Saewong (2004) studied translation strategies in the Thai short story "The Song of Leaves" written by Vanich Jarungkij-anant and translated into English by Chamnongsri L. Ritnin. The researcher aimed at finding the translation strategies at word level and textual level purposed by Baker (1992). For translation at the word level, it was found that 11 strategies were employed in the translated version of the short story "The Song of Leaves". Apart from Baker's strategies, there was the use of description, giving an example and using a more specific word. For textual equivalence, change of verb, nominalization and voice change were used in the translated version. The findings of the study showed that the most frequent translation strategy used was translation by using a loan word or loan word plus explanation (31.6%). This frequency indicated that the story contains many specific cultural concepts. The use of translation by a more neutral or less expressive word was at 25%. Translation by a more general word and paraphrase using unrelated words were at the same frequency (10%). The use of translation strategies by using a more general word plus explanation was at 8.3%. The use of description and paraphrase using related words were at 5% and 3.3% respectively. The use of omission, giving an example, cultural substitution and the use of a more specific word were found to be at 1.7%. For textual equivalence, it was found that change of verb was used most often (43.5%) followed by nominalization (34.8%) and voice change (21.7%).

Roekmongkhonwit (2006) conducted a study on translation strategies employed in a Jatujak market guidebook. The framework of the study was based on translation strategies for dealing with non-equivalence at word level by Baker (1992). The findings illustrated that seven translation strategies are found in translating the Thai words to English. The most frequent translation strategy used was translation by paraphrase using a related word (25%). This result implies that the form of Thai language is different from English in terms of concepts, so the translators selected the most appropriate target English word that has an approximately equivalent meaning to the source Thai word in order to maintain the content of the original Thai text. The other strategies were: translation by cultural substitution, 18.75%; translation by omission, 17.70%; translation by a loan word or loan word plus explanation, 14.58%; translation by paraphrase using unrelated words, 11.45%; translation by a more general word, 8.33%; and translation by a more neutral / less expressive word, 4.16%. There was no translation by illustration found in this study.

Onsomboon (2007) carried out a study entitled "An Analysis of Translation Strategies Employed in Contemporary American Poetry from English to Thai." The researcher aimed at analyzing translation strategies used in American poetry "กวีนิพนธ์อเมริกันร่วมสมัย บทวิเคราะห์และสรรนิพนธ์" or "Poetry as an Intellectual and Spiritual Force in Contemporary Society" by using Baker's (1992) framework. Five poems were analyzed to find non-equivalence at word level. The findings of the study showed that the most frequent translation strategy used was translation by paraphrasing using related words and translation by a more neutral / less expressive word (31.82%). The frequency of translation by a more general word or a more specific word was at 10.23%. The third one was translation by using a loan word or a loan word plus explanation (9.09%). The fourth one was translation by paraphrasing unrelated words (7.95%) and the fifth was translation by omission (5.68%). The strategy found least often was translation by cultural substitution (3.41%). Translation by illustration was not employed in the study.

According to the related studies that were mentioned, each researcher explored the related problems and looked for strategies to convey the message to correspond with the originals. For the studies related to translation equivalence in translated literary works in Thailand, there have been several studies conducted to find

translation equivalence at word level. However, most of the studies are those that studied the translation of Thai into English; studies conducted of English into Thai are hardly found.



CHAPTER III

RESEARCH METHODOLOGY

The purpose of this study is to explore translation strategies applied in the translation of songs in Walt Disney's animated feature films from English to Thai. Details of the procedures used in this study are described below.

Data Collection

The data for this study were obtained from the original song lyrics and Thai translated versions of 27 songs from four Walt Disney animated feature films released between the years 2003 to 2013. The films and songs were selected by means of purposive sampling. These songs were selected based on the endorsement of the films among viewers as they have received largely positive reviews by critics and viewers, they have been successful at the box office and they have garnered a variety of awards and nominations. The Thai versions of the selected songs were translated by Tanee Poonsuwan who is a famous vocalist, performer, and translator in Thailand. The lists of the translated songs used in each film were taken from the end credits appearing in the DVDs of each selected film. The titles of the films and the titles of the selected songs are as follows:

1. Brother Bear (2003)

1.1 Great Spirits

1.2 Welcome

1.3 On My Way

1.4 No Way Out

2. The Prince and the Frog (2009)

2.1 Down in New Orleans

2.2 Almost There

2.3 Friends on the Other Side

2.4 When We are Human

2.5 Gonna Take You There

2.6 Ma Belle Evangeline

2.7 Dig a Little Deeper

3. Tangled (2010)

3.1 Healing Incantation

3.2 When Will My Life Begin

3.3 When Will My Life Begin (Reprise2)

3.4 Mother Knows Best

3.5 Mother Knows Best (Reprise)

3.6 I've Got a Dream

3.7 I See the Light

4. Frozen (2013)

4.1 Frozen Heart

4.2 Do You Want to Build a Snowman?

4.3 For the First Time in Forever

4.4 Love Is an Open Door

4.5 Let It Go

4.6 Reindeer (s) Are Better Than People

4.7 In Summer

4.8 For the First Time in Forever (Reprise)

4.9 Fixer Upper

Data Analysis

The procedures for analyzing the data are as follows:

1. The original English lyrics of the songs were taken from [http://www.disneyclips.com/ lyrics/](http://www.disneyclips.com/lyrics/) (Disneyclips, 2014).
2. The Thai translated versions of the song lyrics translated by “Tanee Poonsuwan” were taken from Walt Disney Thai Songs, the official YouTube channel of the Walt Disney Studios Motion Pictures, Thailand.
3. The original English versions and the Thai translated versions of the song lyrics were inspected to find their equivalent meanings in each song phrase.

4. The translation strategies used by the translator in the Thai versions of the song lyrics of Walt Disney animated feature films were analyzed based on Baker's (1992) translation strategies. These strategies include:

- 4.1 Translation by a more general word (superordinate)
- 4.2 Translation by a more neutral/less expressive word
- 4.3 Translation by cultural substitution
- 4.4 Translation by using a loan word or loan word plus an explanation
- 4.5 Translation by paraphrase using a related word
- 4.6 Translation by paraphrase using unrelated words
- 4.7 Translation by omission
- 4.8 Translation by illustration

5. The strategies found in the song lyrics were categorized according to the classification of translation strategies by Baker (1992). Plausible explanations for the translator's uses of specific strategies were proposed.

The following table shows an example of analysis of translated lyrics using Baker's (1992) translation strategies in the present study.

Table 1 Example of Analysis of Translated Lyrics Using Baker's (1992) Strategies

Source Text	Target Text	Translation Strategies	Explanation
As I hope to be	ดังที่หวังเอาไว้	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp. 86-87).

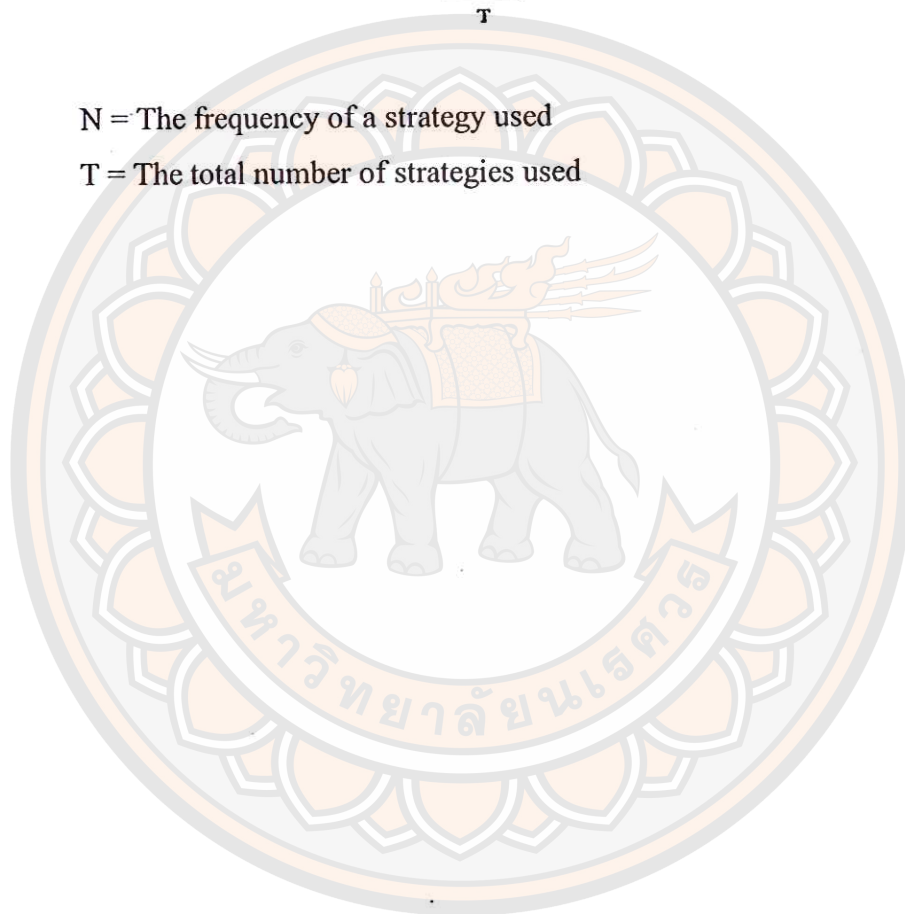
6. The analysis of Baker's (1992) translation strategies found in song lyrics was given to the thesis advisor and an English native speaker to check the validity of the content.

7. The frequency of each type of translation strategy was calculated into a percentage by using the following formula:

$$\frac{N \times 100}{T}$$

N = The frequency of a strategy used

T = The total number of strategies used



CHAPTER IV

RESULTS

This study aimed to analyze the translation strategies at word level based on Baker's (1992) framework in the translation of songs in Walt Disney's animated feature films from English into Thai versions. The results of the analysis are shown in this chapter.

The original song lyrics and the Thai translated versions of the twenty seven songs were analyzed to find the translation strategies used and to find the frequency of each translation strategy in the translation of song lyrics.

Research Question One

What are the translation strategies employed in the translation of songs in Walt Disney's animated feature films from English into Thai?

In order to answer the first research question, the strategies found in the song lyrics were categorized according to the classification of translation strategies by Baker (1992) and were demonstrated as follows:

Table 2 The Translation Strategies Based on Baker's (1992) Framework Found in the Translation of Songs in Four Walt Disney's Animated Feature Films

No.	Type of Translation Strategy
1.	Translation by omission
2.	Translation by paraphrase using unrelated words
3.	Translation by paraphrase using a related word
4.	Translation by using a loan word or loan word plus explanation
5.	Translation by cultural substitution
6.	Translation by a more general word (superordinate)
7.	Translation by a more neutral/less expressive word

According to Table 2, the analysis of data gained from the original song lyrics and Thai translated versions of 27 songs from four Walt Disney animated feature films revealed that seven of Baker's eight (1992) translation strategies for dealing with non-equivalence at word level were found. The strategies used consist of translation by omission, translation by paraphrase using unrelated words, translation by paraphrase using a related word, translation by using a loan word or loan word plus explanation, translation by cultural substitution, translation by a more general word (superordinate), and translation by a more neutral/less expressive word. The eighth strategy, translation by illustration, was not found in this study.

Research Question Two

What is the frequency of each translation strategy in the translation of songs in Walt Disney's animated feature films from English into Thai?

The results that answer research question two are shown in the table below.

Table 3 Frequency of Baker's (1992) Strategies Found in the Song Lyrics in Four Walt Disney's Animated Feature Films

No.	Type of Translation Strategy	Frequency	Percentage
1.	Translation by omission	204	75.56%
2.	Translation by paraphrase using unrelated words	21	7.78%
3.	Translation by paraphrase using a related word	12	4.44%
4.	Translation by using a loan word or loan word plus explanation	11	4.07%
5.	Translation by cultural substitution	10	3.70%
6.	Translation by a more general word (superordinate)	7	2.60%
7.	Translation by a more neutral/less expressive word	5	1.85%
8.	Translation by illustration	-	-
Total		270	100%

The most frequent translation strategy found was translation by omission (75.56%), followed by translation by paraphrase using unrelated words (7.78%), translation by paraphrase using a related word (4.44%), translation by using a loan word or loan word plus explanation (4.07%), translation by cultural substitution (3.70%), translation by a more general word (superordinate) (2.60%), and translation by a more neutral/less expressive word (1.85%). As previously mentioned, translation by illustration was not found in this study.

The following tables represent the strategies and frequency based on the year that each film was released.

Table 4 Frequency of Baker's (1992) Strategies found in the Song Lyrics in the Film Entitled "Brother Bear" (2003)

No.	Type of Translation Strategy	Frequency	Percentage
1.	Translation by omission	28	73.68%
2.	Translation by paraphrase using unrelated words	5	13.16%
3.	Translation by paraphrase using a related word	4	10.53%
4.	Translation by a more neutral/less expressive word	1	2.63%
5.	Translation by cultural substitution	-	-
6.	Translation by a more general word (superordinate)	-	-
7.	Translation by using a loan word or loan word plus explanation	-	-
8.	Translation by illustration	-	-
Total		38	100%

This table shows four translation strategies found in the song lyrics in the film entitled **Brother Bear (2003)**. The most frequent translation strategy found was translation by omission (73.68%), followed by translation by paraphrase using unrelated words (13.16%), translation by paraphrase using a related word (10.53%),

and translation by a more neutral/less expressive word (2.63%). Translation by illustration was not found to be used in the song lyrics of this film.

Table 5 Frequency of Baker's (1992) Strategies Found in the Song Lyrics in the Film Entitled "The Princess and the Frog" (2009)

No.	Type of Translation Strategy	Frequency	Percentage
1.	Translation by omission	60	76.93%
2.	Translation by paraphrase using unrelated words	7	8.97%
3.	Translation by cultural substitution	5	6.42%
4.	Translation by using a loan word or loan word plus explanation	2	2.56%
5.	Translation by paraphrase using a related word	2	2.56%
6.	Translation by a more general word (superordinate)	1	1.28%
7.	Translation by a more neutral/less expressive word	1	1.28%
8.	Translation by illustration	-	-
Total		78	100%

This table shows seven translation strategies found in the song lyrics in the film entitled **The Princess and the Frog (2009)**. The most frequent translation strategy found was translation by omission (76.93%), followed by translation by paraphrase using unrelated words (8.97%), and translation by cultural substitution (6.42%). Translation by using a loan word or loan word plus explanation and translation by paraphrase using a related word were at the same frequency (2.56%). Translation by a more general word (superordinate) and translation by a more neutral/less expressive word were also at the same frequency (1.28%). However, translation by illustration was not found in the translation of song lyrics of this film.

Table 6 Frequency of Baker's (1992) Strategies Found in the Song Lyrics in the Film Entitled "Tangled" (2010)

No.	Type of Translation Strategy	Frequency	Percentage
1.	Translation by omission	56	74.67%
2.	Translation by paraphrase using unrelated words	8	10.67%
3.	Translation by using a loan word or loan word plus explanation	5	6.67%
4.	Translation by a more general word (superordinate)	3	4.00%
5.	Translation by paraphrase using a related word	2	2.67%
6.	Translation by a more neutral/less expressive word	1	1.33%
7.	Translation by cultural substitution	-	-
8.	Translation by illustration	-	-
Total		75	100%

This table shows six translation strategies found in the song lyrics in the film entitled **Tangled (2010)**. The most frequent translation strategy found was translation by omission (74.67%), followed by translation by paraphrase using unrelated words (10.67%), translation by using a loan word or loan word plus explanation (6.67%), translation by a more general word (superordinate) (4.00%) and translation by paraphrase using a related word (2.67%). The least found frequency was translation by a more neutral/less expressive word (1.33%). Translation by cultural substitution and translation by illustration were not found to be used in the translation of song lyrics of this film.

Table 7 Frequency of Baker's (1992) Strategies Found in the Song Lyrics in the Film Entitled "Frozen" (2013)

No.	Type of Translation Strategy	Frequency	Percentage
1.	Translation by omission	60	75.95%
2.	Translation by cultural substitution	5	6.33%
3.	Translation by using a loan word or loan word plus explanation	4	5.06%
4.	Translation by paraphrase using a related word	4	5.06%
5.	Translation by a more general word (superordinate)	3	3.80%
6.	Translation by a more neutral/less expressive word	2	2.53%
7.	Translation by paraphrase using unrelated words	1	1.27%
8.	Translation by illustration	-	-
Total		79	100%

This table shows seven translation strategies found in the song lyrics in the film entitled **Frozen** (2013). The most frequent translation strategy found was translation by omission (75.95%), followed by translation by cultural substitution (6.33%). Translation by using a loan word or loan word plus explanation and translation by paraphrase using a related word were at the same frequency (5.06%). Translation by a more general word (superordinate) was found at 3.80%. Translation by a more neutral/less expressive word was found at 2.53%. The least used frequency found was translation by paraphrase using unrelated words (1.27%). Translation by illustration was not found in the song lyrics of this film.

Translation strategies for dealing with non-equivalence based on Baker's (1992) framework are presented according to the most used to the least used strategies found. Translation strategies with examples and their explanations are presented as follows:

1. Translation by omission

There are times when equivalence in the source and target text is impossible. A strategy of translation by omission is very useful for translation of the data in the study. The numbers of syllables and the meaning of each item are essential factors that a translator needs to take into consideration before translating. Mr. Todsaporn Rungwittaya, a technical and production director at Character Voices International Asia-Pacific under The Walt Disney Company (Thailand) Ltd, mentioned that the number of syllables in the translated version should be equal to the number of syllables in the original script as well as the song lyrics (Welovemovieclub, 2014). The strategy of omission is one of the basic strategies used to handle the problem of exceeding numbers of syllables in each song phrase. The application of translation by omission was found in the study accordingly:

1.1 The omission of subject pronouns

Thai native speakers omit the subject of a sentence, particularly in informal contexts (Attaviriyapap, n.d.). The subject pronoun in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Ex. (1) "Brother Bear: On My Way"

Source text: And **I** just can't wait to be home

Target text: ฝึบเทบรอลึงบ้านอีกไม่ไหว

Ex. (2) "The Princess and the Frog: Down in New Orleans"

Source text: **They** got music

Target text: ฝึบเเต่เลืงเพลง

Ex. (3) "The Princess and the Frog: When We're Human"

Source text: When **we're** human

Target text: เมื่อฝึบเป็นมนุษย์

Ex. (4) "Frozen: Fixer Upper"

Source text: **He's** got a couple of bugs

Target text: ยังมีจุดอ่อนต้องกำจัด

From examples 1-4, it can be seen that subject pronouns were not translated into the target language. According to Wisedsook (2002), the subject pronouns in song lyrics can sometimes be omitted when there is not enough space to put it into the song phrase.

1.2 The omission of object pronouns

The omission of the object pronouns is consistent with the omission of the subject pronouns as the Thai language system allows the object pronouns to be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87).

Ex. (5) "Brother Bear: On My Way"

Source text: So tell **'em** all I'm on my way

Target text: ขาบอกพวกเราแล้วนี่

Ex. (6) "The Princess and the Frog: When We're Human"

Source text: And I recommend it to **you**

Target text: และฉันจะบอกให้เข้าใจ

Ex. (7) "Tangled: Mother knows best"

Source text: Mother will protect **you**

Target text: ปกป้องภัยที่ร้ายกลัว

Regarding the above examples, it can be seen that object pronouns were not translated into the target language because they are considered understood by the audience.

1.3 The omission of coordinating conjunctions

Coordinating conjunctions are words that join phrases or groups of words in a sentence. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147). The following examples illustrate the omission of coordinating conjunctions in the study.

Ex. (8) "Brother Bear: On My Way"

Source text: **So** tell 'em all I'm on my way

Target text: ฟอยากบอกว่าเรามาแล้วนี่ไง

Ex. (9) “Brother Bear: No Way Out”

Source text: **But** I can’t see another way

Target text: ฟไม่รู้จักจริงๆต้องทำยังไง

Ex. (10) “The Princess and the Frog: Friends on the Other Side”

Source text: **And** I got friends on the other side

Target text: ฟสหાયเข้ามามากมายในโลกวิญญาณ

There were many coordinating conjunctions found in the song lyrics such as, “and”, “but”, and “so”, but it was found that these conjunctions were frequently not translated into the target text.

1.4 The omission of filler words

Filler words are generally used in a conversation. According to Fox (2010), when a speaker faces difficulty in expressing a word, s/he may tend to use a filler word, a linguistic device that shows a pause or hesitation in speech. Filler words contain no lexical meaning with regard to the target text and are normally avoided in a formal context (Fox, 2010).

Ex. (11) “Brother Bear: Welcome”

Source text: **you know** and best of all

Target text: ฟแล้วก็สิ่งที่สำคัญ

Ex. (12) “Tangled: I’ve Got a Dream”

Source text: See, I ain’t as cruel and vicious as I seem

Target text: ฟอยากให้อูรู้ว่าไม่ได้ร้ายเหมือนที่ใครเห็น

Ex. (13) “Tangled: I see the light”

Source text: **Now** I’m here blinking in the starlight

Target text: ฟได้มาเจอห้วงไนท์ที่ได้แสงดาว

Ex. (14) “Frozen: Fixer Upper”

Source text: **Well**, he always ends up sort of smelly

Target text: ฟมักยังมีกลิ่นไม่น่าชื่นใจนัก

There were several filler words used in the song lyrics such as “you know”, “see”, “now”, and “well”. These filler words were frequently found omitted in

the song lyrics. It is possible to say that these filler words in the source language context, according to Fox (2010), are not carrying lexical meaning to the target text, so they were left without translating.

1.5 The omission of adverbs and adjectives

Adverbs and adjectives are used to describe or modify nouns or pronouns. The following examples illustrate the omission of adjectives and adverbs found in this study.

Ex. (15) “The Princess and the Frog: Almost There”

Source text: This **old** town can slow you down

Target text: ทั้งเมืองที่เราต้องช้ารอบ

The adjective “old” in the phrase “this old town” was omitted in the target translation. It might be that the adjective describing the condition of the town was omitted since the audience can clearly see from the film scene.

Ex. (16) “Tangled: I’ve Got a Dream”

Source text: We’re one **big** team

Target text: เราพวกเดียวกัน

The adjective “big” in the phrase “one big team” was omitted in the target text. It is possible to say that the adjective describing the size of the team was omitted since the message implying the unity of the team is understood by the audience.

Ex. (17) “Frozen: For the First Time in Forever”

Source text: **Tonight**, imagine me gown and all

Target text: ฟูเวลารวดในกระโปรงฟูฟ่อง

The adverb of time “tonight” in this song phrase was omitted in the target text. It is possible to say that the omission of the item caused no confusion to the target audiences because it is previously stated by the singer that there will be a ball held on that night.

Ex. (18) “Frozen: For the First Time in Forever”

Source text: Who knew we owned **eight** thousand salad plates?

Target text: เห็นว่าเรามีจานสลัดพันใบ

The adjective describing the number of the source text “salad plates” was not translated into the target text. It was translated to mean a vague number of plates “จานสลัดพันใบ” [jaan sà-làt pan bai] meaning “thousands of salad plates”. It is probable that the message of the source text is translated to illustrate that there are a lot of plates.

1.6 The omission of a noun or noun phrase

Noun or noun phrases are sometimes omitted in the target text. The following example illustrates how a noun or noun phrase was omitted in the study.

Ex. (19) “The Princess and the Frog: Friends on the Other Side”

Source text: Sit down at **my table**

Target text: มาซิเชิญนั่งลงไป

Example 19 is from the song “Friends on the Other Side” which is played in the film entitled “The Princess and the Frog.” In this scene, the Shadow Man invites Prince Naveen and his servant into his place, while the Shadow Man is singing “Sit down at my table.” The translated text of this song phrase is “มาซิเชิญนั่งลงไป” [maa sí chern nâng long bpai] in which it can be seen that the noun phrase “my table” was omitted. It is possible to say that the phrase was omitted since the film scene clearly shows the audiences that the Shadow Man is asking Prince Naveen and his servant to sit down at his table.

Ex. (20) “Frozen: For the First Time in Forever”

Source text: Finally they’re opening up **the gates**

Target text: แล้วสุดท้ายเปิดไฟให้ผู้คนหลังโถง

Example 20 is from the song “For the First Time in Forever” which is played in the film entitled “Frozen”. This omission of the item “the gates” caused no confusion to the target audience. The ballroom is stated in the previous song phrase, so it is understandable that the object of an action “เปิด” [bpèrt] meaning “to open” refers to “the gates of the ballroom.”

1.7 The omission of prepositional phrases

A prepositional phrase refers to a group of words that begins with a preposition and ends with a noun or a pronoun. The prepositional phrase, as in an English sentence, is sometimes not translated into Thai because the Thai language

system allows for the prepositional phrase to be omitted in a conversation and the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87).

Ex. (21) “The Princess and the Frog: Almost there”

Source text: People gonna come here **from everywhere**

Target text: เขาคงพากันมาอยู่คั้งห้วงจนได้

The translated text “คงพากันมา” [kong paa gan ma] meaning “coming together” is understandable to the target audience, meaning that there are people coming from different places. Thus, the phrase “from everywhere” can be omitted in the target text.

Ex. (22) “Frozen: Do you want to build a snowman”

Source text: I’ve started talking to the pictures **on the walls**

Target text: ก็เมื่อฉันเริ่มพูดจาเพื่อเจอกับรูปทั้งหลายอยู่

The prepositional phrase “on the walls” was not translated into the target text. It is, however, understandable to the target audience as they watch the scene that shows the pictures hanging on the walls.

Ex. (23) “Frozen: Let It Go”

Source text: The snow glows white **on the mountain** tonight

Target text: หิมะสีขาวเป็นประกายอยู่ในราตรี

In this scene, the character, Elza, is singing a song called “Let It Go” on a mountain covered by a lot of snow. Thus, it is plausible to say that the phrase can be omitted as the target audience can understand the text via the scene in the film.

1.8 The omission of a repeated word or phrases

Repeated words or phrases refer to concepts or items that are referred to in the previous context

Ex. (24) “The Princess and the Frog: Down in New Orleans”

Source text: They got **music**

It’s always **playin’**

Start in the daytime, go all through the night

When you hear **that music playin’**

Target text: มีแค่เสียงเพลง

ที่เล่นกันเรื่อยไป

เริ่มตั้งแต่เช้าจนค่ำก็ยังมัน

ถ้าเธอเกิดได้มาฟังเฟ้เข้าเมื่อไร

The noun phrase “that music playin’ ” was omitted in the target text since the concept of music was referred to in the previous song phrase.

Ex. (25) “The Princess and the Frog: Ma Belle Evangeline”

Source text: **Love** is wonderful

Love is everything, do you agree?

Target text: รักคือความยิ่งใหญ่

อยู่ในทุกเรื่องราว เห็นด้วยไหมเล่า

The noun “love” was omitted in the target text since it was referred to in the previous song phrase.

Ex. (26) “Frozen: Do You Want to Build a Snowman”

Source text: Do you wanna build a **snowman**?

It doesn’t have to be a **snowman**

Target text: ปั่นมนุษย์หิมะด้วยกันมั๊ย

ไม่ชอบฟุ่เล่นอย่างอื่นก็ยังไม่

The noun phrase “a snowman” was omitted in the target text since it was referred to in the previous song phrase.

A repeated word or a phrase was frequently omitted in the target text. This omission can be done when it does not cause confusion for the target audience.

2. Translation by paraphrase using unrelated words

According to Baker (1992), translation by paraphrase using unrelated words can be done based on modifying a superordinate or on uncovering the meaning of the source item.

Ex. (27) “Brother Bear: Welcome”

Source text: In them I see **family**

Target text: ได้มาเจอบ้านใหม่หลังนี้

The source item “family” is not lexicalized in the target text. The source text was translated into the target text with different words “บ้านใหม่หลังนี้” [ba⁴an mài la⁴ng née] meaning “this new house”.

Ex. (28) “The Princess and the Frog: Down in New Orleans”

Source text: You wanna do some livin’ **before you die**

Target text: มีชีวิตไว้ให้คุ้มค่าง่อนมันจะตาย

In example 28, the phrase “before you die” was translated into the target text as “ก่อนมันจะตาย” [gòn man jà sa⁴ai] instead of using a literal translation such as “ก่อนเธอตาย” [gòn ter dtaai] meaning “before you die.” Although the source item “to die” and the target text “ตาย” [sa⁴ai] meaning “to be late” contain different meanings, the target item can still convey the intended meaning of the source item to the target audience.

Ex. (29) “Tangled: I've Got a Dream”

Source text: I’m so glad I left **my tower**

Target text: อิงจิตใจที่ได้หนีแม่มา

In example 29, “my tower” in the source item refers to a place which the main protagonist, Rapunzel, wants to run away from. The source text was paraphrased using an unrelated word “แม่” [mâe] meaning “mother”. However, the translated version can still convey the same sense as the source text does. This is because, Rapunzel feels uncomfortable living with her mother and she feels that she needs to run away.

3. Translation by paraphrase using a related word

The concept expressed by the source text is lexicalised in the target text but it is conveyed in a different form (Baker, 1992, p.37).

Ex. (30) “Brother Bear: Welcome”

Source text: This is our **festival**

Target text: เรามาฉลองด้วยกัน

The word “festival” is lexicalized in the target text but it was expressed in a different form. “Festival” in the source language functions as a noun while “ฉลอง” [chà-lǒng] meaning “to celebrate” in the target text functions as an action.

Ex. (31) “The Princess and the Frog: When We’re Human”

Source text: **A great big party** every night

Target text: จะปาร์ตี้ทุกคืนไม่ต้องเว้น

The noun phrase “the party” is lexicalized in the target text but it was expressed in a different form. “The party” in the source language functions as a noun while “ปาร์ตี้” [bpaɑ-dte̯e] in the target text functions as an action.

Ex. (32) “Tangled: I’ve Got a Dream”

Source text: You can count me with **the dreamers**

Target text: ฉันก็ชอบฝันเพื่องทุกเช้าขึ้น

Example 32 illustrates the use of paraphrase using a related word as the noun phrase “the dreamers” was changed to an action “ฝันเพื่อง” [f n fêuang] meaning “to fantasize about the impossible.”

4. Translation by using a loan word or loan word plus explanation

According to Baker (1992), a loan word and loan word plus explanation will commonly be used in translation in order to handle “culture-specific items”, newly introduced concepts, and “buzzwords.”

Ex. (33) “Tangled: When Will My Life Begin”

Source text: I’ll add a few new paintings to my **gallery**

Target text: จะแต่งเติมสี่สวขงานไว้โชว์ในแกลลอรี

For this song phrase, the word “gallery” has an equivalent in Thai as “ห้องจัดแสดงภาพ” [hoŋ jàt sà-daeng paŋap], but it was translated into the target text using the loan word. It is probable that the loan word was used either to create rhyme, or to match the limitations of space in a song phrase. It is also possible to say that the use of this loan word is to be compatible with the language that young people would speak since this song is sung by a teenaged character. This is because; the use of English loan words is regarded as fashionable among young people (Thaitranslation, 2008).

Ex. (34) “Tangled: I’ve Got a Dream”

Source text: Gunther does **interior design**

Target text: กุนเธอร์ชอบแต่งบ้านงานพวกดีไซน์

In example 34, the phrase “interior design” was replaced with the Thai translation “แต่งบ้านงานพวกดีไซน์” [dtàeng ba^{an} ngaan pu^{ak} dee sai]. Although “interior design” can be translated into Thai as “การออกแบบและตกแต่งภายใน” [gaan òk bàep láe dtòk dtàeng paai nai], the English loan word “design” or “ดีไซน์” [dee sai] was used.

Ex. (35) “Tangled: I’ve Got a Dream”

Source text: And Vladimir collects **ceramic unicorns**

Target text: วลาดิเมียร์มีของเล่น ตุ๊กตายุนิคอร์น

In example 35, “ceramic unicorns” was translated into the target language as “ตุ๊กตายุนิคอร์น” [dtúk-dtaa yoo-ní-kon] meaning “unicorn dolls”. The loan word was used because the concept of “unicorns” is a Western concept. Therefore, the word was borrowed and was used with an explanation, “ตุ๊กตา” [dtúk-dtaa], that the unicorns are dolls.

Ex. (36) “The Princess and the Frog: When We’re Human”

Source text: A great big **party** every night

Target text: จะปาร์ตี้ทุกคืนไม่ต้องเว้น

The word “ปาร์ตี้” [bpaa-dte^e] or “party” in example 36 was used instead of its Thai equivalent “สังสรรค์” [s ng-s n]. In spite of an acceptable Thai equivalent for the word, the English loan word was preferred. This song is sung by a teenaged character. It is possible to say that the use of this loan word is to be compatible with the language that young people would speak. This loan word may be employed based on the fact that the use of English loan words is considered fashionable among young people (Thaitranslation, 2008).

Ex. (37) “Frozen: Love is an Open Door”

Source text: Our mental **synchronization**

Target text: และเหตุที่ใจเรามันซิงค์กัน

Example 37 also represents the use of a loan word among young people as the song is sung by a teenaged character. The loan word “ซิงค์” [sing] as a short form of the English word “synchronisation” was employed in this song phrase.

5. Translation by cultural substitution

Due to different cultural backgrounds between the languages of the source text and the target text, this strategy, which gives the target audiences a concept which s/he can identify, understand, and feel familiar with was employed (Baker, 1992). The following examples illustrate the use of cultural substitution.

Ex. (38) “The Princess and the Frog: Almost There”

Source text: But **I** know exactly where I’m going

Target text: แต่หนูยังมุ่งมันกับฝันที่ตั้งใจ

In example 38, the subject “I” is replaced by a Thai kinship term “หนู” [noŋo] meaning “I” which is a first-person reference term used by young girls, very young boys or adult women when talking to an older conversational partner (Iwasaki and Puriya, 2005). In this song, the singer is a daughter and her mother is listening to her daughter’s singing. Therefore, the target audience could feel familiar with the daughter’s usage of the Thai kinship term “หนู” [noŋo].

Ex. (39) “The Princess and the Frog: Friends on the Other Side”

Source text: It’s **the green**, it’s **the green**, it’s **the green** you need

Target text: เงินเท่านั้น เงินเท่านั้น เงินเท่านั้นต้องมี

Since the money in Thailand is different from the money used in the source text context, the application of cultural substitution was used so that the audience would feel more familiarity. In this song phrase, “เงิน” [ngern], meaning “money” in Thai, was used to refer to “the green” in the source text as “the green” refers to the color of the banknotes used in the United States. This cultural substitution helps the target audience understand the propositional meaning of the source item.

Ex. (40) “The Princess and the Frog: When We’re Human”

Source text: Louise Armstrong, **Mister Sidney Bechet**

Target text: ไม่ว่าจะหลุยส์ อาร์มสตรอง ได้ แซกโซโฟนที่ว่าเท่

In example 40, the name “Mister Sidney Bechet” in the source text is replaced by “โก้ แซกโซโฟน” [goŋh saŋek maen] or Koh Mr. Saxman, the name of a famous Thai saxophonist, in the target text. Although “Sidney Bechet” was a famous American jazz saxophonist, it seems that using the name of a famous Thai saxophonist would make the target audience feel more familiar with the reference.

Ex. (41) “The Princess and the Frog: Ma Belle Evangeline”

Source text: **Ma Belle** Evangeline

Target text: โอ้ น้องอีแวงเจอลีน

“Ma Belle” in example 41 means “my beautiful” in French. The word is used by a man to refer to a lady whom he loves. The term is compatible with the Thai personal pronoun “น้อง” [nóng] meaning “younger sister” which is used by a man to call his beloved woman who is younger than him.

6. Translation by a more general word (superordinate)

Baker (1992) mentioned that this strategy is the most common strategy used to deal with many types of non-equivalent items and a general word can be used to cope with the lack of a specific word in the target language.

Ex. (42) “The Princess and the Frog: Friends on the Other Side”

Source text: Now you, young man, are from across **the sea**

Target text: หมู่บ้านน้อยหน้ามนเดินทางข้ามน้ำมั่งคั่ง

The item “the sea” is translated into the target text with a more general word, “น้ำ” [nám] meaning “water”. It can be understood by the target audiences that the word “น้ำ” [nám] in this context refers to a vast water resource. The sentence “เดินทางข้ามน้ำ” [dern taang kâam nám] meaning “traveling across the vast water resource” would sound more natural in the target language rather than “เดินทางข้ามทะเล” [dern taang kâam tá-lay] meaning “traveling across the sea.” Besides, it is possible that the use of a single word is preferred in such a limited space of a song phrase rather than two or more words.

Ex. (43) “Tangled: When Will My Life Begin”

Source text: Then after lunch it’s **puzzles** and darts and baking

Target text: บ่ายยังมีเกมปาลูกดอก ทำขนมอบเล่น

In example 43, “puzzles” is translated into the target text by using a more general word “เกม” [gaym] meaning “games.” This general word covers the propositional meaning of the item “puzzles.”

Ex. (44) “Frozen: Reindeer(s) Are Better Than People”

Source text: **Reindeers** are better than people

Target text: กวางช่างแสนดียิ่งกว่าผู้คน

In example 44, “reindeer” was translated to a more general word “กวาง” [gwaang] meaning “deer” in the target text. The item “reindeer” is known to Thai people and this allows the translator to use the loan word. However, it is the translator’s choice to use a general term instead of the loan word.

7. Translation by a more neutral/less expressive word

Baker (1992) stated that translation by a more neutral/less expressive word can be applied when the source text has no direct equivalent in the target text. A word should be transferred in a more neutral way that is unlikely to convey a disapproving meaning. A more neutral or less expressive word is applied in order to avoid communicating the wrong expressive meaning.

Ex. (45) “Brother Bear: Welcome”

Source text: Remembering **loved ones** departed

Target text: ยังจำใครบางคนที่ต้องไกลห่าง

The source items show explicit meaning to the audiences, whereas a less expressive word “ใครบางคน” [krai baang kon] meaning “somebody” was used in the target text.

Ex. (46) “Tangled: I've Got a Dream”

Source text: Though I do like **breaking femurs**

Target text: อาจจะจริงถึงลั่นชอบมีเรื่อง

In example 46, the phrase “breaking femurs” in the source text was translated to the target text “มีเรื่อง” [mee rêuang] which means “to get into trouble or to quarrel with somebody.” The use of translation by a more neutral/less expressive word in the example tends to suggest a general concept of quarrelling rather than giving a specific detail of the quarrel, such as, “to break femurs”.

Ex. (47) “Frozen: For the First Time in Forever”

Source text: My snow up against **the burning sand**

Target text: ให้อิมะในหัวไปแนบกับทราย

The phrase “the burning sand” in example 47 is translated into a less expressive word “ทราย” [sai] meaning “sand” in the target text. This is because “sand” in Thailand’s context is different from “sand” in the context of the original text. From a Thai perspective, “sand” in general remains the same under a set temperature, however “sand” in the context of the original text may change due to temperature according to the change of seasons.



CHAPTER V

CONCLUSION

This chapter contains three parts which include a summary of the study, discussion of the findings and recommendations for further studies.

Summary of the Study

This study was conducted to analyse the translation strategies for dealing with non-equivalence at word level based on Baker's (1992) framework in the translation of songs in Walt Disney's animated feature films from English into Thai versions. The data of the study were 27 original songs and their translated versions from four animated feature films which are Brother Bear (2003), The Princess and the Frog (2009), Tangled (2010) and Frozen (2013).

The study attempted to answer the following research questions:

1. What are the translation strategies employed in the translation of songs in Walt Disney's animated feature films from English into Thai?
2. What is the frequency of each translation strategy in the translation of songs in Walt Disney's animated feature films from English into Thai?

The results of the study showed that there were seven strategies, based on Baker's (1992) framework, which were employed in the translation of songs in Walt Disney's animated feature films from English into Thai versions. The most frequent translation strategy found was translation by omission (75.56%) and followed by translation by paraphrase using unrelated words (7.78%), translation by paraphrase using a related word (4.44%), translation by using a loan word or loan word plus explanation (4.07%), translation by cultural substitution (3.70%), translation by a more general word (superordinate) (2.60%) and translation by a more neutral/less expressive word (1.85%). The eighth of Baker's (1992) strategies, translation by illustration, was not found in this study.

Discussion of the Findings

The findings of the study on the analysis of the translation strategies based on Baker's (1992) framework employed in the translation of songs in Walt Disney's animated feature films from English into Thai are discussed below.

Discussion of Finding One

The first research question aimed to explore the translation strategies employed in the translation of songs in Walt Disney's animated feature films from English into Thai. The results of the study indicated seven strategies based on Baker's (1992) framework were found, but the eighth strategy, translation by illustration, was not found in the study. This is consistent with the studies by Sookprasert (2004; Saewong, 2004; Roekmongkhonwit, 2006; Onsomboon, 2007) in that translation by illustration based on Baker's (1992) framework was not found in the translated works. The reason why translation by illustration was not employed in this study might be that illustration in general does not tend to be applied in translation of song lyrics and the translator can employ the other strategies when there is no equivalent in the target language.

Discussion of Finding Two

The second research question focused on finding the frequency of each translation strategy in the translation of songs in Walt Disney's animated feature films from English into Thai.

Based on the findings, translation by omission was the most frequent translation strategy found in the study. The omission included subject pronouns, object pronouns, coordinating conjunctions, filler words, adverbs and adjectives, nouns or noun phrases, prepositional phrases and repeated words or phrases.

The study found that the subject and object pronouns were omitted most in each song phrase. This is understandable as the omission of subject and object pronouns is common in the context of the target language. As Attaviriyannupap (n.d.) stated, Thai native speakers omit the subject of a sentence, particularly in informal contexts. The subject and object pronoun in a Thai sentence, according to Thep-Ackrapong (2001), can be omitted in a conversation because the information is considered understood by both the sender and the receiver. Regarding the study by Wisedsook (2002), she explained that the application of omission of the subject or

object when translating song lyrics could be because there is not enough space in a song phrase and the strategy of omission can be used when it causes no confusion to the target audience.

Filler words appearing in the song lyrics were also frequently omitted. In English conversation, filler words are important in many ways. For example, the filler word "well" can be used to shift orientation of talk between conversational partners Schiffrin and Kinsler (1987 as cited in Celce-Murcia and Olshtain, 2000, p.87). However, the fact that many filler words appearing in the song lyrics in this study were omitted could be due to the fact that those filler words in the source language context did not carry any important lexical meaning, as regards translation into the target text (Fox, 2010).

With regards to the omission of coordinating conjunctions, it might be possible to explain that these words can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).

For the omission of adverbs and adjectives, it is plausible to say that the omitted items did not cause confusion to the target audience since s/he can understand the text via the corresponding scene in the particular film.

Regarding the omission of nouns, noun phrases and prepositional phrases, it is possible to explain that if the information is considered understood by both the sender and the receiver, the items can be omitted in a conversation (Thep-Ackrapong, 2001).

Repeated words or phrases were found omitted many times when the concepts or the items were referred to in the previous song phrase.

The application of translation by paraphrase using unrelated words was found several times in the study. It is not mainly because of the lack of equivalence in the target text but it might be the intention of the translator to use different words from the original lyrics.

For the use of translation by paraphrase using a related word in this study, it is probable to say that the change of form or function of a word can make the translated version sound like the language used in real life. As Larson (1998) stated, the use of natural grammatical constructions and appropriate words in the target language are crucial in translating every piece of text.

According to Baker (1992), the use of translation by using a loan word or loan word plus explanation resulted from different cultural concepts between the source and target text. For this study, different loan words found in the song lyrics were English loan words. Loan words are widely used by Thai native speakers. In spite of an acceptable Thai equivalent for the word, the English loan word is preferred, especially among teenagers, as they consider using English loan words to sound more fashionable (Thaitranslation, 2008). It can be noticed that many characters in each films in this study using English loan words are young characters. It can be said that the translator's use of loan words was based on the characters' age.

Regarding cultural concepts in the translation, translation by cultural substitution has become another useful strategy that can be applied to handle the differences of socio-cultural contexts between the source text and target text. This cultural substitution would be helpful for the target audience to understand the sense and the message of the original text. However, the application of cultural substitution in the target text should be done depending on how much license is given to the translator (Baker, 1992, p.31). Mr. Todsaporn Rungwittaya, a technical and production director at Character Voices International Asia-Pacific under The Walt Disney Company (Thailand) Ltd, said that although it is acceptable to adapt Thai culture to the translated version, the translation should be as close as possible to the original (Welovemovieclub, 2014).

With regards to translation by a more general word (superordinate), this strategy was not often found in the study because there were not many specific terms that needed the application of translation by a more general word. However, the results of the study found that it was more often about word choice rather than the lack of a specific word in the target language.

Translation by a more neutral/less expressive word was not often found in this study. The strategy was applied in order to avoid communicating the wrong expressive meaning.

Translation strategy by illustration was not found in the study as illustration is not usually applied in translating song lyrics.

One of the interesting findings of this study was that two translation strategies based on Baker's (1992) framework can be used together to cope with non-equivalence at word level in a single item. For instance, the translator employed translation by using a loan word or loan word plus explanation and the use of translation by paraphrase using a related word in translating the word "party" in a song phrase "A great big **party** every night" "จะปาร์ตี้ทุกคืนไม่ต้องง่วง".

In summary, the results of the study indicated that translation of song lyrics requires a variety to cope with non-equivalence at word level. The frequency of each translation strategy resulted from the following factors; the characteristic of song lyrics, the differences of language constructions between Thai and English and socio-cultural factors related to the source text and the target text.

Recommendations for Further Studies

1. General Suggestions

This study might be beneficial for people who enjoy listening to English songs and their translated versions as it will enable those audiences to feel appreciative of the aesthetic value of the songs via translation strategies. Teachers could apply translation strategies of song lyrics in their translation courses to provide better understanding on how words are translated into the target language.

2. Suggestions for Further Study

2.1 Since the study emphasised the translation strategies at word level in song lyrics without considering the musical factors of the songs, there should be a further study which analyses song lyrics by taking musical factors into consideration. The future findings would yield more specific details as to how the translator incorporates the translation strategies with regard to the musical factors.

2.2 There should be a study of the translation of song lyrics on other levels such as the idiomatic level, the grammatical level, the discourse level and so on. All findings would benefit teachers, students, translators, as well as those who are interested in song translation.



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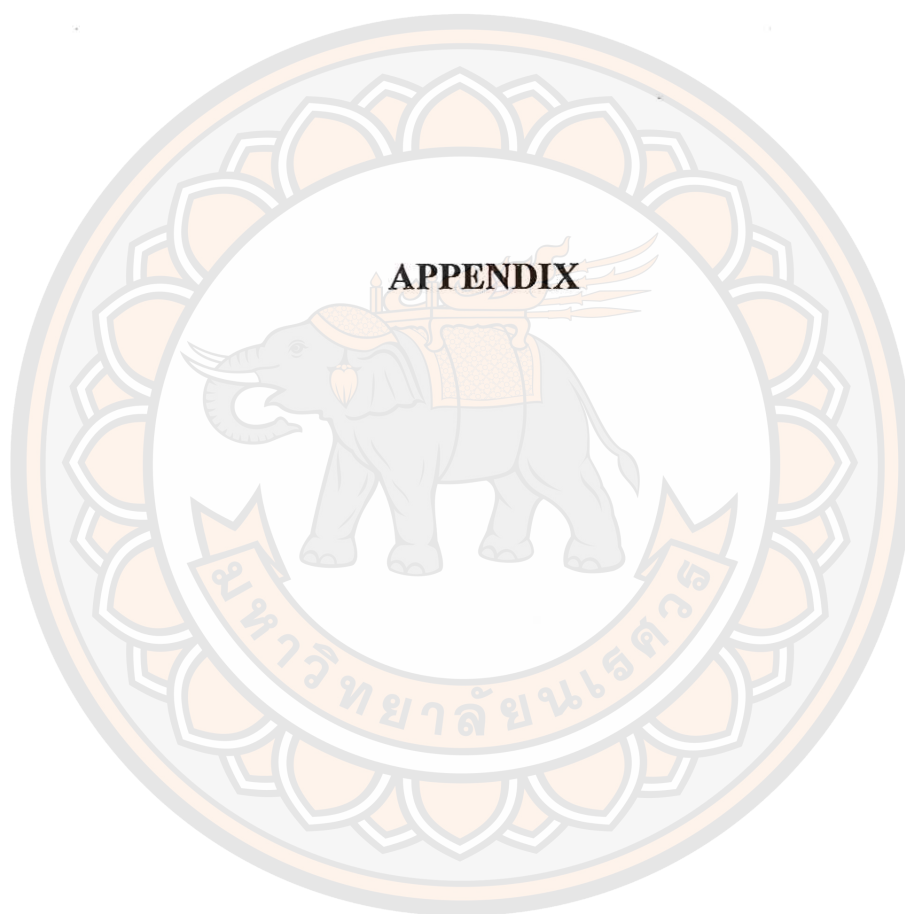
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**APPENDIX A ORIGINAL AND THAI TRANSLATED VERSIONS OF
SONGS FROM WALT DISNEY'S ANIMATED FEATURE
FILMS RELEASED BETWEEN THE YEARS 2003-2013**

1. Brother Bear (2003)

มหัศจรรย์หมีผู้ยิ่งใหญ่

1.1 Great Spirits

จิตวิญญาณที่ยิ่งใหญ่

When the earth was young	ตั้งแต่โบราณมา
And the air was sweet	เมื่อมีลมโชยหา
And the mountains kissed the sky	และภูเขาพันฟ้าเบื้องบน
In the great beyond, with its many paths	ที่นั่นดินแดนไกลไม่ว่าเส้นทางใด
Man and nature lived side by side	ธรรมชาติหลอมไว้รวมกับคน
In this wilderness of danger and beauty	ในแดนคงหวาดพิงที่น่ากลัวและแสนงาม
Lived three brothers, bonded by love	มีสามพี่น้องคล้องใจรักใคร่
Their hearts full of joy	อยากรู้ในดวงใจ
They ask now for guidance	จะเลือกไปทางทิศใด
Reaching out to the skies up above	ฝ่าเฝ้าถ้ามที่บนฟ้าไกลสุดหล้า
Great Spirits of all who lived before	วิญญาณทั้งมวลของบรรพชน
Take our hands and lead us	ขอท่านจงช่วยนำทาง
Fill our hearts and souls with all you know	ขอช่วยเติมความจริงทุกอย่างในใจ
Show us that in your eyes	สอนว่าเรานั้นเหมือนกัน
We are all the same	หลายผิวพรรณหลากสี
Brothers to each other	ทุกๆ คนคือน้องที่
In this world we remain truly brothers are the same	ในโลกนี้เรามีเรา อยู่อย่างพี่และ
	น้องเท่ากัน
Give us wisdom to pass to each other	ฝากความรู้เอาไว้ให้มอบผู้อื่น
And give us strength so we understand	และขึ้นพลังให้พวกเราเข้าใจ

That the things we do
 The choices we make
 Give direction to all life's plan
 To look in wonder at all we've been given
 In a world that's not always as it seems
 Every corner we turn
 Only leads to another
 A journey ends
 But another begins
 Great Spirits of all who lived before
 Take our hands and lead us
 Fill our hearts and souls with all you know
 Show us that in your eyes
 We are all the same
 Brothers to each other
 In this world we remain
 truly brothers all the same
 Great Spirits of all who lived before
 Take our hands and lead us
 Fill our hearts and souls with all you know
 Show us that in your eyes
 We are all the same
 Brothers to each other
 In this world we remain
 truly brothers all the same
 Brothers all the same

ว่าสิ่งใดเราทำ
 ที่เลือกเป็นแนวทาง
 จะส่งผลถึงข้างหน้าต่อไป
 ดูสิ่งเหล่านี้เราได้มาตั้งมากมาย
 มันเกินใจจะคาดหวังว่าจะได้มี
 ทางเดินใดจะจบ
 ก็เจอพบทางอยู่ทุกที
 จากครั้งนี้
 มีอีกเรื่องราวข้างหน้า
 คงวิญญูณทั้งหมดของบรรพชน
 ขอท่านจงช่วยนำทาง
 ขอช่วยเติมความจริงทุกอย่างในใจ
 สอนว่าเรานั้นเหมือนกัน
 หลายชีวิตพรชนหลากสี
 ทุกคนคือน้องที่
 ในโลกนี้เรามีเรา
 อยู่อย่างพี่และน้องเท่ากัน
 คงวิญญูณทั้งหมดของบรรพชน
 ขอท่านจงช่วยนำทาง
 ขอช่วยเติมความจริงทุกอย่างในใจ
 สอนว่าเรานั้นเหมือนกัน
 หลายชีวิตพรชนหลากสี
 ทุกคนคือน้องที่
 ในโลกนี้เรามีเรา
 อยู่อย่างพี่และน้องเท่ากัน
 เราคือพี่และน้อง

1.2 Welcome

Everyone's invited, this is how we live

We're all here for each other

happy to give

All we have we share

And all of us we care, so come on

Welcome to our family time

Welcome to our brotherly time

We're happy giving and taking

to the friends we're making

There's nothing we won't do

Welcome to our family time

Welcome to our happy to be time

This is our festival

you know and best of all

We're here to share it all

There's a bond between us nobody can explain

It's a celebration of life

and seeing friends again

I'd be there for you

I know you'd be there for me too

so come on

Welcome to our family time

Welcome to our brotherly time

This is our festival

you know and best of all

เชิญเลย

เราเป็นเพื่อนกับทุกคน เราไม่แยก

แบ่งฝ่าย

เราจะคอยดูแลไม่ห่าง

พร้อมทุกเวลา

ทุกข์หรือว่าสุขใจ

ห่วงใยช่วยเหลือทุกอย่างอย่าชักช้า

เชิญเลยเชิญมาเป็นครอบครัวเรา

เชิญมาเป็นพี่น้องร่วมห้องเผ้า

พบเพื่อนใหม่เราก็ปลื้มใจ

และจะแบ่งปันให้กันไป

ทำได้ทุกอย่างเลย

เชิญเลยเชิญมาเป็นครอบครัวเรา

เวลาอันสุขสันต์ไม่มีเศร้า

เรามาลองด้วยกัน

แล้วก็สิ่งที่สำคัญ

เรานั้นได้อยู่พร้อมหน้า

ความผูกพันที่มีอยู่เรารับรู้ได้ด้วยใจ

ต่างก็ยินดีในความเป็นไป

ที่กลับมาเจอเพื่อนเรา

กันยังเผ้าห่วงใย

และเธอก็คงไม่หนีไกลห่าง

อย่าชักช้า

เชิญเลยเชิญมาเป็นครอบครัวเรา

เชิญมาเป็นพี่น้องร่วมห้องเผ้า

เรามาลองด้วยกัน

แล้วก็สิ่งที่สำคัญ

We're here to share it all
 Remembering loved ones departed
 Someone dear to your heart
 Finding love, and planning a future
 Telling stories and laughing with friends
 Precious moments you'll never forget
 This has to be the most beautiful
 The most peaceful place
 I've ever been to
 It's nothing like I've ever seen before
 When I think of how far I've come
 I can't believe it and yet I see it
 In them I see family
 I see the way we used to be
 Come on
 Welcome to our family time
 Welcome to our brotherly time
 We're happy giving and taking
 to the friends we're making
 There's nothing we won't do
 Welcome to our family time
 Welcome to our happy to be time
 This is our festival
 you know and best of all
 We're here to share it all

เรานั้นได้อยู่พร้อมหน้า
 ยังจำใครบางคนที่ต้องไกลห่าง
 ยังมีกันเฝ้าดวงใจ
 พบความรักฝันให้ถึงวันใหม่
 นอนคุยกันให้สนุกลิ้มเวลา
 วันล้ำค่าที่ไม่อาจลืมเลือนไป
 ไม่มีที่ไหนจะงามดังที่เห็น
 สงบและเชือกเย็น
 กว่าที่ที่เคยผ่าน
 สิ่งใดไหนๆ ก็ไม่เปรียบปานที่นี่
 เมื่อฉันได้นึกย้อนไป
 ก็ยังแปลกใจทุกเรื่องราวและฉันก็เข้าใจ
 ได้มาเจอบ้านใหม่หลังนี้
 เหมือนเคยได้ยืนได้อยู่นานาน
 อย่างซักช้า
 เชิญเลขเชิญมาเป็นครอบครัวเรา
 เชิญมาเป็นพี่น้องร่วมห้องเผ้า
 พบเพื่อนใหม่เราก็ปลื้มใจ
 และจะแบ่งปันให้กันไป
 ทำได้ทุกอย่างเลย
 เชิญเลขเชิญมาเป็นครอบครัวเรา
 เวลาความสุขสันต์ไม่มีเศร้า
 เรามาฉลองด้วยกัน
 แล้วก็สิ่งที่สำคัญมีเธอและมีฉัน
 มีกันและกันเสมอ

1.3 On My Way

Tell everybody I'm on my way
 And I'm loving every step I take
 With the sun beating down, yes I'm on my way
 And I can't keep this smile off my face
 Cause there's nothing like seeing each other again
 No matter what the distance between
 And the stories that we tell will make you smile
 Oh it really lifts my heart
 So tell 'em all I'm on my way
 New friends and new places to see
 And to sleep under the stars
 Who could ask for more
 With the moon keeping watch over me
 Not the snow, not the rain can change my mind
 The sun will come out, wait and see
 And the feeling of the wind
 In your face can lift your heart
 Oh, there's no where I would rather be
 Cause I'm on my way now

Tell everybody I'm on my way
 I just can't wait to be there
 With blue skies ahead, I'm on my way
 Nothing but good times
 And nothing but good times to share
 So tell everybody I'm on my way

เรามาแล้วนี่ไง

ก็อยากจะบอกเรามาแล้วนี่ไง
 และทุกๆ ก้าวแสนเป็นสุขใจ
 ดวงตะวันร้อนแค้นไหนดังเดินเรื่อยไป
 และจะยิ้มหวานอย่างนี้ไม่หยุดเลย
 ก็ไม่มีอะไรจะดีดังเจอกันกันเคย
 ไม่ว่าจะทำให้ออกห่างแค่ไหน
 และเรื่องราวที่เราบอกเล่าพาเราข้ามไป
 คงทำให้สุขใจเบิกบาน
 อยากบอกว่าเรามาแล้วนี่ไง
 จะพบเพื่อนพบที่ใหม่มากมาย
 แค่นี้ก็นอนมองดูดวงดาว
 ไม่มีเหงาหัวใจ
 ดวงจันทร์สวยสดใสคอยเฝ้าดู
 เจอะหิมะหรือว่าฝนจะกันผู้มัน
 ตะวันจะฉายหลังส่องสดใส
 และเมื่อลมโชยมาแผ่วพลี
 บนใบหน้ายิ่งพาเคลิ้มไหว
 โอ้ จะมีที่ใดสุขใจกว่านี้
 เรามาแล้วนี่ไง ไม่เคียดร้อนใจ
 ก็มาแล้วนี่ไง

ก็อยากจะบอกเรามาแล้วนี่ไง
 มันแทบจะรออีกไม่ไหว
 ถ้ายังเห็นฟ้ากว้างก็ยังมุ่งหน้าไป
 แบ่งความสุขสดใสใจเบิกบาน
 แบ่งให้กันมากมาย
 ก็อยากจะบอกเรามาแล้วนี่ไง

And I just can't wait to be home
 (just can't wait to be home)
 With the sun beating down yes I'm on my way
 And nothing but good times to show
 I'm on my way

แทบรอถึงบ้านอีกไม่ไหว
 (รอไม่ไหวให้ถึงบ้าน)
 ดวงตะวันร้อนแค้นไหน ก็ยังเดินเรื่อยไป
 มีเรื่องราวสดใสมาแบ่งปัน
 ยังไงจะมาแน่นอน

1.4 No Way Out

Everywhere I turn, I hurt someone
 But there's nothing I can say
 To change the things I've done
 I'd do anything within my power
 I'd give everything I've got
 But the path I seek is hidden from me now
 Brother bear, I let you down
 You trusted me, believed in me
 And I let you down
 Of all the things I hid from you
 I cannot hide the shame
 And I pray someone, something will come
 to take away the pain
 There's no way out of this dark place
 No hope, no future
 I know I can't be free
 But I can't see another way
 I can't face another day

ไม่มีหนทาง

นี่แหละฉันที่ทำให้ใครเจ็บปวด
 และจะพูดอย่างไร
 ให้คืนกลับไปก็ไม่มีทาง
 หากว่าพอมีวันฉันนี้เต็มใจ
 อะไรก็จะยอมทั้งนั้น
 แต่ยิ่งฉันมองไปยิ่งหาซึ่งดูเลือนราง
 เพื่อนเอ๋ย ฉันทำสิ่งผิด
 เธอไว้วางใจฉัน แต่แล้วก็ถอย
 ที่ทำร้ายเพื่อนกัน
 จะซ่อนยังใจก็ไม่มีทาง
 บิลบงความอายในใจ
 ได้แต่ขอวอนใครช่วยรับมันไป
 ให้อใจได้คลายหมองเศร้า
 ไม่เหลืออีกแล้ว ไม่มีหนทาง
 มีคณหมดทุกอย่าง
 ไม่มีวันหนีพ้นได้
 ไม่รู้จริงๆต้องทำยังง
 ผินทนผู้ไปเพื่ออะไร

2. The Princess and the Frog (2009)

มหัศจรรย์มนตร์รักเจ้าชายกบ

2.1 Down in New Orleans

In the South Land there's a city

Way down on the river

Where the women are very pretty

And all the men deliver

They got music

It's always playin'

Start in the daytime, go all through the night

When you hear that music playin'

Hear what I'm saying, it'll make ya feel alright

Grab somebody, come on down

Bring your paintbrush, we're painting the town

There's some sweetness going around

Catch it down in New Orleans

We got magic, good and bad

Make ya happy, make ya real sad

Get everything you want, lose what you had

Down here in New Orleans

Hey, partner, don't be shy

Come on down here and give us a try

Ya wanna do some livin' before you die

Do it down in New Orleans

Stately homes and mansions

Of the sugar barons and the cotton kings

ในนิวออร์ลีนส์

ที่แคนไคมีเมืองใหญ่

สวยงามบนแม่น้ำกว้าง

เมืองที่สาวก็สุดแสนจะน่ารัก

ผู้ชายก็คอยเฝ้าเคียงข้าง

มีแต่เสียงเพลง

ที่เล่นกันเรื่อยไป

เริ่มตั้งแต่เช้าจนค่ำก็ยังมัน

ถ้าเธอเกิดได้มาฟังเข้าเมื่อไร

จะบอกให้ว่าเธอต้องสุขแสนชื่นบาน

พาใจมาให้ได้แคนไค

ท่องและเที่ยวไปสไลและซาวซ่า

เมื่อย่างดูรอบๆ ล้วนความหวาน

พบกันในนิวออร์ลีนส์

เรามีเวทย์มนต์ดีและร้าย

ทำให้เธอได้สุขใจหรือแสนเศร้า

มีได้ก็ย่อมต้องเสียแลกไปให้เขา

ที่นี่ในนิวออร์ลีนส์

เอัพรรคพวก ต้องใจกล้า

จงรีบมาลองนึก देखก็ได้

มีชีวิตไว้ให้คุ้มค่าง่อนมันจะสาย

พบกันได้ในนิวออร์ลีนส์

บ้านใหญ่โตและหรูเลิศ

เกิดจากพวกพ่อค้าอ้อยและราชาค้าฝ้าย

Rich people, poor people all got dreams
 Dreams do come true in New Orleans

ขอทานเศรษฐีล้วนมีฝันมากมาย
 จะเป็นจริงได้ในนิวออร์ลีนส์

2.2 Almost There

Mama! I don't have time for dancing
 That's just gonna have to wait a while
 Ain't got time for messing around
 And it's not my style
 This old town can slow you down
 People taking the easy way
 But I know exactly where I'm going
 Getting closer and closer every day
 And I'm almost there, I'm almost there
 People down here think I'm crazy, but I don't care
 Trials and tribulations, I've had my share
 There ain't nothing gonna stop me now
 'cause I'm almost there
 I remember Daddy told me:
 Fairytales can come true
 You gotta make 'em happen, it all depends on you

ใกล้ถึงฝัน

แม่จ๋า หนูไม่มีเวลาไปเต้นรำหรอก
 เรื่องนั้นคงจะรอช่วงนี้ไม่ได้
 ไม่เคยเหลือเวลาไปเที่ยวเล่น
 ไม่เห็นจะสนใจ
 ทั้งเมืองเราเรื่องช้ารายรอบ
 ใครต่อใครคงจะชอบสบาย
 แต่หนูยังมุ่งมั่นกับฝันที่ตั้งใจ
 เพราะว่ารู้ว่าเข้าใกล้ถึงจุดหมาย
 ก็มันใกล้ถึงฝัน คงอีกไม่ไกล
 ใครจะว่าฉันนั้นบ้าเพื่อเจอ ก็ไม่สนใจ
 ความขัดสนและยากแค้น ผ่านมามากมาย
 ไม่มีทางอะไรจะขวางฉันได้
 ก็เพราะมันใกล้ถึงฝัน
 สิ่งที่เคยสอนยังจำได้
 เทพนิยายอาจเป็นจริง
 แต่เราต้องสร้างและตั้งใจอยู่ที่
 เราี่ต้องทำ
 จึงตั้งใจทำงานตั้งแต่เช้านี้
 ส่งผลเลิศล้ำอย่างที่เฝ้าคอย
 แค่ตั้งใจเพื่อสร้างฝัน
 ฉันกำลังมา ช่วยหลบหน้อย
 นี่เราใกล้ถึงฝัน คงอีกไม่ไกล
 เขาคงพากันมาตั้งหวังจนได้

So I work real hard each and every day
 Now things for sure are going my way
 Just doing what I do
 Look out boys, I'm coming through
 And I'm almost there, I'm almost there
 People gonna come here from everywhere

And I'm almost there

I'm almost there

There's been trials and tribulations

You know I've had my share

But I've climbed the mountain, I've crossed the river

And I'm almost there, I'm almost there

I'm almost there

และฉันก็ใกล้ถึงฝืน

เราใกล้ถึงฝืน

แม้จะจนขัดสนสักเท่าไร

ที่เคยผ่านมามากมาย

ก็ยังสู้ทนมาและยังกล้าจะก้าวไป

และก็ใกล้ถึงฝืน ใกล้ฝืนแล้วนั้น

ใกล้ถึง ฝืน แล้ว

2.3 Friends on the Other Side

Facilier:

Don't you disrespect me, little man

Don't you derogate or deride

You're in my world now, not your world

And I got friends on the other side

Shadow Demons:

(He's got friends on the other side)

Sit down at my table

Put your minds at ease

If you relax it will enable me to do

Anything I please

I can read your future

I can change it 'round some, too

I'll look deep into your heart and soul

Make your wildest dreams come true

I got voodoo, I got hoodoo,

I got things I ain't even tried

And I got friends on the other side

สหายในโลกวิญญาณ

อย่าหยาบเกียรติกันเชียวนะ เจ้าปูกูก

อย่ามาคิดดูถูกหรือว่าร้าย

โลกของข้าหาใช่โลกเจ้าไม่

สหายข้ามากมายในโลกวิญญาณ

(สหายมากมายในโลกวิญญาณ)

มาซิเชิญนั่งลงไป

ทำตัวให้สบาย

ปลดปล่อยอย่างนี้สิดี

จะทำให้ข้าทำตามหัวใจเจ้าได้ง่าย

ข้าเห็นภาพอนาคต

กำหนดให้เปลี่ยนบ้างยังไหว

ข้ามองลึกลงในวิญญาณเจ้านั้น

จัดให้ฝันของเจ้าสมใจ

ข้ามีเวทมนตร์ ข้ามีพลัง

แสนสุดล้ำที่ยังไม่เคยใช้

สหายข้ามากมายในโลกวิญญาณ

Shadow Demons:

He's got friends on the other side

Facilier:

The cards, the cards, the cards will tell

The past, the present, and the future as well

The cards, the cards, just take three

Take a little trip into your future with me

Now you, young man, are from across the sea

You come from two long lines of royalty

Your lifestyle's high, but your funds are low

You need to marry a li'l honey whose daddy
got dough

It's the green, it's the green, it's the green you need

And when I looked into your future It's the green
that I seen

On you little man, I don't want to waste much time

You been pushed around all your life

You been pushed around by your mother

and your sister and your brother

And if you was married, you'd be pushed

around by your wife

But in your future, the you I see

Is exactly the man you always wanted to be

Are you ready?

(สหราชอาณาจักรในลอร์ดออฟเดอะริงส์)

ด้วยไพ่ ด้วยไพ่ ด้วยไพ่นานา

วันหลัง วันนี้ แล้ววันหน้า หรือวันไหน

หยิบไพ่ หยิบไพ่เพียงสามใบ

มองซิมองเข้าไปในอนาคตกับข้า

หนุ่มน้อยหนุ่มเดินทางข้ามน้ำมั่งคั่ง

ตระกูลท่านแสนสูงศักดิ์จากสองราชวงศ์

อยู่อย่างสูงล้ำ แต่รายได้แค่ต่ำ

ก็เลยต้องหาให้พบเนื้อคู่ที่ล้ำค่า

เงินหนา

เงินเท่านั้น เงินเท่านั้น เงินเท่านั้น

ต้องมี

และจากที่ลองมองดูสิ ในอนาคต

ต้องมีแน่

และเจ้าลูก ข้าไม่อยากจะเสียเวลา

โดนเขารุมข่มขืน

เจ้าโดนกดขี่ทั้งจากมารดา

แล้วก็น้องสาว แล้วก็น้องชาย

ถ้าแต่งงานไปวันไหนก็โดนกดขี่

โดยภรรยา

แต่แล้วถึงวันหนึ่งจะคาพาไป

สิ่งที่ฝันไว้สิ่งไหนที่อยากจะเห็น

เป็นจริงได้

พร้อมกันหรือยัง

Shadow Demons:

Are you ready?

พร้อมกันหรือยัง

Transformation central

ศูนย์สังการปรับรูปกาย

Shadow Demons:

Transformation central

ศูนย์สังการเปลี่ยนร่างกาย

Facilier:

Reformation central

ศูนย์ปฏิรูปและเปลี่ยนแปลงใหม่

Facilier:

Transmogification central

Can you feel it

รู้สึกหรือยัง

You're changin', you're changin', you're changin',
all right!

เปลี่ยนแปลงไป เปลี่ยนแปลงไป

เปลี่ยนแปลงไปทันใด

I hope you're satisfied

และหวังว่าคงพอใจ

But if you ain't, don't blame me

แต่ถ้าหากไม่ก็อย่าว่า

You can blame my friends on the other side

คงต้องโทษเพื่อนข้าที่ในโลก

วิญญาณ

Shadow Demons:

You got what you wanted

ที่หวังไว้จะต้องได้

But you lost what you had

แต่ต้องเสียบางอย่างไป

2.4 When We're Human

เมื่อเราได้เป็นคน

Louis

If I were a human being

ถ้าฉันกลายเป็นคนสักที

I'd head straight for New Orleans

จะตรงรี่ไปนิวยอร์ก

And I'd blow this horn so hot and strong

จะเป่าแตรดังๆ แซ่บซ่าบ้าคลั่ง

Like no one they'd ever seen

ไม่เหมือนที่เค้าเคยได้เห็น

Louis Armstrong, Mister Sidney Bechet

ไม่ว่าจะหลุยส์ อาร์มสตรอง

โก้ แซกแมนที่ว่าเท่

All the boys gonna step aside

When they hear this old ex-gator play

When I'm human

As I hope to be

I'm gonna blow this horn till the cows come home

And everyone's gonna bow down to me

Naveen

When I'm myself again

I want just the life I had

A great big party every night

That doesn't sound too bad

A redhead on my left arm

A brunette on my right

A blonde or two to hold a candle

Doesn't that seem just about right

Eh, Louis?

Life is short

When you're done, you're done

We're on this Earth to have some fun

And that's the way things are

When I'm human

And I'm gonna be

I'm gonna tear it up like I did before

That's a royal guarantee

Tiana

Your modesty becomes you

And your sense of responsibility

I worked hard for everything I got

จะลืงไปไม่เคยได้พบเห็น

ว่านี่คือคนเคยเป็นจระเข้

เมื่อเป็นมนุษย์

คั้งที่หวังเอาไว้

จะเป่าแตรคั้งๆฟังกันให้หูดับ

แต่ใครค่อใครต้องกำนับนั่นนี้ใจ

ถ้ากลายมาเป็นตัวเอง

จะทำเหมือนที่เคยเป็นมา

จะปาร์ตี้ทุกคืนไม่ต้องเว้น

ดูน่าตื่นเต้นไม่ว่า

แม่ผมแดงอินทวงข้างซ้าย

แม่น้าตาลไว้ข้างขวา

และแทนกับบลอนด์ก็ขึ้นสลอน

ไว้ชุ่มชื้นหัวใจหนักหนา

เอ้ หลุยส์

โอ้ ชีวิตมันช่างสั้นอย่างนี้

เกิดมาทั้งทีก็ต้องสนุก

จะทุกข์และเศร้าเพื่อใคร

เมื่อเป็นมนุษย์

และต้องได้อย่างใจ

จะเป็นที่น่ายำเริญเหมือนกับทุกครั้งมา

และนี่คือสัญญาของเจ้าชาย

นี่แหละพอเพียงก็ไม่มี

ผิชอบชั่วและดีรู้จักบ้างไหม

นี่กว่าฉันจะสู้จนได้ทุกอย่าง

And that's the way it's supposed to be
 When I'm a human being
 At least I'll act like one
 If you do your best each and every day
 Good things are sure to come your way
 What you give is what you get
 My daddy said that and I'll never forget
 And I recommend it to you
 When we're human
 And we're gonna be
 I'm gonna blow my horn
 I'm gonna live the high life
 I'm gonna do my best to take my place in the sun
 When we're human

2.5 Gonna Take You There

We're gonna take ya there,
 We're gonna take ya there,
 We're gonna take ya all the way down
 We're gonna take ya there,
 We're gonna take ya there,
 We're gonna take ya all the way
 Going down the bayou,
 Going down the bayou,
 Going down the bayou,
 Taking ya all the way
 We all gon' pull together,

นี่คือเส้นทางที่ต้องไปให้ได้
 ถ้าฉันได้มาเป็นมนุษย์
 จะต้องให้สมเป็นคน
 หากว่าทำความดีให้เป็นที่ยอมรับ
 ก็ย่อมได้พรจากฟ้าเบื้องบน
 ทำสิ่งใดก็ได้สิ่งนั้น
 ที่พ่อบอกไว้ฉันจำได้แม่นมัน
 และฉันจะบอกให้เข้าใจ
 เมื่อเป็นมนุษย์
 และต้องได้อย่างใจ
 ก็ต้องเป่าแตรดังๆ
 และใช้ชีวิตไม่ต้องขัง
 จะตั้งใจไปเพื่อก้าวสู่ฝันนั้นให้ได้
 เมื่อกลายเป็นคน
 เราจะพาเธอไป
 พวกเราจะพาเธอไป
 พวกเราจะพาเธอไป
 พวกเราจะพาเธอไปให้ถึงที่
 พวกเราจะพาเธอไป
 พวกเราจะพาเธอไป
 เราต้องพาไปถึงทันที
 ลัดเลาะตามลำน้ำไป
 ลัดเลาะตามลำน้ำไป
 ลัดเลาะตามลำน้ำไป
 พาไปให้ถึงทันที
 รวมกันไว้ทุกอย่างก้าว

Down here that's how we do
 Me for them and them for me,
 We'll all be there for you
 We gonna take ya,
 We gonna take ya,
 We gonna take ya all the way down
 We know where you going and we're going with you,
 Taking you all the way
 Going down the bayou,
 Going down the bayou,
 Going down the bayou,
 Taking you all

2.6 Ma Belle Evangeline

Look how she lights up the sky,
 Ma Belle Evangeline
 So far above me yet I,
 Know her heart belongs to only me
 Je t'adore, Je t'aime Evangeline,
 You're my queen of the night,
 So still,
 So bright
 That someone as beautiful as she,
 Could love someone like me
 Love always finds a way it's true
 And I love you, Evangeline

พวกเราช่วยกันอย่างนี้
 คอยช่วยเหลือจนเจ็ดเต็มที
 เรอลันเรามีกันอยู่
 พวกเราจะช่วยกัน
 พวกเราจะช่วยกัน
 พวกเราจะค้นกันไปสู่จุดหมาย
 ถ้ารู้ว่าที่ไหนแล้วจะพาไปได้
 พาไปให้ถึงทันที
 ลัดเลาะตามลำน้ำไป
 ลัดเลาะตามลำน้ำไป
 ลัดเลาะตามลำน้ำไป
 พาเธอไปได้

โอ้ห้องอีแวนเจอลีน
 โอ้ เธอฉายแสงมาน่ามอง
 โอ้ ห้องอีแวนเจอลีน
 ล่องลอยเหนือพื้นดินห่างไกล
 แต่หัวใจมอบไว้ให้ฉันคนเดียว
 เฌอ ตาโคร์ เฌอ แคม อีแวนเจอลีน
 โอ้ เธอ นั่นคือขวัญใจ
 เชือกเข็น
 สดใส
 จะมีใครงานแสนเลิศเลอค่าล้ำ
 ที่รักกับคนอย่างฉัน
 ความรักสรรค์สร้างหนทางคั่งฝืน
 ข้าจะรักมันอีแวนเจอลีน

Love is beautiful,
 Love is wonderful
 Love is everything, do you agree?
 Look how she lights up the sky,
 I love you, Evangeline

รักช่างแสนงดงาม
 รักคือความยิ่งใหญ่
 อยู่ในทุกเรื่องราว เห็นด้วยไหมเล่า
 โอ้ เธอฉายแสงมาผ่านมอง
 ที่รักน้องอีแวนเจอลีน

2.7 Dig a Little Deeper

Don't matter what you look like
 Don't matter what you wear
 How many rings you got on your finger
 We don't care
 Don't matter where you come from
 Don't even matter what you are
 A dog, a pig, a cow, a goat
 Had 'em all in here
 And they all knew what they wanted
 What they wanted me to do
 I told 'em what they needed
 Just like I be telling you
 You got to dig a little deeper
 Find out who you are
 You got to dig a little deeper
 It really ain't that far
 When you find out who you are
 Blue skies and sunshine
 You'll find out what you need
 You got to dig you got to dig

ต้องกันต้องคุ้ยให้ลึกอีก
 อ้วนผอมหรือว่าจะคำขาว
 เสื้อผ้าจะเป็นอย่างไร
 สวมแหวนกี่นิ้ว อ้อมหรือหิวสักเท่าไร
 ไม่เคยสน
 ไม่ว่าจะมาจากที่ไหน
 จะเป็นผู้ใดก็ได้ทั้งนั้น
 เป็นหมาเป็นหมูเป็นวัวเป็นแพะ
 มีเยอะเยอะมากมาย
 พวกเขารู้แต่ต้องการอะไร
 เขาต้องการให้ข้าช่วยทำ
 บอกเค้าให้คันที่หัวใจ
 เหมือนที่ข้าบอกเจ้าทุกคำ
 ว่าเจ้าต้องกันต้องกันให้ลึกอีก
 เปิดดวงตคนข้างใน
 ว่าเจ้าต้องกันต้องกันให้ลึกอีก
 มันก็ไม่ยากเกินไป
 เมื่อได้พบตัวเจ้าจริงๆที่อยู่ใจเสมอ
 ฟ้าใสและแสงทอง
 เจ้าต้องเจอ
 และเจ้าต้องกัน และเจ้าต้องกัน

Prince Froggy is a rich little boy
 You wanna be rich again
 That ain't gonna make you happy now
 Did it make you happy then? No
 Money ain't got no soul
 Money ain't got no heart

All you need is some self-control
 Make yourself a brand new start
 You got to dig a little deeper
 Don't have far to go
 You got to dig a little deeper
 Tell the people Mama told you so
 Can't tell you what you'll find
 Maybe love will grant you peace of mind
 Dig a little deeper and you'll know
 Miss Froggy, might I have a word?
 You're a hard one, that's what I heard
 Your daddy was a loving man
 Family through and through
 You your daddy's daughter
 What he had in him you got in you
 You got to dig a little deeper
 For you it's gonna be tough
 You got to dig a little deeper
 You ain't dug near far enough
 Dig down deep inside yourself

ไอโซต้องมากดขากกงจะรู้
 ก้อขากจะร่ำรวยอย่างเคย
 มีเงินไม่เคยทำให้คนสุขได้
 เจ้าเคยมีความสุขบ้างไหม ไม่
 เพราะว่าเงินมันเย็นชา
 เพราะว่าเงินมันโหดร้าย
 สิ่งสำคัญคือต้องควบคุมใจ
 รวมกำลังสร้างตัวกันใหม่
 ว่าเจ้าต้องค้นต้องค้นให้ลึกอีก
 ไม่เกินใจเจ้าหรอก
 ว่าเจ้าต้องค้นต้องค้นให้ลึกอีก
 จำลิๆ ไอ้ที่แม่หมอเตือนบอก
 ไม่รู้จะเจอสิ่งไหน
 แต่ความรักอาจช่วยกล่อมเกล่าใจเธอ
 ค้นและคุ้ยลึกอีกหน่อยอาจเจอ
 นางสาวอ๊อบอ๊อบ ขอคุยด้วยได้ไหม
 รู้ว่าเธอเนี่ยช่างเคาใจขาก
 พ่อเจ้าน่ะพบแต่รักครอบครัว
 ห่วงใยและผูกพัน
 เจ้าก็เหมือนเค้านะสิ
 พ่อและลูกคู่นี้สืบทอดกัน
 ว่าเจ้าต้องค้นต้องค้นให้ลึกอีก
 พวกเจ้าน่ะขากอีกสักนิด
 ว่าเจ้าต้องค้นต้องค้นให้ลึกอีก
 ก็ลึกไม่พออย่างที่คิด
 ค้นขุดลึกจนพบความจริง

You'll find out what you need
 Blue skies and sunshine
 Guaranteed
 Open up the windows
 Let in the light
 Blue skies and sunshine
 Guaranteed

ที่อยู่ใจเสมอ
 ฟ้าใสและแสงทอง
 เจ้าต้องเจอ
 เปิดหน้าต่างออกให้หมด
 ปลอ่ยให้แสงเข้ามา
 ฟ้าใสและแสงทอง
 เจ้าต้องเจอ

3. Tangled (2010)

เจ้าหญิงผมยาวกับโจรซ่าจอมแสบ

3.1 Healing Incantation

Flower, gleam and glow
 Let the power shine
 Make the clock reverse
 Bring back what once was mine
 Heal what has been hurt
 Change the fate's design
 Save what has been lost
 Bring back what once was mine
 What once what mine

บทเพลงรักษา

บุปผาเรืองแสงส่อง
 เปล่งฤทธิ์ของเจ้า
 ช่วยย้อนวันให้เรา
 คืนสิ่งที่เคยได้ครอง
 กลายทุกข์ทรมาน
 เปลี่ยนชะตาให้ที่
 แก้เรื่องร้ายให้ดี
 คืนสิ่งที่เคยได้ครอง
 ที่เคยได้ครอง

3.2 When Will My Life Begin

7 AM, the usual morning lineup
 Start on the chores and sweep 'til the floor's all clean
 Polish and wax, do laundry, and mop and shine up
 Sweep again, and by then it's like 7:15.

เมื่อไหร่ชีวิตจะเริ่มกัน

เจ็ดโมงเช้าก็เหมือนเดิมๆ เราต้องเริ่มงาน
 ตั้งแต่เช็ดหัวบ้านให้สะอาดเอี่ยมไป
 ขัดขึ้นเงา ซักผ้า และปัดถูให้สดใส
 กวาดอีกที แล้วไม่เท่าไรก็เจ็ดโมงสิบห้า

And so I'll read a book
 Or maybe two or three
 I'll add a few new paintings to my gallery
 I'll play guitar and knit
 And cook and basically
 Just wonder when will my life begin?
 Then after lunch it's puzzles and darts and baking
 Paper mache, a bit of ballet and chess

 Pottery and ventriloquy, candle making

 Then I'll stretch, maybe sketch, take a climb,
 Sew a dress
 And I'll reread the books
 If I have time to spare
 I'll paint the walls some more,
 I'm sure there's room somewhere.
 And then I'll brush and brush,
 and brush and brush my hair
 Stuck in the same place I've always been.
 And I'll keep wonderin' and wonderin'
 And wonderin' and wonderin'
 When will my life begin?
 And tomorrow night,
 The lights will appear
 Just like they do on my birthday each year.
 What is it like

จะอ่านหนังสือซักเล่ม
 แล้วก็มียี่ด้อสองสาม
 จะแต่งเติมสีสวขงามไว้โชว์ในแกลเลอรี
 จะเล่นกีตาร์ นิตติ้ง
 เข้าครัวและเพื่อทุกที่
 ว่าชีวิตเรานี้จะเริ่มเมื่อไหร่
 บ่ายยังมีเกมปาลูกดอก ทำขนมอบเล่น
 เปเปอร์มาเช่ แล้วเดินบัลเล่ต์ และ
 หมากรุก
 ปั้นหม้อไห พากษ์เสียง แล้วจุ่ม
 เขียนก็หมคนูก
 กัมและลูก วาดลวดลาย ปั้น และป้าย
 ตัดกระโปรง
 จะอ่านหนังสือซ้ำอีก
 ก็ไม่ได้รีบได้ร้อน
 ระบายผนังเพิ่มก่อน
 คิดว่ายังมีที่เหลือ
 เสริมแล้วก็แปรงและแปรง
 และแปรงแต่ผมทุกที่
 ติดอยู่ข้างในนี้มันแสนน่าเบื่อ
 ไม่รู้ชีวิตเรา ชีวิตเรา ชีวิตเรา

 ไม่รู้ชีวิตเราจะเริ่มเมื่อไหร่
 และคืนพรุ่งนี้
 จะมีแสงส่องลอย
 อย่างที่เฝ้าคอยทุกวันเกิดฉันนั้นใจ

Out there where they glow?

Now that I'm older,

Mother might just

Let me go

กลางแสงวับวามจะงามสักเท่าใด

วันนี้แหละแม่คง

ยอมให้เราไป เห็นกับตา

3.3 When Will My Life Begin (Reprise2)

Look at the world

So close, and I'm halfway to it

Look at it all, so big, do I even dare?

Look at me, there at last

I just have to do it

Should I?

No!

Here I go

Just smell the grass! the dirt!

Just like I dreamed they'd be!

Just feel that summer breeze

The way it's calling me

For like the first time ever,

I'm completely free

I could go running

And racing

And dancing

And chasing

And leaping

And bounding

Hair flying

เมื่อไหร่ชีวิตจะเริ่มต้น (รีไพรส 2)

โลกอยู่ใกล้แค่เอื้อม

รอให้เราได้ใจคว้า

ใหญ่และกว้างหนักหนาเราจะกล้าพอไหม

อยู่ตรงนี้เหมือนที่หวัง

จะอย่างไรก็ต้องไป

อย่าเลย

ไม่

ฉันต้องลอง

ได้สูดกลิ่นอายพื้นหญ้า

ฝันว่ามันต้องหอมหวาน

ชื่นฉ่ำลมพัดผ่าน

เรียกฉันให้รีบตามไป

คลอชีวิตเฝ้าค้นหา

ได้เรีงรำสใจ

จะได้ออกวิ่งไป

เกลือกกลิ้งไป

จะเดินไป

จะเล่นไป

จะเที่ยวไป

จะเลียไป

ปล่อยผมปลิว

Heart pounding
And splashing
And reeling
And finally feeling
That's when my life begins

เล่นลมลั่ว
จะลื่นไป
ให้ชื่นใจ
วันนี้ได้เปิดโลกใหม่
นี่แหละชีวิต เริ่ม....แล้ว

3.4 Mother Knows Best

Look at you, as fragile as a flower
Still a little sapling, just a sprout
You know why we stay up in this tower
That's right, to keep you safe and sound, dear
Guess I always knew this day was coming
Knew that soon you'd want to leave the nest
Soon, but not yet
Trust me, pet
Mother knows best
Mother knows best
Listen to your mother
It's a scary world out there
Mother knows best
One way or another
Something will go wrong, I swear
Ruffians, thugs
Poison ivy, quicksand
Cannibals and snakes
The plague
Also large bugs

แม่รู้ว่าใคร

ดูสิลูกบอบบางอย่างกับบุปผา
แต่ยังเป็นแค่ต้นกล้าอ่อนเต็มที
เหตุผลลูกรู้ดีต้องอยู่บนหอนี้
ก็เพื่อปกป้องคนดี...ให้ปลอดภัย
ห้าวอกแม่รู้ดีวันนี้จะต้องมา
อีกไม่ช้าลูกคงจะอยากบินหนี
ยังไม่ถึงวัน
เชื่อแม่สิ
แม่รู้...กว่าใคร
แม่รู้ดี
ฟังที่แม่ได้บอกชัด
โลกนี้ข้งร้ายกาจ น่ากลัว
แม่รู้ดี
ฟังแค่นี้ก็ปวดหัว
อันตรายรอบตัวมากมาย
ทั้งพวกโรคจิต
เถาวัลย์พิษ และทราชูด
คนกินคนและงู
อ้อ โรคร้าย จริง
ແລ່ນແມ່ງມຸມຸກຍຸ້

Men with pointy teeth, and
 Stop, no more, you'll just upset me
 Mother's right here
 Mother will protect you
 Darling, here's what I suggest
 Skip the drama
 Stay with mama
 Mama knows best
 Mother knows best
 Take it from your mumsy
 On your own, you won't survive
 Sloppy, underdressed
 Immature, clumsy
 Please, they'll eat you up alive
 Gullible, naive
 Positively grubby
 Ditzzy and a bit, well, hmm vague
 Plus, I believe
 Getting' kinda chubby
 I'm just saying 'cause I love you
 Mother understands
 Mother's here to help you
 All I have is one request
 Don't ever ask to leave this tower again

คนมีเขี้ยวก็คดาข
 จะหัวใจวายหยุดพูดถึงได้เลย
 แม่อยู่ี่ง
 ปกป้องภัยที่ร่ายกล้า
 แม่ได้แค่แนะนำลูกเอ๊ย
 เลิกอิดเอื้อน
 เชื้อฟงแม่เหมือนเกษ
 แม่...รู้.....กว่าใคร
 แม่สิรู้ดี
 โลกนี้ข้งนำหาวคเสียว
 ตัวคนเดียวไม่นานก็จอด
 ชุดก็ดูพร่องๆ
 ทำจ้งๆ หยของกรอด
 โถ คงไม่รอดทำหากผลอ
 คิดไม่ค่อยทันคน
 ดูรนาและหลกหลัก
 อ้าอ้งแล้วก็มีกจะ อืม เอ้อ
 โอ้ว แล้วอีกอย่าง
 ชักมีคางแล้วนะเธอ
 เพราะรักลูกเสมอจ้งพูดมา
 แม่เข้าใจลูกดี
 อยู่ตรงนี้คอย ชี้นำ
 แม่ขอร้องสัักคำถูกจ้
 อข้มาขออนุญาตออกจากหอคอยนี้อีก
 เค็ลขาค

Don't forget it
You'll regret it
Mother knows best

จำเอาไว้นะ
แล้วจะรู้ว่า
แม่รู้...กว่าใคร

3.5 Mother Knows Best (Reprise)

Rapunzel knows best
Rapunzel's so mature now
Such a clever grown-up miss
Rapunzel knows best
Fine, if you're so sure now
Go ahead, then give him this
This is why he's here
Don't let him deceive you
Give it to him, watch, you'll see
Trust me, my dear
That's how fast he'll leave you
I won't say I told you so – no
Rapunzel knows best
So if he's such a dreamboat
Go and put him to the test
If he's lying
Don't come crying
Mother knows best

แม่รู้ว่าใคร (รีไทร์)
ราพันเซลรู้ดี
ราพันเซลนี่เป็นผู้ใหญ่
เจ้าความคิดกว้างไกลไม่เบา
ราพันเซลมั่นใจ
อ้อ ไม่กลัวไข่ม้อยเล่า
เอาไปให้เค้าก็ได้
นี่ เค้าถามสิ่งนี้
อย่าเสียที่เค้าหลอกล่อ
เอาไปยื่นให้พ่อออกชาย
แค่คิดนิ้วมือ
เจ้าหน้าซื่อก็ลาหาย
รู้ก็สายเดือนลูกแล้วไง
โอ๊ย ราพันเซลรู้ดี
น่ารักนักนี้น้ำหวาน
ของอย่างนี้มันต้องวัดใจ
ถ้าอกหักมาก็
อย่า ร้องไห้ล่ะ
แม่รู้...กว่าใคร

3.6 I've Got a Dream

I'm malicious, mean and scary
My sneer could curdle dairy
And violence-wise, my hands are not the cleanest
But despite my evil look
And my temper, and my hook
I've always yearned to be a concert pianist
Can't cha see me on the stage performin' Mozart?

Tickling the ivories 'til they gleam?
Yep, I'd rather be called deadly
For my killer show-tune medley
Thank you! Cause way down deep inside
I've got a dream.
He's got a dream.
He's got a dream.
See, I ain't as cruel and vicious as I seem
Though I do like breaking femurs
You can count me with the dreamers
Like everybody else
I've got a dream
I've got scars and lumps and bruises
Plus something here that oozes
And let's not even mention my complexion

But despite my extra toes
And my goiter, and my nose

ฉันมีความฝัน

ฉันทั้งเหี้ยมทั้งโหดและก็บ้าระห่ำ
แค่หัวเราะน้ำก็แข็งเหือด
สองมือชอบจะชอบเชือดไม่เคยที่จะพอ
แต่ภายนอกไม่น่าพรันพริ้ง
ชอบบูดบึ้งและมีมือหงิกงอ
ใจฉันขอแค่ได้เล่นคอนเสิร์ตสักวัน
เธอลองนึกภาพฉันได้ขึ้นเวที
บรรเลงพิ้ว
บรรจงพรมนิ้วบนคีย์เปียโน
ใช่ อยากได้ขึ้นชื่อนักพิณมาด
ตอนที่วาดลวดลายคอนแซโต้
ขอบคุณ ก็เพราะลึกลับอยากโชว์
ฉันมีความฝัน
ก็เขามีฝัน
ฝันอันยิ่งใหญ่
อยากให้อู๋ว่าไม่ได้ร้ายเหมือนที่ใครเห็น
อาจจะจริงถึงฉันชอบมีเรื่อง
ฉันก็ชอบฝันเพื่องทุกเช้าเย็น
ก็เหมือนเหมือนที่เขาเป็น
ฉันมีความฝัน
ทั่วตัวฉันฟกช้ำล้วนแผลเป็น
แถมครั้งนี้เห็นมันบวมถึง
ที่ยังไม่ต้องพูดถึงผิวพรรณอัน
หยาบกร้าน
อาจมีนิ้วเท้ากินไปหน่อย
อีกคอหอยพอกงมูกบาน

I really want to make a love connection
Can't you see me with a special little lady

Rowin' in a rowboat down the stream?
Though I'm one disgusting blighter
I'm a lover, not a fighter

'Cause way down deep inside

I've got a dream

I've got a dream

He's got a dream

I've got a dream

He's got a dream

And I know one day romance will reign supreme

Though my face leaves people screaming

There's a child behind it, dreaming

Like everybody else

I've got a dream

Tor would like to quit and be a florist

Gunther does interior design

Ulf is into mime

Attila's cupcakes are sublime

Bruiser knits

Killer sews

Fang does little puppet shows

And Vladimir collects ceramic unicorns

I have dreams, like you .. no, really

Just much less touchy-feely

ฝันฝันแสนหวานอยากพบสักคนที่รักกัน

เธอลองนึกภาพฝันคู่ขวัญคนงาม

ทรมานสลดใส

พายเรือไปบนสายธารอันชื่นชู

ถึงรูปชั่วตัวคำต้องคำนึก

ฉันคือคนรักไม่ใช่คนสู้

ส่วนลึกฉันรู้ข้างใน

ฉันมีความฝัน

ก็ฉันมีฝัน

เขาก็มีฝัน

ฉันมีความฝัน

เขาก็มีฝัน

และในใจเชื่อมั่นว่ารักต้องมาเยี่ยม เยือน

ก็ภายใต้หน้ากากหน้าสยของขวัญ

มีเด็กน้อยคอยฝันมิเคยเลือน

ก็เหมือนเหมือนพวกเพื่อนเพื่อน

ฉันมีความฝัน

ทอร์นั้นนะใช่ฝันเป็นนักจัดดอกไม้

กุนเธอร์ชอบแต่งบ้านงานพวกศิลปะ

อูล์ฟชอบละครใบ้

อติลาทำเค้กได้ใจ

ทอและถัก

เย็บและปัก

แฟงก็หุ่นขอมเชิดแต่หุ่น

วลาดีเมียร์ชอบเล่น ตุ๊กตาขวัญนิคอร์น

ก็มีฝันเหมือนท่าน เออ นิดหน่อย

แต่ไม่ค่อยละเอียดอ่อนนัก

They mainly happen somewhere
warm and sunny
On an island that I own
Tanned and rested and alone
Surrounded by enormous piles of money

I've got a dream
She's got a dream
I've got a dream
She's got a dream
I just want to see the floating lanterns gleam

And with every passing hour
I'm so glad I left my tower
Like all you lovely folks
I've got a dream
She's got a dream
He's got a dream
They've got a dream
We've got a dream

So our differences ain't really that extreme

We're one big team
Call us brutal
And grotesquely optimistic
'Cause way down deep inside
We've got a dream

ที่ใครก็ใจสุขรัก

สายลมแสงแดดฉาย

เกาะเล็กๆ ที่ฉันครอบครอง

เป็นเจ้าของอยู่สุขสบาย

รอบกายเงินทองมากมายนับร้อย

หมื่นแสนพัน

ฉันมีความฝัน

เธอเองก็ฝัน

ฉันมีความฝัน

เธอเองก็ฝัน

อยากจะไปเห็นแสงที่ส่องลอยบน

ฟากฟ้า

ยิ่งผ่านวันเวลามาเท่าไร

ยิ่งตั้งใจที่ได้หนีแม่มา

ก็เหมือนทุกท่านแหละหนา

ฉันมีความฝัน

เธอมีความฝัน

และเขามีฝัน

ใครใครก็ฝัน

เราเองก็ฝัน

แตกต่างกันแค่ไหนก็ไม่เห็นต้อง

หวาดเสียว

เราพวกเดียวกัน

ว่าเราทารุณและโหดร้าย

ไร้ซึ่งอายเราก็ไม่ไหวหวั่น

ก็เพราะลึกๆ ข้างในพวกเรามีฝัน

พวกเรามีฝัน พวกเรามีฝัน

I've got a dream (x6)

Yes, way down deep inside, I've got a dream

3.7 I See the Light

All those days watching in the windows

All those years outside looking in

All that time never even knowing

Just how blind I've been

Now I'm here blinking in the starlight

Now I'm here suddenly I see

Standing here it's all so clear

I'm where I'm meant to be

And at last I see the light

And it's like the fog has lifted

And at last I see the light

And it's like the sky is new

And it's warm and real and bright

And the world has somehow shifted

All at once everything looks different

Now that I see you

All those days chasing down a daydream

All those years living in the blur

All that time never truly seeing

Things, the way they were

Now she's here shining in the starlight

Now she's here suddenly I know

If she's here it's crystal clear

พวกเราที่มีฝัน

ลึกลงในใจเรานั้นมีฝันแสนหวาน

เห็นแสงประกาย

ทุกคืนวันคอยจ้องไปจนลึบตา

ทุกเวลามองหาอยู่รำไป

ไม่รู้เลย มีเรื่องราวอยู่มากมาย

ที่ไม่เคยได้เห็น

ได้มาเจอหน้าหัวใจที่ได้แสงดาว

เห็นเรื่องราวอย่างที่ควรจะเป็น

ภาพที่มองช่างชัดและเด่น

ตรงนี้ที่ฝันอยากมา

ได้เจอแสงประกายสดใส

หมอกและควันก็หายลับสาขตา

ได้มาพบความจริงที่หา

เปลี่ยนท้องฟ้าให้งามพร่างพราย

โอบด้วยแสงอบอุ่นรอบกาย

ดังโลกนี้ลบเลือนลอยเลื่อนไป

แล้วทันใดสิ่งทั้งหลายไม่เหมือนเดิม

เมื่อเริ่มมองจ้องเธอ

ทุกคืนวันตามฝันไม่เคยเลิกตา

ทุกเวลาในโลกอันพร่าเลือน

ภาพที่มองมันช่างดูชัดเหมือน

ไม่เหมือนเรื่องจริงที่เป็น

เมื่อมีเธอสดใสที่ได้แสงดาว

เมื่อมีเธอเราก็ได้มองเห็น

แค่เธอรู้ชัดเจน

I'm where I'm meant to go
 And at last I see the light
 And it's like the fog has lifted
 And at last I see the light
 And it's like the sky is new
 And it's warm and real and bright
 And the world has somehow shifted
 All at once everything looks different
 Now that I see you

ตรงที่ใจไปหา
 ได้เจอแสงประกายสดใส
 หมอกและควันก็หายลับสายตา
 ได้มาพบความจริงที่หา
 เปลี่ยนท้องฟ้าให้งามพร่างพราย
 โอบด้วยแสงอบอุ่นรอบกาย
 คังว่าโลกได้เปลี่ยนเวียนผ่านไ
 แล้วทันใดสิ่งทั้งหลายไม่
 เหมือนเดิม
 เมื่อเริ่มมองจ้องเธอ

4. Frozen (2013)

ผจญภัยแดนคำสาปราชินีหิมะ

4.1 Frozen Heart

Born of cold and winter air
 And mountain rain combining
 This icy force both foul and fair
 Has a frozen heart worth mining
 So cut through the heart, cold and clear
 Strike for love and strike for fear
 See the beauty, sharp and sheer
 Split the ice apart
 And break the frozen heart
 Hyup! Ho! Watch your step! Let it go
 Hyup! Ho! Watch your step! Let it go
 Beautiful

ความเยือกเย็นในจิตใจ
 ก่อกำเนิดในลมหนาวเย็น
 จากฝนเป็นก้อนน้ำแข็งหนา
 ความหนาวเหน็บอันเพ็ดเลิน
 พริ้งพริ้ว
 สร้างเป็นหัวใจให้ราณา
 เจาะลงตรงหัวใจ ไสและเย็น
 ความรักความห่วงใยไม่เว้น
 งามดั่งแก้วส่องแวววาดเด่น
 คำน้าแข็งเข้าไป
 ความเยือกเย็นในจิตใจ
 ฮีป เอ้า เดินระวัง ไปเร็วเข้า
 ฮีป เอ้า เดินระวัง ไปเร็วเข้า
 ช่างงดงาม

Powerful

มีพลัง

Dangerous

อันตราย

Cold

เย็น

Ice has a magic, can't be controlled

น้ำแข็งมีเวทมนตร์เหนือเรา

Stronger than one, stronger than ten

แข็งแกร่งกว่าคนเดียว แข็งแกร่งกว่าสิบคน

Stronger than a hundred men, hyup

แข็งแกร่งกว่าคนเป็นร้อยคน

Born of cold and winter air

ก่อกำเนิดในลมหนาวเย็น

And mountain rain combining

จากฝนเป็นก้อนน้ำแข็งหนา

This icy force both foul and fair

ความหนาวเหน็บอันเพรียกเพรียก

Has a frozen heart worth mining

พริ้งพริ้ว

สร้างเป็นหัวใจให้เรามา

Cut through the heart, cold and clear

ลงตรงหัวใจ ใสและเย็น

Strike for love and strike for fear

ความรักความหวั่นไหวไม่เว้น

There's beauty and there's danger here

งามดั่งแก้วส่องแวววาดเล่น

Split the ice apart

ผ่านน้ำแข็งเข้าไป

Beware the frozen heart

ความเยือกเย็นในจิตใจ

4.2 Do You Want to Build a Snowman

Do you wanna build a snowman?

ป็นมนุษย์หิมะด้วยกันมั๊ย

Come on lets go and play

ป็นมนุษย์หิมะด้วยกันมั๊ย

I never see you anymore

ไปเล่นด้วยกันรีบมา

Come out the door

ทำไมเดี๋ยวนี้ไม่ได้พบหน้า

It's like you've gone away-

มาเล่นดีกว่า

We used to be best buddies

คล้ายๆว่าที่จากไกล

And now we're not

เราเคยเป็นเพื่อนที่แสนดี

I wish you would tell me why

วันนี้ก็เปลี่ยน

อยากขอที่บอกให้เข้าใจ

Do you wanna build a snowman?

It doesn't have to be a snowman.

Do you wanna build a snowman?

Or ride our bikes around the halls

I think some company is overdue

I've started talking to

the pictures on the walls-

(Hang in there, Joan)

It gets a little lonely

All these empty rooms,

Just watching the hours tick by-

Please, I know you're in there,

People are asking where you've been

They say "have courage", and I'm trying to

I'm right out here for you, just let me in

We only have each other

It's just you and me

What are we gonna do?

Do you wanna build a Snowman?

ป้านมุษย์หิมะด้วยกันมั๊ย

ไม่ชอบก็เล่นอย่างอื่นก็ยังได้

ป้านมุษย์หิมะด้วยกันมั๊ย

หรือไม่ก็เล่นขี่รถรับมา

สงสัยฉันเหงาแบบนี้นานแล้วสิทำ

ก็เมื่อฉันเริ่มพูดจาหือเจอ

กับรูปทั้งหลาย

(สู้ต่อไปนะโจน)

ทนไปในห้องที่ว่างเปล่า

นั่งดูนาฬิกาส่งเสียงดังยิ่งฟังใจหาย

ที่อยู่โน้นเปื้อนมั๊ย

ใครๆก็ถามที่พี่หายหน้า

ฉันรู้ฉันต้องสู้และเรียนรู้ความกล้า

จะเคียงข้างทุกเวลา เปิดมาได้มั๊ย

เรามีกันอยู่แค่นี้ไง

ที่กับห้องสองคน

ต้องทนต้องทำอย่างไร

ป้านมุษย์หิมะด้วยกันมั๊ย

4.3 For the First Time in Forever

The window is open, so's that door

I didn't know they did that anymore

Who knew we owned eight thousand salad plates?

For years I've roamed these empty halls

Why have a ballroom with no balls?

Finally they're opening up the gates

เป็นครั้งแรกที่รอมานาน

ประตูและหน้าต่างเปิดเต็มบาน

เพิ่งรู้ว่าเขาไม่ได้เปิดมานาน

เห็นว่าเรามีจานสลัดพันใบ

เป็นปีที่มองห้องโถงเว้งว่าง

มีห้องเต้นรำแล้วปล่อยให้ว่าง

แล้วสุดท้ายเปิดให้ผู้คนหลั่งไหล

There'll be actual real live people
 It'll be totally strange
 Am I so ready for this change
 Cause for the first time in forever
 There'll be music, there'll be light
 For the first time in forever
 I'll be dancing through the night
 Don't know if I'm elated or gassy
 But I'm somewhere in that zone
 Cause for the first time in forever
 I won't be alone
 Tonight, imagine me gown and all
 Fetchingly draped against the wall
 The picture of sophisticated grace
 I suddenly see him standing there
 A beautiful stranger, tall and fair
 I wanna stuff some chocolate in my face
 But then we laugh and talk all evening
 Which is totally bizarre
 Nothing like the life I've led so far
 For the first time in forever
 There'll be magic, there'll be fun
 For the first time in forever
 I could be noticed by someone
 And I know it's totally crazy
 To dream I'd find romance
 But for the first time in forever

จะได้เจอผู้คนเป็นๆ บ้าง
 มันยังเกินจะเข้าใจ
 แต่ฉันก็พร้อมกับการเปลี่ยนแปลงใหม่ๆ
 นี่เป็นครั้งแรกที่รอมานานนาน
 มีประดับไฟ มีดนตรี
 เป็นครั้งแรกที่รอมานานนาน
 จะได้เต้นทั้งคืนสักที
 ทำไมเพ้อหรือเพี้ยนขนาดนั้น
 ใจมันพองโตเหลือหลาย
 นี่เป็นครั้งแรกที่รอมานานนาน
 ฉันไม่ต้องเดี๋ยวเดียว
 เวลาเราเดินในกระโปรงฟูฟ่อง
 คิ้วขมวดระยิบระยับคั่นฝ่าห้อง
 เป็นภาพที่ชวนจับจ้องมองสุดหรรษา
 ทันใดก็ได้เห็นเป็นภาพของเขา
 หุ่นห้อยรูปร่างงามสง่าไม่เบา
 อยากข่วนหยิบเอาแต่ร็อกโกแลตใส่หน้า
 จะได้หัวเราะพูดคุยกันทั้งคืน
 คงสดชื่นไม่เหมือนที่เคย
 ทำสิ่งที่ชีวิตไม่ได้ทำเลย
 เป็นครั้งแรกที่รอมานานนาน
 คงสนุกกันกว่าเคยเป็น
 เป็นครั้งแรกที่รอมานานนาน
 มีใครสักคนที่ยังมองเห็น
 ก็รู้ดีว่าออกจะเพ้อเจ้อ
 ว่าอาจได้เจอรักแท้
 แต่เป็นครั้งแรกที่รอมานานนาน

At least I've got a chance

Don't let them in

Don't let them see

Be the good girl

You always have to be

Conceal, don't feel

Put on a show

Make one wrong move

And everyone will know

But it's only for today

It's only for today

It's agony to wait

It's agony to wait

Tell the guards to open up... the gate

The gate

For the first time in forever

Don't let them in, don't let them see

I'm getting what I'm dreaming of

Be the good girl you always have to be

A chance to change my lonely world

Conceal

A chance to find true love

Conceal, don't feel

Don't let them know

I know it all ends tomorrow

So it has to be today

Cause for the first time in forever

และฉันว่ายังไม่แน่

อย่าเปิดใจไป

อย่าให้เค้าเห็น

ต้องเป็นคนดี

อย่างที่เขาสอนให้เป็น

อย่าคิด ปิคไว้

ซ่อนมันไว้ให้มัน

ถ้าพลาดครั้งเดียว

อาจรู้กันทั่วทุกคน

คงจะมีแค่เพียงวันนี้

จะมีแค่เพียงวันนี้

ทนรอเท่าไรไม่รู้

ทนรอเท่าไรไม่รู้

สั่งให้เขาเตรียมพร้อมจะเปิดประตู

ประตู

เป็นครั้งแรกที่รอมาเนิ่นนาน

อย่าเปิดใจไป อย่าให้เขาเห็น

เราจะได้สิ่งที่คอยฝันหา

ต้องเป็นคนดีอย่างที่เขาสอนให้เป็น

โอกาสเปลี่ยนแปลงโลกอันเงียบเหงา

อย่าคิด

ให้รักแท้จริงเข้ามา

ปกปิดในใจ

อย่าให้เขารู้

คงสิ้นสุดจบแค่พรุ่งนี้

ในวันเดียวต้องตามพบเขา

ที่เป็นครั้งแรกที่รอมาเนิ่นนาน

For the first time in forever

Nothing's in my way

เป็นครั้งแรกที่รอแสนเนิ่นนาน

ไม่มีใครหยุดเรา

4.4 Love is an Open Door

All my life has been a series of doors in my face

Then suddenly I bump into you

I was thinking the same thing! 'Cause like,

I've been searching my whole life to find my own place

And maybe it's the party talking

or the chocolate fondue

But with you

But with you

I found my place

And it's nothing like I've ever known before

Love is an open door

Love is an open door

Love is an open door

With you

With you

Both: Love is an open door

Hans: I mean it's crazy

Hans: We finish each other's

Anna: Sandwiches!

Hans: That's what I was gonna say

Anna: I've never met someone

Both: Who thinks so much like me

Jinx! Jinx again!

เปิดประตูรักใหม่

ได้แต่เจอประตูที่กั้นเปิดหัวใจฉันเรื่อยมา

แต่แล้วได้มาพบเธอยังงั้นไม่รู้

ฉันก็คิดเหมือนกับเธอเลย แบบว่า

เฝ้าค้นหาที่ไหนควรอยู่กับฉันอยู่ทุกครา

ก็อาจจะเป็นเพราะปาร์ตี้มากเกินไป

หรือว่าช็อกโกแลตฟองดูว์

แค่เจอเธอ

แค่เจอเธอ

เหมือนเจอหัวใจ

ก็ได้พบอะไรที่ไม่เคยเจอที่ไหน

รักมาเปิดโลกสดใส

รักมาเปิดโลกสดใส

รักมาเปิดโลกสดใส

ด้วยเธอ

ด้วยเธอ

รักมาเปิดโลกยิ่งใหญ่

ตลอดคืนะ

ที่เราพูดจาเหมือน

รู้ใจกัน

ที่กำลังจะพูดอยู่เลย

ไม่เคยเจอใคร

ที่คิดอย่างใจคิดอยู่

ปิ้ง ปิ้ง อีกแล้ว

Our mental synchronization
Can have but one explanation

You

And I

Were

Just

Meant to be

Say goodbye

Say goodbye

To the pain of the past

We don't have to feel it anymore

Love is an open door

Love is an open door

Life can be so much more

With you

With you

With you

With you

Love is an open door

และเหตุที่ใจเรามันจึงคั่น

ก็มีคำตอบอยู่ข้อเดียวนั่น

เธอ

และฉัน

สร้าง

มา

ให้เป็นคู่

จะบอกลา

จะบอกลา

เรื่องเจ็บช้ำที่ผ่าน

ลืมนั่นไป ไม่จำเป็นต้องเก็บไว้

รักมาเปิดโลกสดใส

รักมาเปิดโลกสดใส

ภาพในชีวิตเปลี่ยนไป

ด้วยเธอ

ด้วยเธอ

ด้วยเธอ

ด้วยเธอ

รักมาเปิดโลกสดใส

4.5 Let It Go

The snow glows white on the mountain tonight
Not a footprint to be seen
A kingdom of isolation
and it looks like I'm the queen
The wind is howling like this swirling storm inside
Couldn't keep it in, heaven knows I tried

ปล่อยมันไป

หิมะสีขาวเป็นประกายในราตรี
ไม่มีรอยเท้าบนหิมะ
ในดินแดนอ้างว้างร้างผู้คน
มีเพียงเราเท่านั้นที่ครอบครอง
คงมีพายุซ่อนอยู่ภายใน หมุนวนเวียนว้าย
ถึงด้านทวนแต่ไคร่ ฉันก็ห้ามไม่ได้

Don't let them in, don't let them see
 Be the good girl you always have to be
 Conceal, don't feel, don't let them know
 Well, now they know
 Let it go, let it go
 Can't hold it back anymore
 Let it go, let it go
 Turn away and slam the door
 I don't care what they're going to say
 Let the storm rage on
 The cold never bothered me anyway
 It's funny how some distance makes
 everything seem small
 And the fears that once controlled me
 can't get to me at all
 It's time to see what I can do
 To test the limits and break through
 No right, no wrong, no rules for me
 I'm free
 Let it go, let it go
 I am one with the wind and sky
 Let it go, let it go
 You'll never see me cry
 Here I stand and here I'll stay
 Let the storm rage on
 My power flurries through the air into the ground
 My soul is spiraling in frozen fractals all around

อย่าเปิดใจไป อย่าให้เขาเห็น
 ต้องเป็นคนดี ที่เขาสอนให้เป็น
 ปกปิดในใจ อย่าให้เขารู้
 สุดท้ายก็รู้
 ปล่อยมันไป อย่างที่เป็น
 ไม่อาจจะเก็บอีกต่อไป
 ปล่อยออกมา เลิกซ่อนเร้น
 เดินกลับหลัง หมกสิ้นเชื้อไข
 ฉันไม่กลัว ปล่อยให้เขาพูดไป
 พัดให้โหมกระหน่ำ
 ความหนาวไม่ทำให้เลือดร้อนซักเท่าไร
 หอมองอะไรขามไกลห่างกลับ
 เห็นเล็กลงไปเลย
 ความหวั่นไหวที่คอยเข้าครอบงำ
 กลับทำไม่ได้ดังเคย
 สิ่งใหม่ยังรอ ให้ลองให้รู้
 จะไปสุดทาง ให้ใครได้ดู
 จึกกฎซ้ำๆ เลือกทำสิ่งใด
 อย่างใจ
 ปล่อยมันไป อย่างที่เป็น
 เชื่อมใจ ไปกับลมและฟ้า
 ปล่อยออกมา เลิกซ่อนเร้น
 เผลอฉันด้วยความกล้า
 ฉันจะยืน ตรงนี้เรื่อยไป
 พัดให้โหมกระหน่ำ
 พลังในกายล่องลมลอยฟ้าลงมาสู่ดิน
 พลังในใจแทรกในเกล็ดน้ำแข็ง

And one thought crystallizes like an icy blast

I'm never going back. The past is in the past

Let it go, let it go

And I'll rise like the break of dawn

Let it go, let it go

That perfect girl is gone

Here I stand in the light of day

Let the storm rage on

The cold never bothered me anyway

4.6 Reindeer (s) Are Better Than People

Reindeers are better than people

Sven, don't you think that's true?

Yeah, people will beat you

and curse you and cheat you

Every one of them's bad except you

But people smell better than reindeers

Sven, don't you think I'm right?

That's once again true, for all except you

You got me, let's call it a night

Good night

Don't let the frostbite bite

ล้อมรอบกายไม่สิ้น

ผลึกความคิดหุคเป็นเกล็ดใสไร้ความ

กังขา

ไม่ขอคิดหวนคืนไป ความหลังไม่

อาจคืนมา

เป็นตัวเรา อย่างที่เป็น

ขอตะยานยังตะวันส่องฟ้า

ปล่อยออกมา เลิกซ่อนเร้น

เด็กดีไม่เห็นมีค่า

ฉันจะขึ้น เล่นในแสงแรงกล้า

หัตถ์กระหน่ำเข้าไป

ความหนาวไม่ทำให้เลือดร้อนซักเท่าไร

กว้างขวางแสนดีกว่าผู้คน

กว้างขวางแสนดียิ่งกว่าผู้คน

สเวนแกว่าจริงใจไหม

ถูกแล้ว คนนั้นชอบคำชอบโกงและ

ชอบทำร้าย

ขกเว้นคนเลวที่ลืมิแค่นาย

แต่คนนะจะขกวาก็แค่เรื่องกลืน

สเวนแจะลิดอย่างไร

ก็พูดถูกต้องอยู่ ทุกคนขกเว้นนาย

ตกลงนะ ไปนอนได้เลขไป

ราตรีสวัสดิ์

ระวังหิมะมันกัด

4.7 In Summer

Bees will buzz,
Kids will blow dandelion fuzz
And I'll be doing whatever snow does in summer

A drink in my hand,
My snow up against the burning sand
Probably getting gorgeously tanned in summer

I'll finally see a summer breeze blow away a winter storm

And find out what happens to solid water when it
gets warm

And I can't wait to see
What my buddies all think of me
Just imagine how much cooler I'll be in summer

Dah-dah, da-doo, a-bah-bah-bah bah-bah-boo

The hot and the cold are both so intense,

Put 'em together, it just makes sense!

Rrr-raht da-daht dah-dah-dah dah-dah-dah dah dah doo

Winter's a good time to stay in and cuddle,

But put me in summer and I'll be a happy snowman

When life gets rough, I like to hold on to my dream

Of relaxing in the summer sun, just lettin' off steam

ในหน้าร้อน

ผึ้งบินว่อน

เด็กน้อยวิ่งเล่นและเป่าเกสร

และฉันต้องเป็นเหมือนหิมะที่เจอ

หน้าร้อนสักครั้ง

จิบน้ำให้สบาย

ให้หิมะในตัวไปเนบกับทราย

ทำผิวแทนอบตัวด้วยแสงแดดหน้า

ร้อนบ้าง

ได้เห็นสักทีเมื่อลมร้อนพัดเอา

ความหนาวเหินไปไกล

น้ำแข็งเมื่อมาเจอความอบอุ่นวัน

นั้นมันจะเกิดอะไร

รอไม่ไหว ฉันอยากรู้

เพื่อนๆ ฉันคิดยังไงได้ดู

ว่าตัวฉันนั้นแตกต่างใครเมื่อได้อยู่

หน้าร้อนบ้าง

คาๆ คาสู อะบะาๆาๆ นู

ทั้งร้อนและหนาวเหมือนคู่คนละขั้ว

จับมารวมกันมันต้องแหล่ลั่นชั่วร้าย

ระรัค คาคัด คาๆ คาๆาๆาๆ ดู

หน้าหนาวมันดีที่ได้ใกล้ชิดอุ่นสบาย

ถ้าฉันเจอหน้าร้อนแล้วฉันจะต้อง

ว่าเรึ่งที่สุด

เวลาปีนหาทิวใจ จะฝันถึงภาพฉันเอง

ได้นั่งจิบท่ามกลางตะวันร้อนแรง

มันคงสุขเจ้ง

Oh, the sky will be blue,
 And you guys will be there too
 When I finally do what frozen things do in summer

 In summer

โอ ท้องฟ้าต้องสดใส
 พวกเธอก็ต้องเคียงข้างไป
 เวลาได้พบอะไร อย่างน้ำแข็งพบ
 ในหน้าร้อนบ้าง
 ในหน้าร้อน

4.8 For the First Time in Forever (Reprise)

Please don't slam the door.
 You don't have to keep your distance anymore

'Cause for the first time in forever,
 I finally understand
 For the first time in forever,
 We can fix this hand in hand
 We can head down this mountain together
 You don't have to live in fear
 Cause for the first time in forever
 I will be right here
 Please go back home
 Your life awaits
 Go enjoy the sun
 And open up the gates
 I know you mean well, but leave me be
 Yes, I'm alone but I'm alone and free
 Just stay away and you'll be safe from me
 Actually we're not
 What do you mean you're not?

เป็นครั้งแรกที่รอมานานนาน (รีไฟร์ต)
 เลิกปิดใจดีกว่า
 ไม่ต้องคอยทำมางเมินและห่างเหิน
 เชื้อชา
 ก็เป็นครั้งแรกที่รอมานานนาน
 ที่ฉันเริ่มจะเข้าใจ
 เป็นครั้งแรกที่รอมานานนาน
 ขอให้เราร่วมกันแก้ไข
 เราจะมุ่งหน้าลงเขาไปด้วยกัน
 ไม่ต้องห่วงหวาดกลัวเช่นนี้
 ที่นี่เป็นครั้งแรกที่รอมานานนาน
 ฉันขอเคียงข้างที่
 โปรดกลับคืนไป
 เจอะสิ่งดีๆ
 ชื่นชมแสงตะวัน
 และเปิดประตูเดิมที่
 ที่รู้ ที่น้องคิด แต่ปล่อยที่ไว้
 ถึงแม้อ้างว้างแต่เป็นได้ดังหัวใจ
 จงหนีให้ห่าง จะรอดพ้นจากปวงภัย
 มันไม่เป็นอย่างนั้น
 อะไรไม่เป็นอย่างนั้น

I get the feeling you don't know
 What do I not know?
 Arendelle's in deep, deep, deep, deep...snow
 'Cause for the first time in forever
 I'm such a fool
 I can't be free
 You don't have to be afraid
 No escape from the storm inside of me
 We can work this out together
 I can't control the curse
 We'll reverse the storm you've made
 Anna, please, you'll only make it worse
 Don't panic
 There's so much fear
 We'll make the sun shine bright
 You're not safe here
 We can face this thing together
 We can change this winter weather
 And everything will be all right

ฉันคิดว่าที่ยังไม่ได้รู้
 เรื่องที่ฉันไม่รู้
 อเรนเดลปกคลุมเต็มไปด้วยหิมะ
 นี่เป็นครั้งแรกที่รอมานานนาน
 เราช่างมกมาย
 ไม่อาจวิ่งหนี
 ที่ไม่ต้องเกรงกลัวใดๆ
 ภายในใจลมพายุแรงกล้าเต็มที
 เราจะแก้ปัญหาให้พ้นผ่าน
 จะหยุดคำสาปอย่างไร
 ให้หิมะละลายสิ้นไป
 อานนาพอเสียที มันยิ่งเลวร้าย
 ไม่ต้องกลัว
 มันอันตราย
 ตะวันจะคืนแสงฉาย
 รับหนีให้ไกล
 เราจะร่วมเผชิญไปด้วยกัน
 เราจะช่วยกันเปลี่ยนความหนาวนั้น
 แล้วทุกอย่างจะต้องดีดังใจ

4.9 Fixer Upper

Is it the clumpy way he walks?
Cliff: Or the grumpy way he talks?
Female Troll 1:
 Or the pear-shaped, square-shaped
 Weirdness of his feet?

ต้องเอาไปซ่อมต่อ
 มันเป็นการเดินจุ่มจุ่มของเขา
 หรือว่าเรื่องพูดจ่าเง่า
 หรือรูปเท้าประหลาดหจกจกไม่เข้า
 กับใคร

Male Troll 1:

And though we know he washes

Well, he always ends up sort of smelly

Bulda: But you'll never meet a fellow who's as

Bulda and Cliff:

Sensitive and sweet!

So he's a bit of a fixer-upper,

So he's got a few flaws

Female Troll 2: Like his peculiar brain dear,

Male Troll 2: His thing with the reindeer

Troll Duet: That's a little outside of nature's laws

Small Group of Trolls:

So he's a bit of a fixer-upper,

but this we're certain of

You can fix this fixer-upper

Up with a little bit of love

Is it the way that he runs scared?

Male Troll 3: Or that he's socially impaired?

Troll Child: Or that he only likes to tinkle in the woods

Cliff: Are you holding back your

Fondness due to his unmanly blondness?

Female Trolls:

Or the way he covers up that he's the honest goods?

All Trolls: He's just a bit of a fixer-upper,

He's got a couple of bugs

His isolation is confirmation

ทั้งฟอกทั้งถูสะอาดแค่ไหน

มักยังมีกลิ่นไม่น่าชื่นใจนัก

แต่ก็ไม่ค่อยมีคนไหนที่

ทั้งอ่อนหวานและยังอ่อนไหว

เขาก็เหมือนของที่ต้องเอาไปซ่อมต่อ

มีอาการที่ต้องแก้

ต้องตรวจสอบงมับดูบ้างนะ

วันวีกกับเจ้ากวางนะ

มันดูผิดจากกฎธรรมชาติแหงๆ

เขาก็เหมือนของที่ต้องเอาไปซ่อมต่อ

แต่เชื่อพวกเราเถอะหนอ

ถ้าจะซ่อมไอ้ของต้องซ่อมอย่างหนัก

ซ่อมด้วยรักสักนิดก็พอ

เพราะเขาชอบทำท่าทางตื่นเต้น

เพราะเขาสังคมกับใครไม่เป็น

ห้องน้ำไม่เข้าแต่เขาชอบเล่นปล่อย

น้ำคันไม้

เธอน่ะคงจะแอบคลังไคล้

ที่เขาผมทองสลวยเกินชายสิ

เป็นเขาหลบเกลื่อนดวงใจที่ใสและ

ซื่อเอาไว้

เขาก็เหมือนของที่ต้องเอาไปซ่อมต่อ

ยังมีจุดอ่อนต้องกำจัด

ยิ่งเมินยิ่งหนีก็ยิ่งเป็นตัวจริง

Of his desperation for healing hugs

So he's a bit of a fixer-upper,

But we know what to do

The way to fix up this fixer-upper

Is to fix him up with you

Cliff: So she's a bit of a fixer-upper,

Male Troll 4: That's a minor thing

Male Troll 5: Her quote 'engagement is a flex arrangement' ที่ว่าดูหมิ่นไม่คิดว่าเธอจะมำใจ

Troll Child: And by the way I don't see no ring

Male Trolls: So she's a bit of a fixer-upper,

Her brain's a bit between

Get the fiancé out of the way and

The whole thing will be fixed

Bulda: We're not sayin' you can change him,

'Cause people don't really change

We're only saying that love's a force

That's powerful and strange

People make bad choices if they're mad,

Or scared, or stressed

Throw a little love their way

Female Trolls: Throw a little love their way

Bulda and Female Trolls: And you'll bring out their best จะคือไม่รู้ตัว

All Trolls: True love brings out their best รักช่วยคือไม่รู้ตัว

Everyone's a bit of a fixer-upper,

That's what it's all about

Cliff: Father

Female Troll 3: Sister

ว่าเขาต้องการมีใครสักคนกอดรัด

เขาก็เหมือนของที่ต้องเอาไปซ่อมต่อ

แต่เราจะขอเสนอ

จะซ่อมไอ้ของที่ต้องซ่อมก็รู้

ว่าต้องจับคู่ให้เขาและเธอ

เธอก็เหมือนของที่ต้องเอาไปซ่อม ต่อ

เรื่องเล็กๆ แค่นี้

แล้วดูสิ ที่นี้ไม่มีแหวน

เธอก็เหมือนของที่ต้องเอาไปซ่อม ต่อ

สมองสับสนอ่อนล้า

แค่จัดการดูหมิ่นเอาไปให้ไกล

ก็จะซ่อมเสร็จสิ้นปัญหา

ไม่ได้บอกให้เปลี่ยนเขา

ไม่มีทางได้หรอกจริงไหม

บอกได้แค่ว่ารักนะเป็นพลังที่

ขลังจนน่าแปลกใจ

คนดีๆ ที่เลือกผิดความคิดโง่เขลา

หว่านแล้ว

เราลองโยนความรักเข้าไป

เราลองโยนความรักเข้าไป

จะคือไม่รู้ตัว

รักช่วยคือไม่รู้ตัว

ใครๆ ก็เหมือนของที่ต้องเอาไปซ่อมต่อ

มันเป็นความจริงแน่นอน

ทั้งพ่อ

ที่สาว

Male Troll 6: Brother

All Trolls: We need each other to raise

Us up and round us out

Everyone's a bit of a fixer-upper,

But when push comes to shove

Olaf:

The only fixer-upper fixer

That can fix up a fixer-upper is

Trolls:

True! true!

True, true, true!

Love (True love)

Love, love, love, love, love

น้องชาย

ต้องมีกันและกันช่วยผลักดัน

เมื่อขามทุกขั้วร้อน

ใครๆ ก็เหมือนของที่ต้องเอาไปซ่อมต่อ

แต่ถ้ามันเริ่มจะขาด

ถ้าหากจะซ่อมของต้องซ่อม

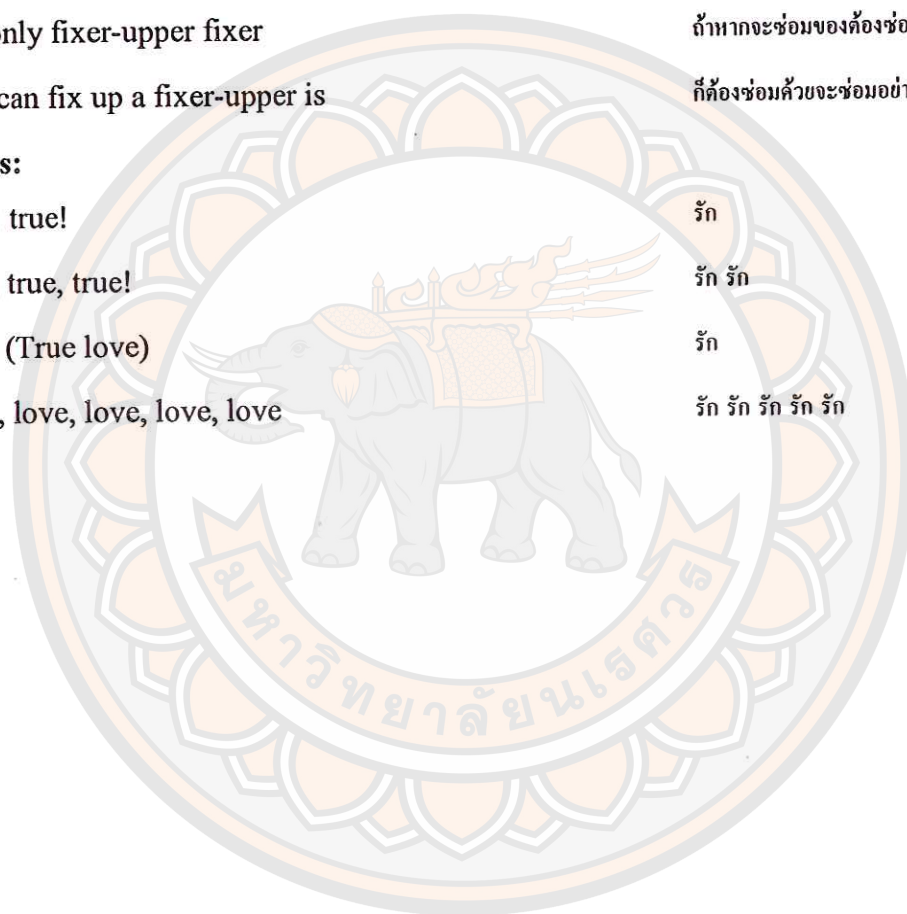
ก็ต้องซ่อมด้วยจะซ่อมอย่าง

รัก

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APPENDIX B ANALYSIS OF TRANSLATED LYRICS USING BAKER'S (1992) STRATEGIES

Table 8 Analysis of Translated Lyrics Using Baker's (1992) Strategies

Source Text	Target Text	Translation Strategies	Explanation
1. Brother Bear (2003) มหัตตจรรยหมีผู้ยิ่งใหญ่			
1.1 Great Spirits จิตวิญญาณที่ยิ่งใหญ่			
In this wilderness of danger and beauty	ในแดนดงพงไพรที่น่ากลัวและแสนงาม	Translation by paraphrase using a related word	The noun phrase “danger and beauty” is lexicalized in the target text but it was expressed in a different form. The source language phrase “danger and beauty” was translated into adjectives “น่ากลัวและแสนงาม” [nâa glua láe sǎen ngaam] meaning “dangerous and beautiful” in the target text.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
They ask now for guidance	φจะเลือกไปทางทิศใด	Translation by omission	The subject “they” was omitted in this song phrase. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Fill our hearts and souls with all you know	ขอช่วยเติมความจริงทุกอย่างในใจ	Translation by paraphrase using unrelated words	The noun phrase “all you know” was replaced with different words “ความจริงทุกอย่างในใจ” [kwaam jing túk yang nai jai] meaning “all the truth” but this paraphrase can give the audience the message the source text intended.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
That the things we do The choices we make	ว่าสิ่งใดเราทำที่เลือกเป็นแนวทาง	Translation by omission	The subject “we” was omitted in the target text since the subject is referred to in the previous song phrase. The subject in Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
1.2 Welcome เชิญเลย			
This is our festival	เรามาชลองด้วยกัน	Translation by paraphrase using a related word	The noun “festival” meaning “a special occasion when people celebrate” was translated into the target text as “ฉลอง” [chà-lǒng]

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			meaning “to cerebrate” which functions as an action.
you know and best of all	Φแล้วก็สิ่งที่สำคัญ	Translation by omission	The filler words “you know” were omitted in this song phrase. It is possible to say that the filler words were omitted because filler words in the source language context are not carrying lexical meaning (Fox, 2010).
It’s a celebration of life	ต่างก็ยินดีในความเป็นไป	Translation by paraphrase using a related word	The noun phrase “a celebration of life” was translated into the target text as “ยินดี” [yin dee] meaning “to cerebrate” which functions as an action in the target text.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
Remembering loved ones departed	ยังจำใครบางคนที่ต้องไกลห่าง	Translation by a more neutral/less expressive words	The noun phrase “loved ones” in the source text was translated into a more neutral word “ใครบางคน” [krai baang kon] meaning “somebody”.
Finding love, and planning a future	พบความรัก♠️ฝันให้ถึงวันใหม่	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
Precious moments you’ll never forget	วันล้ำค่าที่♠️ไม่อาจลืมเลือนไป	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
This has to be the most beautiful The most peaceful place	ไม่มีที่ไหนจะงามดังที่เห็น สงบและเยือกเย็น	Translation by omission	The item “place” was omitted since it was referred to in the previous song phrase.
I’ve ever been to	กว่าที่ที่เคยผ่าน	Translation by omission	The subject “I” was omitted in this song phrase. The subject in Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
In them I see family	ได้มาเจอบ้านใหม่หลังนี้	Translation by paraphrase using unrelated words	The source item “family” is not lexicalized in the target text and it was replaced by “บ้านใหม่หลังนี้” [bān mài lǎng nēe] meaning “this new house”. The paraphrase in the target text can still convey the intended meaning of the source item to the target audience.
In them I see family	φได้มาเจอบ้านใหม่หลังนี้	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
We're here to share it all	ผมมีกันและกันเสมอ	Translation by omission	The subject "we" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
1.3 On My Way เรายามาแล้วนี่ไง			
Tell everybody I'm on my way	ก็อยากบอกเรามาแล้วนี่ไง	Translation by omission	The object "everybody" was omitted in the target text. The Thai language system allows the object to be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
And I'm loving every step I take	และทุกๆก้าวที่เดินเป็นสุขใจ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
With the sun beating down, yes, I'm on my way	ดวงตะวันร้อนแค้นใจก็ยังเดินเรื่อยไป	Translation by omission	The filler word "yes" was omitted in this song phrase. It is possible to say that the filler word was omitted because filler words in the source language context did not carry any important lexical meaning, as regards translation into the target text (Fox, 2010).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
With the sun beating down, yes I'm on my way	ดวงตะวันร้อนแค้นไหนๆก็ยังไม่รีบไป	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
And I can't keep this smile off my face	และจะยิ้มหวานอย่างนี้ไม่หยุดเลย	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
No matter what the distance between	ไม่ว่าจะต่อให้ไกลห่างแค่ไหน	Translation by paraphrase using a related word	The noun phrase “the distance” was lexicalized in the target text but it was expressed in a different form. The item “the distance” is a noun which was translated into an adjective “ไกลห่าง” [glai hang] in the target text.
So tell ‘em all I’m on my way	ขอยากบอกว่าเรามาแล้วนี้	Translation by omission	The conjunction “so” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
So tell ' <u>em</u> all I'm on my way	อยากบอกว่าคุณมาแล้วนี่ไง	Translation by omission	The object “em” was omitted in the target text. The Thai language system allows the object to be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87).
And the feeling of the wind	และเมื่อลมโชยมาแผ่วพลีว	Translation by paraphrase using unrelated words	The noun phrase “ลมโชยมาแผ่วพลีว” [lom choi ma pa pàew príw] meaning “wind that blows gently” was translated with different words but this paraphrase using unrelated words can give the audience the message the source text intended.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
With blue skies ahead, I'm on my way	ถ้ายังเห็นฟ้ากว้างก็ยังมีหน้าไป	Translation by omission	The subject "I" was omitted. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Nothing but good times	แบ่งความสุขสดใสเบิกบาน	Translation by paraphrase using unrelated words	The noun phrase "good times" was translated with different words "ความสุขสดใสเบิกบาน" [kwaam sùk sòt sǎi jai bèrk baan] meaning "a delighted and happy feeling" but this paraphrase using unrelated words can give the audience the message the source text intended.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
Nothing but good times And nothing but good times to share	แบ่งความสุขสดใสเบิกบาน แบ่งให้กันมากมาย	Translation by omission	The noun phrase “good times” was omitted since it is referred to in the previous song phrase.
And I just can’t wait to be home	ผมแทบรอถึงบ้านอีกไม่ไหว	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
And I just can’t wait to be home	ผมแทบรอถึงบ้านอีกไม่ไหว	Translation by omission	The subject “I” was omitted in the target text. The subject in Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
And nothing but good times to show	มีเรื่องราวสดใสมาแบ่งปัน	Translation by paraphrase using unrelated words	The source text “good times” was translated with different words “เรื่องราวสดใส” [rêuang raaò sòt sǎi] meaning “a cheerful story” but this paraphrase using unrelated words can give the audience the message the source text intended.
I’m on my way	ยังไปจะมาแน่นอน	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
1.4 No Way Out ไม่มีหนทาง			
Of all the things I hid from you	อะไรซ่อนยังไม่มืทาง	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I cannot hide the shame	ก็ไม่มีทางปิดบังความอายในใจ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
And I pray someone, something will come	φได้แค่ขอวอนใครช่วยรับมันไป	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
And I pray someone, something will come	φได้แค่ขอวอนใครช่วยรับมันไป	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I know I can't be free	φไม่มีวันหนีพ้นได้	Translation by omission	<p>The filler words “I know” were omitted in this song phrase.</p> <p>It is possible to say that the filler words were omitted because those filler words in the source language context did not carry any important lexical meaning, as regards translation into the target text (Fox, 2010).</p>
But I can't see another way	φไม่รู้จริงๆต้องทำยังไง	Translation by omission	<p>The conjunction “but” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
But I can't see another way	φไม่รู้จริงๆต้องทำยังไง	Translation by omission	The subject "I" was omitted in the target text. The subject in Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
2. The Princess and the Frog (2009) มหัศจรรย์มนตร์รักเจ้าชายกบ			
2.1 Down in New Orleans ในนิวออร์ลีนส์			
They got music	φมีแต่เสียงเพลง	Translation by omission	The subject "they" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
They got music It's always playin' Start in the daytime, go all through the night When you hear that music playin'	มีแต่เสียงเพลง ที่เล่นกันเรื่อยไป เริ่มตั้งแต่เช้าจนค่ำก็ยังมัน ถ้าเธอเกิดได้มาฟัง♫เข้าเมื่อไร	Translation by omission	The noun phrase “that music playin” was omitted because the concept of music is mentioned earlier in the previous song phrase.
Hear what I'm saying, it'll make ya feel alright	♫จะบอกให้ว่าเธอต้องสุขแสนขึ้นบาน	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
Grab somebody , come on down	พาหัวใจมาให้ถึงแดนใต้	Translation by paraphrase using unrelated words	The item “somebody” was translated into the target text as “คู่ใจ” [kôo jai] meaning “lover”. It is possible to say that it was translated to give the audience a clearer picture of the characters.
You wanna do some livin’ before you die	ผมชีวิตให้ให้คุ้มค่าก่อนมันจะตาย	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
You wanna do some livin' before you die	มีชีวิตรู้ให้คุ้มค่าง่อนมันจะสาย	Translation by paraphrase using unrelated words	<p>The phrase “before you die” was translated into the target text as “ก่อนมันจะสาย” [gòn man jà sǎai] instead of using a literal translation such as “ก่อนเธอตาย” [gòn ter dtaai] meaning “before you die”.</p> <p>Although the source item “to die” and the target text “สาย” [sǎai] meaning “to be late” contain different meanings, the target item can still convey the intended meaning of the source item to the target audience.</p>
Stately homes and mansions	บ้านใหญ่โตและหรูหรา	Translation by omission	<p>The word “mansions” was omitted in the target text. The meaning of the item “mansions” is similar to</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			“homes”, so only a certain word was translated into the target text.
2.2 Almost there ใกล้ถึงฝัน			
This old town can slow you down	ทั้งเมืองที่เราขี่มารายรอบ	Translation by omission	The adjective “old” in the phrase “This old town” was not translated into the target text. It might be that the adjective describing the condition of the town was omitted since the audience can understand the text via the corresponding scene in the particular film.
People taking the easy way	ใครต่อใครคงจะชอบสบาย	Translation by paraphrase using unrelated words	The noun phrase “the easy way” in the source text was replaced by an unrelated word “สบาย” [sà-baai]

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			which means “being comfortable” in the target language. However, the paraphrase can give the audience the message the source text intended.
But I know exactly where I’m going	แต่หนูยังมุงมันกับฝันที่ตั้งใจ	Translation by cultural substitution	The subject “I” was replaced by a Thai kinship term “หนู” [nǔu]. It is a first-person reference term used by young girls, very young boys or adult women when talking to an older conversational partner (Iwasaki and Puriya, 2005).
People down here think I’m crazy, but I don’t care	ใครจะว่าฉันนั้นมั่วเพื่อเจ้าพ่อก็ไม่สนใจ	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Trials and tribulations, I've had my share	ความขัดสนและยากแค้นที่ผ่านมา มากมาย	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I remember Daddy told me	สิ่งที่พ่อเคยสอนผมยังจำได้	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
So I work real hard each and every day	ฉันตั้งใจทำงานตั้งแต่เช้าจนค่ำมามากมาย	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Look out boys, I’m coming through	ฉันกำลังมาช่วยหลบหน้อย	Translation by omission	The word “boys” was omitted in the target text. It is possible to say that the noun was omitted since the audience can understand the text via the corresponding scene in the particular film.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
People gonna come here from everywhere	เขาคงพากันมาΦตั้งหวังจนได้	Translation by omission	The translated text “คงพากันมา” [kong paa gan ma] meaning “coming together” is understandable to the target audience, meaning that there are people coming from different places. Thus, the phrase “from everywhere” can be omitted in the target text.
You know I've had my share	Φที่เคยผ่านมามากมาย	Translation by omission	The filler words “you know” were omitted in the target text. It is possible to say that the filler words were omitted because those filler words in the source language context did not carry any important lexical meaning, as regards

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			translation into the target text (Fox, 2010).
You know I've had my share	ที่เคยผ่านมามากมาย	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
2.3 Friends on the Other Side สหายในโลกวิญญาณ			
And I got friends on the other side	สหายเข้ามามากมายในโลกวิญญาณ	Translation by omission	The conjunction "and" was omitted in the target text. In the Thai language system, conjunctions can be omitted if they

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
Sit down at my table	มาซิเชิญนั่งลงไป	Translation by omission	The noun phrase “my table” was omitted in the target text. It is possible to say that the phrase was omitted since the film scene clearly shows the audiences that the Shadow Man is asking Prince Naveen and his servant to sit down at his table.
I can change it ‘round some, too	กำหนดให้เปลี่ยนบ้างยังไหว	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'll look deep into your heart and soul	ข้ามองลึกลงในวิญญาณเจ้านั้น	Translation by omission	The word "heart" was omitted in the target text. The meaning of the item "heart" is similar to "soul", so only one word was translated into the target text.
I got things I ain't even tried	แสนสุดล้ำที่ฉันไม่เคยใช้	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
Now you, young man, are from across the sea	หนุ่มน้อยหน้มนเดินทางข้ามน้ำมั่งตรง	Translation by omission	<p>The filler words “now you” were omitted in the target text.</p> <p>It is possible to say that the filler words were omitted because those filler words in the source language context did not carry any important lexical meaning, as regards translation into the target text (Fox, 2010).</p>
Now you, young man, are from across the sea	หนุ่มน้อยหน้มนเดินทางข้ามน้ำมั่งตรง	Translation by a more general word	<p>The item “the sea” was translated into the target text with a more general word, “น้ำ” [nám] meaning “water”. It can be understood by the target audience that the word “น้ำ” [nám] in this context refers to a vast water resource.</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
You need to marry a li'l honey whose daddy got dough	พ่อก็เลยต้องหาให้พบเนื้อคู่ที่ล้ำค่ามีเงิน หนา	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
You need to marry a li'l honey whose daddy got dough	ก็เลยต้องหาให้พบเนื้อคู่ที่ล้ำค่ามีเงิน หนา	Translation by paraphrase using unrelated words	The paraphrase is based on modifying the source item as the source item refers to a woman whose father is rich while it was translated that the woman is rich herself.
It's the green , it's the green , it's the green you need	เงินเท่านั้น เงินเท่านั้น เงินเท่านั้นต้องมี	Translation by cultural substitution	Since the money in Thailand is different from the money used in the source text context, the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			<p>application of cultural substitution was used so that the audience would feel more familiarity. In this song phrase, “เงิน” [ngern], meaning “money” in Thai, was used to refer to “the green” in the source text as “the green” refers to the color of the banknotes used in the United States.</p>
And when I looked into your future, it’s the green that I seen	และจากที่ลองมองดูดีในอนาคตต้องมี แน่	Translation by omission	<p>The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
It's the green, it's the green, it's the green you need And when I looked into your future, it's the green that I seen	เงินเท่านั้น เงินเท่านั้น เงินเท่านั้นต้องมี และจากที่ลองมองดูดี ๆ ในอนาคตต้องมี ☐แน่	Translation by omission	The phrase “the green that I seen” was omitted in the target text because the concept that is related to the money was referred to in the previous song phrase.
You been pushed around all your life	☐โดนเขาชูปังคับเรื่อยมา	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
And if you was married, you'd be pushed around by your wife	ถ้าคุณแต่งงานไปวันไหน คุณก็โดนกดขี่โดย ภรรยา	Translation by omission	The subject "you" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I hope you're satisfied	และหวังว่าคุณคงพอใจ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I hope you 're satisfied	และหวังว่า ผม คงสนใจ	Translation by omission	The subject "you" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
You can blame my friends on the other side	ผม คงต้องโทษเพื่อนข้าที่ในโลกวิญญาน	Translation by omission	The subject "you" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
You got what you wanted	ที่พอหวังไว้พอจะทำได้	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep- Ackrapong, 2001, pp.86-87).
But you lost what you had	แต่พอต้องเสียบางอย่างไป	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
2.4 When We're Human เมื่อเราได้เป็นคน			
I'd head straight for New Orleans	Φจะต้องรีบไปนิวยอร์ก	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep- Ackrapong, 2001, pp.86-87).
And I'd blow this horn so hot and strong	Φจะเป่าแตรดังๆ แปะซำบ้าคลั่ง	Translation by omission	The conjunction "and" was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
And I'd blow this horn so hot and strong	φจะเป่าแตรดังๆ แชนซาบ้าคลั่ง	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Louise Armstrong, Mister Sidney Bechet	ไม่ว่าจะหลุยส์ อาร์มสตรอง ก็ แชนแมน ที่ว่าเท	Translation by cultural substitution	The name "Mister Sidney Bechet" in the source text was replaced by "ก็ แชนแมน" [<i>gôh sâek maen</i>] or Koh Mr. Saxman, a famous Thai saxophonist, in the target text. Although "Mister Sidney Bechet" was a famous American jazz saxophonist, it seems that using the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			name of a famous Thai saxophonist would make the target audience feel more familiar with the reference.
When I'm human	เมื่อผมเป็นมนุษย์	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
As I hope to be	ดังที่ผมหวังเอาไว้	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm gonna blow this horn till the cows come home	พอจะเป่าแตรดังๆ ฟังกันให้หูดับ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
When I'm myself again	ถ้าพอกลายเป็นตัวเอง	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
I want just the life I had	φจะทำเหมือนที่เคยเป็นมา	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
A great big party every night	จะปาร์ตี้ทุกคืนไม่ต้องเว้น	Translation by using a loan word	The word “ปาร์ตี้” [bpaa-dtêe] has an equivalent in Thai as “สังสรรค์” [sǎng-sǎn]. It is the translator’s choice in using this loan word.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
A great big party every night	จะปาร์ตี้ทุกคืนไม่ต้องเว้น	Translation by paraphrase using a related word	“A great big party” is lexicalized in the target text but it was expressed in a different form. It is a noun phrase in the source text but it was expressed as an action in the target text.
A blonde or two to hold a candle	และแทนกับบลอนด์ก็ยืนสลอน	Translation by using a loan word	The word “blonde” has the Thai equivalent such as “ทอง” [tong] or “golden” but the loan word “บลอนด์” [blon] was used in this song phrase.
And I’m gonna be	และต้องได้อย่างใจ	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm gonna tear it up like I did before	φจะเป็นที่บ้าอย่างเหมือนกับทุกครั้งมา	Translation by omission	The subject "I" was omitted in the target text. The subject in Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
At least I'll act like one	φจะต้องให้สมเป็นคน	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
If you do your best each and every day	หากว่าทำ ความดีให้เป็นที่ คู่คุณค่า	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Good things are sure to come your way	ก็ย่อมได้พร จากฟ้าเบื้องบน	Translation by paraphrase using unrelated words	The paraphrase is based on modifying the source items. The noun phrase “good things” was translated into the target text “พรจากฟ้าเบื้องบน” [pon jàak fáa béuang bon]. This paraphrase gives the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			audiences a clearer picture in the target text.
And I recommend it to you	และฉันจะบอกให้เข้าใจ	Translation by omission	The object “you” was omitted in the target text. The Thai language system allows the object to be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep- Ackrapong, 2001, p.87).
When we're human	เมื่อเป็นมนุษย์	Translation by omission	The subject “we” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
And we're gonna be	และต้องได้อย่างใจ	Translation by omission	The subject "we" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm gonna blow my horn	ก็ต้องเป่าแตรดังๆ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm gonna live the high life	และฉันใช้ชีวิตไม่ต้องยุ่ง	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm gonna do my best to take my place in the sun	ฉันจะตั้งใจไปเพื่อก้าวสู่ผืนนั้นให้ได้	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
2.5 Gonna Take You There เราจะพาเธอไป			
We all gon' pull together,	พร้อมกันไว้ทุกอย่างก้าว	Translation by omission	The subject "we" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
We know where you going and we're going with you,	ถ้ารู้ว่าจะไปไหนแล้วจะพาไปได้	Translation by omission	The subject "we" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Taking you all the way	พาไปให้ถึงทันที	Translation by omission	The object “you” was omitted in the target text. The Thai language system allows the object to be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87).
2.6 Ma Belle Evangeline ได้น้องอีเวนเจลิน			
Ma Belle Evangeline	ได้น้องอีเวนเจลิน	Translation by cultural substitution	“Ma Belle” means “my beautiful” in French. The word is used by a man to refer to a lady whom he loves. This is compatible with a

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			Thai personal pronoun “น้อง” [nóng] which is used by a man to call his beloved woman who is younger than him.
And I love you, Evangeline	พี่ข้าจะรักมันอีแวนเจลีน	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
Love is wonderful	รักคือความยิ่งใหญ่	Translation by paraphrase using a related word	The word is lexicalized in the target text but it was expressed in a different form. The item “wonderful” was translated into a noun “ความยิ่งใหญ่” [kwaam ying

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			yài] in the target text.
Love is wonderful	รักคือความยิ่งใหญ่	Translation by omission	The word “love” was omitted since it is referred to in the previous song phrase.
Love is everything, do you agree?	อยู่ในทุกเรื่องราว เห็นด้วยไหมเล่า		
Love is everything, do you agree?	อยู่ในทุกเรื่องราวเห็นด้วยไหมเล่า	Translation by omission	The object “you” in the question is omitted in the target text. The Thai language system allows the object to be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87).
I love you, Evangeline	พี่รักน้องอีแวนเจอลีน	Translation by cultural substitution	The subject “I” and “you” were replaced by “พี่” [pêe] and “น้อง” [nóng] respectively which

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			represent how Thai lovers address each others.
2.7 Dig a Little Deeper ต้องค้นต้องคุ้ยให้ลึกอีก			
Don't matter what you look like	อ้วนผอมหรือว่าจะดำขาว	Translation by paraphrase using unrelated words	The noun phrase “what you look like” was translated into Thai as “อ้วนผอมหรือว่าจะดำขาว” [uān pŏm rĕu wāa jà dam k ao] which was the way to elaborate the meaning of the source language in order to give the audience a clearer picture.
We don't care	ไม่เคยสน	Translation by omission	The subject “we” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
I told 'em what they needed	บอกเค้าให้คันที่หัวใจ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep- Ackrapong, 2001, pp.86-87).
I told 'em what they needed	บอกเค้าให้คันที่หัวใจ	Translation by paraphrase using unrelated words	The noun phrase "what they needed" in the source text was replaced by an unrelated word "หัวใจ" [hŭa jai] meaning "heart" in the target language. However, the paraphrase can give the audience

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the message the source text intended.
You wanna be rich again	Φก็อยากจะร่ำรวยอย่างเคย	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep- Ackrapong, 2001, pp.86-87).
Prince Froggy is a rich little boy	ไฮโซต้องมาตกยากคงจะรู้	Translation by a more neutral/less expressive word	The noun phrase “a rich little boy” is more specific than the translated item “ไฮโซ” [hai soh] meaning “upper class”.
Dig a little deeper and you’ll know	ค้นและคุ้ยลึกอีกหน่อยΦอาจเจอ	Translation by omission	The conjunction “and” was omitted in the target text.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
Dig a little deeper and you'll know	ค้นและคุ้ยลึกอีกหน่อยอาจเจอ	Translation by omission	The subject "you" was omitted in the target language. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Can't tell you what you'll find	ไม่รู้ว่าจะเจอสิ่งไหน	Translation by omission	The subject "you" was omitted in the target language. The subject in a Thai sentence can be omitted in a conversation because the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
3. Tangled (2010) เจ้าหญิงผมยาวกับโจรซ่าจอมแสบ			
3.1 Healing Incantation บทเพลงรักษา			
Flower, gleam and glow	บุปผาเรือง φ แสงส่อง	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
3.2 When Will My Life Begin เมื่อไหร่ชีวิตจะเริ่มต้น			
And so I’ll read a book	φ จะอ่านหนังสือซักเล่ม	Translation by omission	The conjunction “and” was omitted in the target text.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
And so I'll read a book	Φจะอ่านหนังสือเล่ม	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'll add a few new paintings to my gallery	Φจะแต่งเติมสีสวยงามไว้โซนในแกลอรี	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'll add a few new paintings to my gallery	จะแต่งเติมสีสวยงามไว้โชว์ในแกลเลอรี	Translation by paraphrase using unrelated words	The concept expressed in the target text is related to painting. The noun phrase "a few new paintings" in the source text was replaced by "สีสวยงาม" [sĕe suay ngaam/ which its meaning is "beautiful color" but this paraphrase can give the audience the message the source text intended.
I'll add a few new paintings to my gallery	จะแต่งเติมสีสวยงามไว้โชว์ในแกลเลอรี	Translation by using a loan word	The word "gallery" has an equivalent in Thai as "ห้องจัดแสดง

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			<p>ภาพ” [hông jàt sà-daeng pâp], but it was translated into the target text using the loan word. It is probable that the loan word was used either to create rhyme, or to match the limitations of space in a song phrase. It is also possible to say that the use of this loan word is to be compatible with the language that young people would speak since this song is sung by a teenaged character. This is because the use of English loan words is regarded as fashionable among young people (Thaitranslation, 2008).</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I'll play guitar and knit	จะเล่นกีตาร์ นิตติ้ง	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'll play guitar and knit	จะเล่นกีตาร์ นิตติ้ง	Translation by using a loan word	The loan word "guitar" was used since there is no equivalent in the target text.
I'll play guitar and knit	จะเล่นกีตาร์ นิตติ้ง	Translation by using a loan word	The loan word "knit" was translated in the target text as "นิตติ้ง" [nit ting] or "การถักไหมพรม" [gaan tàkm i prom].

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I'll play guitar and knit	จะเล่นกีตาร์ <u>Φ</u> นิตติ้ง	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
Then after lunch it's puzzles and darts and baking	บ่ายยังมีเกม <u>Φ</u> ปาลูกดอก <u>Φ</u> ทำขนมอบเล่น	Translation by a more general word	The word “เกม” [<i>gaym</i>] meaning “games” in the target text is a more general word than “puzzles” in the source text.
Then after lunch it's puzzles and darts and baking	บ่ายยังมีเกม <u>Φ</u> ปาลูกดอก <u>Φ</u> ทำขนมอบเล่น	Translation by omission	The conjunctions “and” were omitted in this song phrase. In the Thai language system, conjunctions can be omitted if they are understood in context by both

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the sender and the receiver (Higbie and Thinsan, 2008, p.147).
Then I'll stretch, maybe sketch, take a climb,	Φก้มและลุก วาดวาดลาย ปีนและไต่	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
And I'll reread the books	Φจะอ่านหนังสือซ้ำอีก	Translation by omission	The conjunction "and" was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
And I'll reread the books	φจะอ่านหนังสือซ้ำอีก	Translation by omission	The subject "I" was omitted in the target text. The subject in Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
If I have time to spare	φก็ไม่ได้รีบได้รอน	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I'll paint the walls some more,	พระบายผนังเพิ่มก่อน	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm sure there's room somewhere.	Φคิดว่ายังมีที่เหลือ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
And then I'll brush and brush,	เสร็จแล้วก็แปรงและแปรง	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
3.3 When Will My Life Begin (Reprise2) เมื่อไหร่ชีวิตจะเริ่มตัน (รีไพรส์2)			
I just have to do it	จะอย่างไรก็ต้องไป	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep- Ackrapong, 2001, pp.86-87).
Just like I dreamed they'd be	ฝันว่ามันต้องหอมหวาน	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Just feel that summer breeze	ชื่นฉ่ำยามลมพัดผ่าน	Translation by a more general word	The item "summer breeze" was translated into a more general word "ลมพัดผ่าน" [lom pát pàan] meaning "blowing wind". This is the use of translation by a more general word since the source text refers to a

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			kind of wind that blows during summer time, while the target text refers to an ordinary wind.
I'm completely free	ผมได้เร่ใจร่าสมใจ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I could go running	ผมจะได้ออกวิ่งไป	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
3.4 Mother Knows Best แม่รู้ว่าใคร			
Trust me, pet	เชื่อแม่สิ	Translation by omission	The noun “pet” was omitted in the target text. It is possible to say that the term was omitted since it is understood in context that the singer is referring to her daughter.
Mother’s right here Mother will protect you	แม่อยู่นี่ ปกป้องภัยที่กลายกล้ำ	Translation by omission	The item “mother” was omitted since it is referred to in the previous song phrase.
Mother will protect you	ปกป้องภัยที่กลายกล้ำ	Translation by omission	The object “you” was omitted in the target text. The Thai language system allows the object to be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, p.87).
Skip the drama	เลิกอิดเอื้อน	Translation by paraphrase using unrelated words	The source item “the drama” was translated to “อิดเอื้อน” [it éuan] meaning “reluctant to say or do anything”. The concept expressed by the source item was not lexicalized in the target language but the paraphrase can give the audience the message the source text intended.
On your own, you won't survive	ตัวคนเดียวไม่นานก็จอด	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm just saying 'cause I love you	เพราะรักลูกเสมอ ฟังพูดมา	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Mother understands Mother's here to help you	แม่เข้าใจลูกดี อยู่ตรงนี้คอย ชี้นำ	Translation by omission	The item "mother" was omitted since it was referred to in the previous song phrase.
Mother's here to help you	อยู่ตรงนี้คอย ชี้นำ	Translation by omission	The object "you" was omitted in the target text. The Thai language

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			system allows the object to be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87).
3.5 Mother Knows Best (Reprise) แม่รู้ว่าใคร (รีไพรส์)			
Don't let him deceive you	อย่าเสียที่เค้าหลอกล่อ	Translation by omission	The object "you" is omitted in the target text. The Thai language system allows the object to be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
3.6 I've Got a Dream จันมีความฝัน			
I've always yearned to be a concert pianist	ใจฉันขอแค่ได้เล่นคอนเสิร์ตดูสักวัน	Translation by paraphrase using unrelated words	The source item “to be a concert pianist” was translated to “ได้เล่นคอนเสิร์ต” [dâai lèn kon-sèrt] meaning “to perform in a concert”. The concept expressed by the source item is not lexicalized in the target language but the paraphrase can give the audience the message the source text intended.
I've always yearned to be a concert pianist	ใจฉันขอแค่ได้เล่นคอนเสิร์ตดูสักวัน	Translation by using a loan word	The source text “a concert pianist” was translated to the English loan word “คอนเสิร์ต” [kon-sèrt] meaning “concert”.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I've always yearned to be a concert pianist	ใจฉันขอแค่ได้เล่นฟคอนเสิร์ตดูสักวัน	Translation by omission	The item “pianist” was omitted in the target text but the audiences can still understand the message by watching from the film scene.
Can't cha see me on the stage performin' Mozart ?	เธอลองนึกภาพฉันได้ขึ้นเวทีบรรเลงฟฟร์ว	Translation by omission	The item “Mozart” was omitted in the target text. It is probable that the translation leaves the audience to understand the message by watching from the film scene as the character is playing the piano, the instrument signifying classical music.
And violence-wise, my hands are not the cleanest	ฟสองมือขอจะขอบเหือดไม่เคยที่จะพอ	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the sender and the receiver (Higbie and Thinsan, 2008, p.147).
And my temper, and my hook	ชอบบูดบึ้งและมือหงิกงอ	Translation by omission	<p>The conjunction “and” was omitted in the target text.</p> <p>In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).</p>
And my temper , and my hook	ชอบบูดบึ้งและมือหงิกงอ	Translation by paraphrase using a related word	<p>The concept expressed by the source item is lexicalized in the target language but it was translated to a different form. The noun “temper” was translated to an action “ชอบบูด บึ้ง” [chop bòot</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			béung] meaning “like being sullen”.
Yep, I’d rather be called deadly	ใช่ ฝอยยากได้ขึ้นชื่อนี้พิฆาต	Translation by omission	The subject “I” is omitted in the target text. The subject in Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
See, I ain’t as cruel and vicious as I seem	ฝอยยากให้รู้ว่าไม่ได้ร้ายเหมือนที่ใครเห็น	Translation by omission	The filler word “see” was omitted in the target text. It is possible to say that the filler words were omitted because those filler words in the source language context did not carry any important lexical

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			meaning, as regards translation into the target text (Fox, 2010).
See, I ain't as cruel and vicious as I seem	พออยากให้รู้ว่าไม่ได้ร้ายเหมือนที่ใครเห็น	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Though I do like breaking femurs	อาจจะจริงถึงฉันชอบมีเรื่อง	Translation by a more neutral or less expressive word	The phrase "breaking femurs" in the source text was translated to the target text "มีเรื่อง" [mee rêuang] which means "to get into trouble or to quarrel with somebody". The use of translation by a more

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			neutral/less expressive word in the example tends to suggest a general concept of quarrelling rather than giving a specific detail of the quarrel, such as, “to break femurs”.
You can count me with the dreamers	ฉันก็ชอบฝันเฟื่องทุกเช้าเย็น	Translation by paraphrase using a related word	The concept expressed by the source item is lexicalized in the target language but it was translated into a different form. The noun phrase was translated into an action “ฝันเฟื่อง” [f n fêuang] meaning “to fantasize about the impossible”.
Though I’m one disgusting blighter	ถึงรูปชั่วตัวดำต้อยต่ำนัก	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
And I know one day romance will reign supreme	และในใจผมเชื่อมั่นว่ารักต้องมาเยี่ยมเยือน	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Tor would like to quit and be a florist	ทอลลีนั่นนะครับฝันเป็นนักจัดดอกไม้	Translation by omission	The source item "to quit" was not translated in the target text since it is understood in context that the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			speaker has to quit the former job before taking another job.
Gunther does interior design	กุนเธอร์ชอบแต่งบ้านงานพวกดีไซน์	Translation by a loan word plus explanation	The phrase “interior design” was replaced with the Thai translation “แต่งบ้านงานพวกดีไซน์” [dtàeng bâan ngaan puák dee sai]. Although “interior design” can be translated into Thai as “การออกแบบและตกแต่งภายใน” [gaan òk bàep láe dtòk dtàeng paai nai], the loan word “ดีไซน์” [dee sai] was used instead.
Attila’s cupcakes are sublime	อิตาลีทำคัพเค้กได้ใจ	Translation by a loan word	The loan word was used because there is no equivalent for “cupcakes” in the target language.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
And Vladimir collects ceramic unicorns	φวลาติเมียซ็อนเล่น ตุ๊กตายุนิคอร์น	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
And Vladimir collects ceramic unicorns	วลาติเมียซ็อนเล่น ตุ๊กตายุนิคอร์น	Translation by a loan word plus explanation	The loan word was used because the concept of “unicorns” is a Western concept. So, the word was borrowed and was used with an explanation, “ตุ๊กตา” [dtúk-dtaa], that the unicorns are dolls.
And Vladimir collects ceramic unicorns	วลาติเมียซ็อนเล่น ตุ๊กตายุนิคอร์น	Translation by a more general word	The source item “ceramic unicorns” was translated to a more general word “ตุ๊กตายุนิคอร์น” [dtúk-

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			dtaa yoo-ní-kon] meaning “unicorn dolls”.
I have dreams, like you..no, really	ผมก็มีฝันเหมือนท่าน เออ นิดหน่อย	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I just want to see the floating lanterns gleam	ผมอยากจะไปเห็นแสงที่ลอยลอยบนฟากฟ้า	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm so glad I left my tower	ยังดีใจที่ได้หนีแม่ม	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm so glad I left my tower	ยังดีใจที่ได้หนีแม่ม	Translation by paraphrase using unrelated words	The concept expressed by the source item is not lexicalized in the target language. The noun phrase "my tower" was translated to the target text "แม่" [mâe] meaning "mother".

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
We're one big team	เราพวกเดียวกัน	Translation by omission	The adjective “big” in “one big team” was omitted in the target text. It is possible to say that the adjective was omitted since the audience can understand the text via the corresponding scene in the particular film.
3.7 I See the Light เห็นแสงประกาย			
Just how blind I've been	ที่ผมไม่เคยได้เห็น	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
Now I'm here blinking in the starlight	♣ได้มาเจอหน้าไหนที่ได้แสงดาว	Translation by omission	<p>The filler word “now” was omitted in the target text.</p> <p>It is possible to say that the filler word was omitted because those filler words in the source language context did not carry any important lexical meaning, as regards translation into the target text (Fox, 2010).</p>
Now I'm here blinking in the starlight	♣ได้มาเจอหน้าไหนที่ได้แสงดาว	Translation by omission	<p>The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
Now I'm here suddenly I see	ได้เห็นเรื่องราวอย่างทีควรจะเป็น	Translation by omission	<p>The filler word “now” was omitted in the target text.</p> <p>It is possible to say that the filler word was omitted because those filler words in the source language context did not carry any important lexical meaning, as regards translation into the target text (Fox, 2010).</p>
Now I'm here suddenly I see	ได้เห็นเรื่องราวอย่างทีควรจะเป็น	Translation by omission	<p>The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I'm where I'm meant to be	ตรงนี้ที่ฉันอยากมา	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
And at last I see the light	ฉันได้เจอแสงประกายสดใส	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
And at last I see the light	φได้มาพบความจริงที่หา	Translation by omission	<p>The conjunction “and” was omitted in the target text.</p> <p>In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).</p>
And at last I see the light	ได้มาพบความจริงที่หา	Translation by paraphrase using unrelated words	<p>The source item “the light” was translated to “ความจริงที่หา” [kwaam jing tē h a] meaning “truth”. The concept expressed by the source item is not lexicalized in the target language but the paraphrase can give the audience the message the source text intended.</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
And it's like the sky is new	เปลี่ยนท้องฟ้าให้งามพราวพราว	Translation by omission	The conjunction “and” is omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
Now that I see you	เมื่อเริ่มมองจ้องเธอ	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Now she's here shining in the starlight	เมื่อมีเธอสดใสที่ใต้แสงดาว	Translation by omission	The filler word “now” in the song phrase was omitted in the target

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			text. It is possible to say that the filler word was omitted because filler words in the source language context did not carry any important lexical meaning, as regards translation into the target text (Fox, 2010).
Now she's here suddenly I know	φเมื่อมีเธอเราก็ได้มองเห็น	Translation by omission	The filler word “now” in the song phrase was omitted in the target text. It is possible to say that the filler word was omitted because filler words in the source language context did not carry any important lexical meaning, as regards translation into the target text (Fox, 2010).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I'm where I'm meant to go	ตรงนี้ที่ใจझेหา	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
And it's like the sky is new	เปลี่ยนท้องฟ้าให้งามพรั่งพราย	Translation by paraphrase using unrelated words	The source item "new" was translated to "งามพรั่งพราย" [ngaam prâang praai] meaning "beautiful and sparkling". The concept expressed by the source item is not lexicalized in the target language but the paraphrase can give the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			audience the message the source text intended.
And it's warm and real and bright	อบอุ่นด้วยแสงอบอุ่นรอบกาย	Translation by omission	The conjunctions “and” were omitted in this song phrase. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
And the world has somehow shifted	phi ดั่งว่าโลกได้เปลี่ยนเวียนผ่านไป	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
4. Frozen (2013) ผจญภัยแดนคำสาปราชินีหิมะ			
4.1 Frozen Heart ความเยือกเย็นในจิตใจ			
And break the frozen heart	❖ความเยือกเย็นในจิตใจ	Translation by omission	<p>The conjunction “and” was omitted in the target text.</p> <p>In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).</p>
4.2 Do You Want to Build a Snowman ปั่นมนุษย์หิมะด้วยกันมั๊ย			
And now we're not	❖วันนี้ก็เปลี่ยน	Translation by omission	<p>The conjunction “and” was omitted in the target text.</p> <p>In the Thai language system, conjunctions can be omitted if they are understood in context by both</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the sender and the receiver (Higbie and Thinsan, 2008, p.147).
And now we're not	วันนี้ก็เปลี่ยน	Translation by omission	The subject "we" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I wish you would tell me why	อยากจะขอที่บอกให้เข้าใจ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Do you wanna build a snowman? It doesn't have to be a snowman	ปั้นมนุษย์หิมะด้วยกันมั๊ย ไม่ชอบก็เล่นอย่างอื่นก็ยังได้	Translation by omission	The noun phrase “a snowman” was omitted in the target text since it was referred to in the previous song phrase.
I've started talking to the pictures on the walls-	ก็เมื่อฉันเริ่มพูดจาเพื่อเจอ กับรูปทั้งหลาย	Translation by omission	The prepositional phrase “on the walls” was omitted in the target text. The Thai language system allows the prepositional phrase to be omitted in a conversation and the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87). Plus, the audience can understand the text via the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			corresponding scene in the particular film.
I'm right out here for you, just let me in	φจะเคียงข้างตลอดเวลา เปิดมาได้มัย	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm right out here for you, just let me in	จะเคียงข้างφตลอดเวลา เปิดมาได้มัย	Translation by omission	The object "you" was omitted in the target text. The Thai language system allows the object pronoun to be omitted in a conversation because the information is

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, p.87).
4.3 For the First Time in Forever เป็นครั้งแรกที่รอมานาน			
Who knew we owned eight thousand salad plates?	เห็นว่าเรามีจานสลัดพันใบ	Translation by omission	It was translated to mean a vague number of plates “จานสลัดพันใบ” [jaansà-làt pan bai] meaning “thousands of salad plates”. It is probable that the message of the source text is translated to illustrate that there are a lot of plates.
For years I’ve roamed these empty halls	เป็นปีที่ผมมองห้องโถงเว้งว่าง	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Finally they're opening up the gates	แล้วสุดท้ายเปิดให้ผู้คนหลังไหล	Translation by omission	The subject "they" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Finally they're opening up the gates	แล้วสุดท้ายเปิดให้ผู้คนหลังไหล	Translation by omission	The noun phrase "the gates" was omitted in the target text. It is possible to say that the omitted items did not cause confusion to the target audience since s/he can

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understand the text via the corresponding scene in the particular film.
I'll be dancing through the night	φจะได้เต้นทั้งคืนสักที	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Don't know if I'm elated or gassy	ทำไมφเพื่อหรือเพี้ยนขนาดนั้น	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
Tonight , imagine me gown and all	φเวลาเราเดินในกระโปรงฟูฟอง	Translation by omission	The adverb of time “tonight” in this song phrase was omitted in the target text. It is possible to say that the omission of the item caused no confusion to the target audiences because it is previously stated by the singer that there will be a ball held on that night.
I suddenly see him standing there	ทันใดφก็ได้เห็นเป็นภาพของเขา	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong,

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			2001, pp.86-87).
A beautiful stranger , tall and fair	หนุ่มน้อยรูปงามสง่าไม่เบา	Translation by a more neutral or less expressive word	The noun “stranger” was expressed in the target text as “หนุ่มน้อย” [nùm nòi] meaning “young man”. The use of this word would sound more neutral than its literal meaning in the target language “คนแปลกหน้า” [kon bplàek-nâa].
I wanna stuff some chocolate in my face	อยากจ้วงหยิบเอาแต่ช็อกโกแลตใส่หน้า	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I wanna stuff some chocolate in my face	อยากจ้วงหยิบเอาแต่ช็อกโกแลตใส่หน้า	Translation by using a loan word	The loan word was used because there is no equivalent for “chocolate” in the target language.
But then we laugh and talk all evening	φจะได้หัวเราะพูดคุยกันทั้งคืน	Translation by omission	The subject “we” was omitted in the target text. The subject in Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
But then we laugh and talk all evening	จะได้หัวเราะφพูดคุยกันทั้งคืน	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
Nothing like the life I've led so far	ทำสิ่งที่ชีวิตไม่ได้ทำเลย	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I could be noticed by someone	มีใครสักคนที่ยังมองเห็น	Translation by omission	The object "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
And I know it's totally crazy	ผมก็รู้ว่าออกจะเพ้อเจ้อ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
To dream I'd find romance	ว่าผมอาจได้เจอรักแท้	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep- Ackrapong, 2001, pp.86-87).
And everyone will know	Φอาจรู้กันทั่วทุกคน	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
But it’s only for today	Φคงจะมีแค่เพียงวันนี้	Translation by omission	The conjunction “but” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
Tell the guards to open up... the gate	สั่งให้เขาเตรียมพร้อมจะเปิดประตู	Translation by a more general word	The source item “the guards” was translated into a pronoun “เขา” [k o] meaning “they”. This pronoun was used as a more general word for “the guards”.
4.4 Love is an Open Door เปิดประตูสู่รักใหม่			
Then suddenly I bump into you	แต่แล้วผมได้มาพบเธอยังงั้นไม่รู้	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I’ve been searching my whole life to find my own place	ผมเฝ้าค้นหาที่ไหนควรอยู่กับฉันอยู่ทุกครา	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			<p>sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).</p>
And maybe it's the party talking	ก็อาจจะเป็นเพราะปาร์ตี้มากไป	Translation by using a loan word	<p>The item “party” has an equivalent in Thai but the loan word “ปาร์ตี้” [bpaa-dtêe] was used instead. It is also possible to say that the use of this loan word is to be compatible with the language that young people would speak since this song is sung by a teenaged character. This is because; the use of English loan words is regarded as</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			fashionable among young people (Thaitranslation, 2008).
And maybe it's the party talking	ก็อาจจะเป็นเพราะปาร์ตี้มากเกินไป	Translation by paraphrase using a related word	The item “the party” is lexicalized in the target text but it was expressed in a different form. “The party” in the source language functions as a noun while “ปาร์ตี้” [bpaa-dtêe] in the target text functions as an action.
or the chocolate fondue	หรือว่าชีสโกโก้แลตฟองดูว์	Translation by using a loan word	There is no equivalent for “the chocolate fondue” in Thai, so the loan words were used.
I found my place	เหมือนเจอหัวใจ	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			information is considered understood by both the sender and the receiver (Thep- Ackrapong, 2001, pp.86-87).
I found my place	เหมือนเจอคู่ใจ	Translation by paraphrase using unrelated words	The noun phrase “my place” is not lexicalized in the target text and it was replaced by “คู่ใจ” [kôo jai] meaning “lover”.
And it’s nothing like I’ve ever known before	ก็ได้พบอะไรที่ไม่เคยเจอที่ไหน	Translation by omission	The subject “I” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
That's what I was gonna say	Φก็กำลังจะพูดอยู่เลย	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I've never met someone	Φไม่เคยเจอใคร	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
Our mental synchronization	และเหตุที่ใจเรามั่นซิงค์กัน	Translation by paraphrase using a related word	The word “synchronization” was translated to a short form as “ซิงค์” [<i>sing</i>] and it functions as an action in the target language.
Our mental synchronization	และเหตุที่ใจเรามั่นซิงค์กัน	Translation by using a loan word	The loan word “ซิงค์” [<i>sing</i>] as a short form of “synchronization” was used. It is also possible to say that the use of this loan word is to be compatible with the language that young people would speak since this song is sung by a teenaged character. This is because; the use of English loan words is regarded as fashionable among young people (Thaitranslation, 2008).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
We don't have to feel it anymore	ลืมนั่นไป เค้าไม่จำเป็นต้องเก็บไว้	Translation by omission	The subject "we" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
4.5 Let It Go ปลออยมันไป			
The snow glows white on the mountain tonight	หิมะสีขาวเป็นประกายในราตรี	Translation by omission	The prepositional phrase "on the mountain" was omitted in the target text. In this scene, the character, Elza, is singing this song on the mountain covered by a lot of snow. Thus, it is plausible to say that the phrase can be omitted as

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the target audience can understand the text via the scene in the film.
and it looks like I'm the queen	ผมเพียงเราเท่านั้นที่ครอบครอง	Translation by omission	<p>The conjunction “and” was omitted in the target text.</p> <p>In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).</p>
Well, now they know	ผมสุดท้ายก็รู้	Translation by omission	<p>The filler word “well” was omitted in the target text.</p> <p>It is possible to say that the filler word was omitted because filler words in the source language context did not carry any important</p>

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			lexical meaning, as regards translation into the target text (Fox, 2010).
Well, now they know	สุดท้ายก็รู้	Translation by omission	The subject “they” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Let the storm rage on	พัดให้โหมกระหน่ำ	Translation by omission	The noun phrase “the storm” was omitted in the target text. In this scene, the character, Elza, is singing this song in the middle of the snowstorm. Thus, it is plausible to say that the omitted items did

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			not cause confusion to the target audience since s/he can understand the text via the corresponding scene in the particular film.
I am one with the wind and sky	ผมเชื่อมใจไปกับลมและฟ้า	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I'm never going back. The past is in the past	ผมไม่ขอคิดหวนคืนไป ความหลังไม่อาจคืนมา	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
And I'll rise like the break of dawn	ขอทะยานยังตะวันสองฟ้า	Translation by omission	The conjunction "and" was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
And I'll rise like the break of dawn	ขอทะยานยังตะวันสองฟ้า	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep- Ackrapong, 2001, pp.86-87).
4.6 Reindeer(s) Are Better Than People กวางช้างแสนดีกว่าผู้คน			
Reindeers are better than people	กวางช้างแสนดียิ่งกว่าผู้คน	Translation by a more general word	The item “reindeer” is a type of large deer that lives in cold northern areas. For this song phrase, it was translated to a more general word, “กวาง” [gwaang] meaning “deer” in the target text.
But people smell better than reindeers	แต่คนนะชนะกวางก็แค่เรื่องกลิ่น	Translation by paraphrase using a related word	The item “smell” is lexicalized in the target text but it was expressed in a different form. “Smell” in the source language functions as an action while “เรื่องกลิ่น” [rêuang glîn] in the target text functions as a noun.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
4.7 In Summer ในหน้าร้อน			
Kids will blow dandelion fuzz	เด็กน้อยวิ่งเล่นและเป่าเกสร	Translation by a more general word	The item “dandelion fuzz” was translated into a more general word “เกสร” [gay-sǒn] meaning “pollen”.
My snow up against the burning sand	ให้หิมะในตัวไปแนบกับทราย	Translation by a more neutral/less expressive word	The noun phrase “the burning sand” was translated into a less expressive word “ทราย” [saa-i] meaning “sand” in the target text. This is because “sand” in Thailand’s context is different from “sand” in the context of the original text. In the Thai context, “sand” in general is always at a usual temperature, while “sand” in the context of the original text may

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			change its temperature according to the change of seasons.
I'll finally see a summer breeze blow away	ได้เห็นสักทีเมื่อลมร้อนพัดเอาความหนาวเหน็บไปไกล	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
And find out what happens to solid water when it gets warm	น้ำแข็งเมื่อมาเจอความอบอุ่นวันนั้นมันจะเกิดอะไร	Translation by omission	The conjunction "and" was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
And I can't wait to see	รอไม่ไหว ฉันอยากรู้	Translation by omission	The conjunction “and” was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
4.8 For the First Time in Forever (Reprise) เป็นครั้งแรกที่รอมานินนาน (รีไฟร์ส)			
You don't have to keep your distance anymore	ไม่ต้องคอยทำมางเมินและห่างเหิน เย็นชา	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep- Ackrapong, 2001, pp.86-87).

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
You don't have to live in fear	ไม่ต้องห่วงหวาดกลัวเช่นนี้	Translation by omission	The subject "you" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Please go back home	โปรดกลับคืนไป	Translation by omission	The noun "home" was omitted in the target text since it is understood in context as the singer is asking the receiver of the message to return to the place where she came from.
I know you mean well, but leave me be	พี่รู้ ที่น้องคิด แต่ปล่อยพี่ไว้	Translation by cultural substitution	The subject "I" is replaced by a Thai kinship term "พี่" [pêe].

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			meaning “elder brother or sister” which is used by Thais to talk to an older sibling or friend. This is a way of addressing people to show respect and to indicate the higher status of an older conversational partner (Andrews and Nimanandh, 2009).
I know you mean well, but leave me be	พี่รู้ ที่น้องคิด แต่ปล่อยพี่ไว้	Translation by cultural substitution	The object “you” is replaced by a Thai kinship term “น้อง” [nóng] meaning “younger brother or sister” which is used by Thais to talk to a younger sibling or friend. This is a way of addressing people to indicate the lower status of a

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			younger conversational partner (Andrews and Nimanandh, 2009).
I get the feeling you don't know	ฉันคิดว่าพี่ยังไม่ได้รู้	Translation by cultural substitution	The subject "you" is replaced by a Thai kinship term "พี่" [pêe] meaning "elder brother or sister" which is used by Thais to talk to an older sibling or friend. This is a way of addressing people to show respect and to indicate the higher status of an elder conversational partner (Andrews and Nimanandh, 2009).
Yes, I'm alone but I'm alone and free	ใช่ถึงแม้อ้างว้างแต่เป็นได้ดังหัวใจ	Translation by omission	The filler word "yes" was omitted in the target text. It is possible to say that the filler word was omitted because filler words in the source

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			language context did not carry any important lexical meaning, as regards translation into the target text (Fox, 2010).
Yes, I'm alone but I'm alone and free	ถึงแม้ฉันว่างแต่เป็นได้ดังหัวใจ	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Just stay away and you'll be safe from me	จงหนีให้ห่างจะรอดพ้นจากปวงภัย	Translation by omission	The subject "you" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
I get the feeling you don't know	ฉันคิดว่าพี่ยังไม่ได้รู้	Translation by cultural substitution	The subject "you" is replaced by a Thai kinship term "พี่" [pêe] meaning "elder brother or sister" which is used by Thais to talk to an older sibling or friend. This is a way of addressing people to show respect and to indicate the higher status of an elder conversational partner (Andrews and Nimanandh, 2009).
What do I not know?	เรื่องที่พี่ไม่รู้	Translation by cultural substitution	The subject "I" is replaced by a Thai kinship term "พี่" [pêe] meaning "elder brother or sister"

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			which is used by Thais to talk to an older sibling or friend. This is a way of addressing people to show respect and to indicate the higher status of an elder conversational partner (Andrews and Nimanandh, 2009).
I'm such a fool	เราช่างม่งาย	Translation by paraphrase using a related word	The noun phrase "a fool" is lexicalized in the target text but it was expressed in a different form. The noun phrase "a fool" in the source language was translated to an action "ม่งาย" [ngom-ngaai] meaning "to be stupid" in the target text.

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
I can't be free	Φไม่อาจวิ่งหนี	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
You don't have to be afraid	พี่ไม่ต้องเกรงกลัวใดๆ	Translation by cultural substitution	The subject "you" is replaced by a Thai kinship term "พี่" [pêe] meaning "elder brother or sister" which is used by Thais to talk to an older sibling or friend. This is a way of addressing people to show respect and to indicate the higher status of an elder conversational

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			partner (Andrews and Nimanandh, 2009).
I can't control the curse	ผมจะหยุดคำสาปอย่างไร	Translation by omission	The subject "I" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
4.9 Fixer Upper ต้องเอาไปซ่อมต่อ			
Well, he always ends up sort of smelly	ผมก็ยังมักกลิ่นไม่น่าชื่นใจนัก	Translation by omission	The filler word "well" was omitted in the target text. It is possible to say that the filler words in the source language context did not carry any important lexical meaning, as regards

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			translation into the target text (Fox, 2010).
Well, he always ends up sort of smelly	ผมก็ยังมึนกลิ่นไม่นานขึ้นใจนัก	Translation by omission	The subject “he” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
But you ’ll never meet a fellow who’s as sensitive and sweet	แต่ คุณ ก็ไม่ค่อยมีคนไหนที่ทั้งอ่อนหวานและ ยังอ่อนไหว	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
So he's got a few flaws	มีอาการที่ต้องแก้	Translation by omission	The conjunction "so" was omitted in the target text. In the Thai language system, conjunctions can be omitted if they are understood in context by both the sender and the receiver (Higbie and Thinsan, 2008, p.147).
So he's got a few flaws	มีอาการที่ต้องแก้	Translation by omission	The subject "he" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
You can fix this fixer-upper	ถ้าจะซ่อมได้ของต้องซ่อมอย่างหนัก	Translation by omission	The subject “you” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).
Or that he’s socially impaired?	เพราะเข้าสังคมกับใครไม่เป็น	Translation by omission	The subject “he” was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and

Table 8 (cont.)

Source Text	Target Text	Translation Strategies	Explanation
			the receiver (Thep-Ackrapong, 2001, pp.86-87).
He's got a couple of bugs	Φยังมีจุดอ่อนต้องกำจัด	Translation by omission	The subject "he" was omitted in the target text. The subject in a Thai sentence can be omitted in a conversation because the information is considered understood by both the sender and the receiver (Thep-Ackrapong, 2001, pp.86-87).