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THE TRANSFER OF EXPRESSIVE MEANING IN THE  
TRANSLATION OF THAI AMPLIFIERS IN THE LITERARY  
WORKS INTO ENGLISH



A Dissertation Submitted in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Philosophy in English as an International  
Language

Inter-Department of English as an International Language  
GRADUATE SCHOOL  
Chulalongkorn University  
Academic Year 2021

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การถ่ายทอดความหมายเชิงอารมณ์ความรู้สึกในการแปลคำเน้นย้ำ ในงานวรรณกรรมจากภาษาไทย  
เป็นภาษาอังกฤษ



น.ส.มลิวัลย์ บุญสอน

วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาศิลปศาสตรดุษฎีบัณฑิต  
สาขาวิชาภาษาอังกฤษเป็นภาษานานาชาติ สหสาขาวิชาภาษาอังกฤษเป็นภาษานานาชาติ

บัณฑิตวิทยาลัย จุฬาลงกรณ์มหาวิทยาลัย

ปีการศึกษา 2564

ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย

Thesis Title	THE TRANSFER OF EXPRESSIVE MEANING IN THE TRANSLATION OF THAI AMPLIFIERS IN THE LITERARY WORKS INTO ENGLISH
By	Miss Maliwan Bunsorn
Field of Study	English as an International Language
Thesis Advisor	Assistant Professor TONGTIP POONLARP, Ph.D.

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มลิวัลย์ บุญสอน : การถ่ายทอดความหมายเชิงอารมณ์ความรู้สึกในการแปลคำเน้นย้ำ ในงานวรรณกรรมจาก  
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วิทยานิพนธ์ฉบับนี้ศึกษาการเน้นย้ำซ้ำภาษาในประโยคบอกเล่า โดยมุ่งวิเคราะห์การแปลคำเน้นย้ำมาตรฐานและคำเน้นย้ำระดับสูง ซึ่งเป็นคำที่ทำหน้าที่เพิ่มระดับจากบรรทัดฐานเพื่อเน้นคุณสมบัติของสิ่งที่กล่าวถึง จากภาษาไทยเป็นภาษาอังกฤษ และประเภทของการเปลี่ยนแปลงที่เกิดขึ้น ตลอดจนศึกษาว่านักแปลชาวไทยและชาวต่างประเทศแปลคำเน้นย้ำเหมือนกันหรือไม่ ผู้วิจัยเก็บข้อมูลคำเน้นย้ำภาษาไทยจำนวน 1,254 คำจากคลังข้อมูลอันประกอบด้วยนวนิยายภาษาไทยจำนวน 8 เรื่องและฉบับแปลภาษาอังกฤษซึ่งแปลโดยนักแปลอาชีพ และได้สอบถามนักแปล 2 ท่านเพื่อหาคำตอบว่ามีเหตุผลเบื้องหลังการตัดสินใจเลือกแปลแบบใดแบบหนึ่งอย่างไร

จากการวิเคราะห์ข้อมูลพบว่ามีการใช้เครื่องมือทางภาษาในการแปลคำเน้นย้ำเป็นภาษาอังกฤษ 13 ประเภท โดยสามารถจำแนกกระบวนการที่เกิดขึ้นได้ 3 กระบวนการ ได้แก่ กระบวนการทางหน่วยคำ กระบวนการทางคำศัพท์ และกระบวนการทางวากยสัมพันธ์ ผลการวิจัยชี้ให้เห็นว่า ผู้แปลมีแนวโน้มจะถ่ายทอดคำเน้นย้ำมาตรฐานและคำเน้นย้ำระดับสูงผ่านกระบวนการทางคำศัพท์ (เช่น คำเน้นย้ำ คำศัพท์แฝงนัยทัศนคติ คุณศัพท์เน้นคุณสมบัติ การใช้คำเน้นย้ำหลายคำประกอบกัน) รองลงมาคือกระบวนการทางวากยสัมพันธ์ (เช่น การใช้ประโยคอุทาน สำนวน และคำถามเชิงวาทศิลป์) สำหรับกลวิธีการแปลที่ใช้สามารถแบ่งได้เป็น 2 ลักษณะ คือ มีการเปลี่ยนแปลง ได้แก่ การปรับ (Modulation) การละ (Mutation) และการขยายรูปแบบภาษา (Modification) และไม่มีการเปลี่ยนแปลง (Absence of shift) ผลการวิจัยชี้ให้เห็นว่าคำเน้นย้ำภาษาไทยส่วนใหญ่เมื่อแปลเป็นภาษาอังกฤษมักไม่แปลแบบตรงตัว แต่มีการปรับเปลี่ยนรูปแบบภาษาเกิดขึ้น นอกจากนี้ยังแสดงให้เห็นว่านักแปลทั้งชาวไทยและชาวต่างประเทศแปลคำเน้นย้ำในภาษาไทยไม่ต่างกัน อันเป็นการยืนยันว่าทิศทางการแปลและภูมิหลังของผู้แปลอาจไม่มีผลต่อการแปลมากนัก การตัดสินใจเลือกแปลอย่างใดอย่างหนึ่งขึ้นอยู่กับบริบทและทำเนียบภาษา ทั้งนี้ ผลวิจัยสามารถนำไปประยุกต์ใช้กับการเรียนการสอนแปล และแสดงให้เห็นว่ามีรูปแบบภาษาหลากหลายที่ผู้แปลสามารถเลือกใช้เพื่อถ่ายทอดการเน้นย้ำในต้นฉบับได้

จุฬาลงกรณ์มหาวิทยาลัย  
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สาขาวิชา ภาษาอังกฤษเป็นภาษานานาชาติ  
ปีการศึกษา 2564

ลายมือชื่อนิสิต .....  
ลายมือชื่อ อ.ที่ปรึกษาหลัก .....

# # 5887795820 : MAJOR ENGLISH AS AN INTERNATIONAL LANGUAGE

KEYWORD: amplifiers, linguistic realizations, translation strategies

Maliwan Bunsorn : THE TRANSFER OF EXPRESSIVE MEANING IN THE  
TRANSLATION OF THAI AMPLIFIERS IN THE LITERARY WORKS INTO  
ENGLISH. Advisor: Asst. Prof. TONGTIP POONLARP, Ph.D.

This study explores cross-language intensification in affirmative sentences by examining the translation of standard and strong amplifiers, words that scale upward from an assumed norm to emphasize a quality of any entities, from Thai into English, the types of shifts involved, as well as similarities and differences in the translation of amplifiers by native and non-native translators. The data comprises 1,254 source text amplifiers, which were drawn from a corpus of eight works of fiction in Thai and their English translations translated by professional translators. Research inquiries were made with two translators to identify decisions behind their translations.

The analysis of the data revealed 13 linguistic devices through three processes in the English translation: morphological, lexical, and syntactic processes. The findings suggest the tendency to transfer standard and strong amplifiers through lexical choices (e.g., intensifiers, lexical coloring, emphasizing adjectives, and multiple intensifiers), followed by syntactic processes (e.g., exclamatory constructions, idioms, and rhetorical question). Two types of translation strategies were found to be used: translation with shifts including Modulation, Mutation, and Modification, and translation without shift (Absence of shift). The results indicate that most Thai amplifiers were not literally translated, but realized through shifts. The results also reveal the similarities in the translation of Thai amplifiers by Thai and non-Thai translators, which confirm that directionality and their background may not strongly affect their choices. Their selection was made in accordance with the context and register. The findings can provide pedagogical implications in translation courses and offer a varied repertoire of linguistic forms that can be selected in transferring the source text intensity

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Field of Study: English as an International  
Language

Academic Year: 2021

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Maliwan Bunsorn

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

Amplifiers are adverbs that perform the semantic function of “scaling upwards from an assumed norm” (Quirk et al., 1985, p. 590), e.g. *so, completely, extremely, fully, perfectly, quite, thoroughly, and totally*. They can be used to characterize speakers, intensify the emotions conveyed by an utterance, and illustrate scenes and moments vividly. Amplifiers are used in a variety of registers ranging from formal speech to casual conversation, as illustrated in the following example:

*“Well, after I heard—I can’t **really**, I can’t **definitely** state whether the brakes or the lights came first, but I rotated my head slightly to the right, and looked directly behind Mr. Y, and I saw reflections of lights, and uh, **very, very, very** instantaneously after that, I heard a **very, very** loud explosion—from my standpoint of view it would have been an implosion because everything was forced outward, like this, like a grenade thrown into a room. And, uh, it was, it was **terrifically** loud.”*

(O'Barr and Black, 2014, p. 68)

The highlighted words are amplifiers, and they are used to emphasize key elements in the discourse in order to convey to listeners the full impact of the speaker's words. Without these amplifiers (*really, very, definitely, terrifically*), the speaker's feelings toward the situation may not be adequately communicated.

Amplifiers signal personal expression including personal commitment and judgements of truth and value (Lorenz, 1999, p. 4). In fact, the use of amplifiers is the most typical way to show attitudinal meaning (Wang, 2016). From a systematic functional perspective, amplifiers serve a modal function conveying interpersonal meaning and provide information about the social and emotional stance of the speaker

(Halliday, 1994; Labov, 1984; Partington, 1993; Peters, 1994, as cited in Wang, 2016, p.1). Based on these significant functions of amplifiers, their most prominent characteristics are emotionality and subjectivity. Amplifiers are “markers of subjectivity,” as they tell us more about the speaker than about the “reality” described (König, 2017). They become a mark of a speaker’s subjectivity underlying discourses with a variety of purposes: to persuade, to satirize or express irony, to compliment, to express feelings, to describe events, to give information, and so forth (Techacharoenrungrueang, 2017, p. 260).

Amplifiers have long been of interest to scholars (e.g. Bolinger, 1972; Quirk et al., 1985), and the work on amplifiers spans a broad range of languages and linguistic perspectives, including cognitive linguistics (e.g. King, 2016; Mandler and CáNovas, 2014), syntax (e.g. Ajimer, 2016), semantics (e.g. Bolinger, 1972; Lorenz, 2002; Quirk et al., 1980), corpus-based and genre studies (e.g. Lim and Hong, 2012; Martínez, 2016; Wittouck, 2011; Xiao and Tao, 2007), discourse analysis (e.g. Brown and Tagliamonte, 2012), diachronic linguistics concerning change in amplifier usage over time (e.g. Bolinger, 1972; Ito and Tagliamonte, 2003; Partington, 1993; Peters, 1994; Quirk et al., 1985, as cited in Wang, 2016), sociolinguistics (e.g. Xiao and Tao, 2007), stylistics (e.g. Bolinger, 1972; Diani, 2008; Greenbaum and Quirk, 1973; Paradis, 1997; Quirk et al., 1985), collocation (e.g. Altenberg, 2011; Bäcklund, 1973), and translation (Dahl, 2004; e.g. Mahmood, 2015; Meng, 2008; Pintarić, 2012; Pintarić and Frleta, 2014; Poonlarp, 2009). Many studies compare English amplifiers with those of European languages, such as Spanish (e.g. Baños, 2013) and German (e.g. König, 2017; Siemund, 2017). Little research has been carried out comparing English and other Asian languages such as English and Chinese (e.g. Meng, 2008;

Xiao and Tao, 2007), or English and Thai (e.g. Poonlarp, 2009; Sirijanchuen et al., 2011). With regard to the Thai language, most studies focus on intensifiers, especially Thai verbs and dialectical forms (e.g. Haas, 1946, as cited in Kullavanijaya, 1997; Klubsri-on, 2002; Yuttapongtada, 2017). Kullavanijaya (1997), for example, investigated amplifiers in Bangkok Thai focusing on intensifying devices for verbs, and Yuttapongtada (2017) explored the process of semantic change in Thai intensifiers derived from impolite words.

Only a few studies are cross-linguistic and, comparing English and Thai (Poonlarp, 2009; Sirijanchuen et al., 2011). Poonlarp (2009) explored intensifier translation from English into Thai. She studied expressive meaning in the translation of the English intensifiers *so*, *very*, and *really* into Thai. Sirijanchuen et al. (2011) studied the translation of English downtoners *a bit*, *a little*, *a little bit* and *slightly* into Thai, focusing on the type of speech act and communicative context, including both dialogue and narration as well as meaning and the linguistic forms found in the translation. These two previous studies explored translation of English into Thai. As there does not seem to have been any research addressing the translation of Thai amplifiers into English, the present study hopes to bridge this gap in the literature.

Interestingly, preliminary results from my corpus reveal that when translated into English, Thai amplifiers can be rendered through various devices, as illustrated below:

(1)

ST: ชีวิต เขา อาภัพ มาก  
*chii0wit3 khaw4 ?aa0phap3 maak2<sup>1</sup>*  
 ‘life his **unfortunate** very’

TT: “He’s had **such an unfortunate life**.”

(*Gold-pasted Cement*, pp. 11, 13)<sup>2</sup>

(2)

ST: “ลูกสาว เธอ สวย ดี น่ารัก มาก”  
*luuk2saaw4 thqq0 suuaj4 dii0 na2rak3 maak2*  
 ‘Daughter your beautiful good **lovely** very’

TT: “Her daughter looked **gorgeous**.”

(*Gold-pasted Cement*, pp. 186, 215)

(3)

ST: อากาศ สดชื่น มาก  
*?aa0kaat1 sot1chvvn2 maak2*  
 ‘weather **fresh** **much**’

TT: And **what a day**.

(*A Child of the Northeast*, pp. 215, 318)

In examples (1), (2), and (3) the noun phrase *such an unfortunate life*, the adjective *gorgeous*, and the exclamative clause *what a day* were used to reflect the usage of the amplifier มาก /maak2/ ‘much-many’ in the ST to intensify the feelings of the speaker (อาภัพ /?aa0phap3/ ‘unfortunate’, โมโห /moo0hoo4/ ‘angry’, and สดชื่น /sot1chvvn2/ ‘fresh’ respectively) instead of a more literal and standard translation (e.g. *very*, *so*). These results illustrate the variety of linguistic devices used to intensify feeling or emotion.

1, The transcription of the Thai language used in this study is based on the Linguistic Research Unit of Chulalongkorn University (LRU) system (Schoknecht, 2000). The system deviates from IPA with regard to four consonants, i.e., ng=/ŋ/; c=/tɕ/; ch=/tɕʰ/; ?=/ʔ/, and four vowels, i.e., v=/u/; q=/ɤ/; x=/ɛ/; @=/ɔ/; vowel length is expressed by double letters. The numerals 0-4 are used to mark the five Thai tones, i.e., 0=mid, 1=low, 2=falling, 3=high, 4=rising.

2 The former number is the page of the SL text and the latter is that of the TL text.

To understand what linguistic devices are used to transfer amplifying elements across the language boundary and potential factors involved in their selection, three research objectives have been set. These objectives are based on the preliminary results of the pilot study, which allowed the researcher to identify various kinds of expressions other than common amplifiers (e.g. *very*, *so*, *really*), such as intensified lexemes, idioms, metaphors, and exclamatory constructions. The first objective, therefore, is to identify linguistic devices used in translating standard and strong amplifiers from Thai into English. The former term refers to linguistic devices used to convey weaker intensity, e.g. มาก /maak2/ ‘much-many’ and its variants; the latter refers to linguistic devices used to strengthen intensity, e.g. เหลือเกิน /lvva4kqqn0/ ‘exceedingly’ and แสน /sxxn4/ ‘hundred-thousand’.

The wide range of linguistic devices corresponding to the Thai amplifiers suggest that there may be various kinds of changes, known as translation shifts, that occur when translating from the ST to the TT. Thus, the second objective is to explore the strategies used in translating standard and strong amplifiers. Leuven-Zwart’s (1989) typology of translation shifts is adopted as a framework for analysis of translation strategies because it has been devised as a practical method for studying syntactic, semantic, stylistic, and pragmatic shifts within the sentences, clauses, and phrases of literary texts and their translations.

The substantial amount of data analysed in this research also allowed the researcher to notice similarities and differences in the linguistic devices and translation strategies employed by Thai and non-Thai translators. Translations made by native and non-native translators have been widely investigated from different

1 caji0/ 'touch heart' by Thai and non-Thai

(*Mad dogs & Co*, pp. 611, 444)

Table 1: Comparison of Translation made by Thai and non-Thai translators

In these example translations, the amplifier จันทใจ /cap1 caj0/ ‘touch heart’ was realized through different expressions: for จันทใจ /cap1caj0/, the common amplifier *really* was used by the Thai translator and the idiom *at the bottom of one’s heart* was used by their non-Thai counterpart. The choice of linguistic expressions referring to emotions is perhaps related to the translator’s background and experience. That is, the emotional expressions of the source text are reinterpreted within the linguistic and cultural references of the translator, so the meaning of each expression may vary from person to person (Coromines i Calders, 2010). The choice of amplifier could also depend on what the word was amplifying. Native speakers of the source language, for example, are more fluent in their first language and have a stronger familiarity and comprehension of the source text than non-native translators, while the latter may have at their disposal a larger TL linguistic repertoire. These linguistic, cultural and translator restrictions may lead to cognitive and linguistic shifts in the target texts. As the translator’s background (whether native or non-native) can reflect similarities and differences in their decisions, it is worth studying more to confirm this assumption. In addition, similarities and differences in the translations made by Thai and non-Thai translators may reflect their linguistic preferences in transferring the Thai amplifiers and may provide a wider range of intensifying devices.

Since the data were collected from a corpus, authentic data and patterns in translating amplifiers are revealed. Hence, it is hoped that this research will result in guidelines and norms concerning the translation of these linguistic elements to translation teachers and novice translators. For these reasons, it is important to investigate translation of amplifiers from Thai into English.



## **1.2 Research Questions**

1. What are the linguistic devices used in translating standard and strong amplifiers from Thai into English?
2. What are the translation strategies used in translating these amplifiers?
3. What are similarities and differences between Thai and non-Thai translators as regards the use of linguistic devices and translation strategies?

## **1.3 Objectives of the study**

1. To identify linguistic devices used in translating standard and strong amplifiers from Thai into English
2. To explore the translation strategies used in translating these amplifiers
3. To investigate similarities and differences in linguistic devices and translation strategies used by Thai and non-Thai translators

## **1.4 Statement of Hypotheses**

1. A variety of linguistic devices at different levels, from lexical to syntactic, are used to transfer standard and strong amplifiers from Thai into English.
2. Translating Thai amplifiers involves different kinds of translation shifts, such as Modulation and Mutation.
3. Thai and non-Thai translators use different linguistic devices and translation strategies.

## **1.5 Scope of the study**

This research focuses solely on two kinds of amplifiers: standard and strong. Thai amplifiers were classified into two groups based on Dahl (2004), who classifies

amplifiers into two poles: standard (e.g., *very*<sup>3</sup>) and strong amplifiers (e.g., *devilishly*, *incredibly*, *shockingly*). In the present study, the term *standard amplifier* refers to มาก /maak2/ “very” and its variations, e.g. มากมาย /maak2 maaj0/ ‘a lot’, มากทีเดียว /maak2 tii0-diaw0/ ‘very much’. These amplifiers are considered weak because they are used so often that people may not notice their metaphoricity, leading to a loss of emotional effect in actual use. Strong amplifiers, e.g. เหลือเกิน /lvva4 kqqn0/ ‘exceedingly’, แสน /sxxn4/ ‘hundred-thousand’, and ยิ่ง /jing2/ ‘most’ are regarded as such since they provide more emotional impact than standard amplifiers. They can be grouped into various schemata, such as containment schema (เหลือเกิน /lvva4 kqqn0/ ‘excessively’), force schema (ยิ่ง /jing2/, ‘most’), and so forth.

Eight Thai fictional works translated by Thai and non-Thai translators were purposively selected as the source of data: 1) กลิ่นฟาง /klin1fang0/ (*The Sweet Scent of Hay*), 2) ลูกอีสาน /luuk2ii0saan4/ (*A Child of the Northeast*), 3) ความสุขของกะทิ /khwaam0suk1kh@@ng4ka1ti2/ (*The Happiness of Kati*), 4) ปูนปิดทอง /puun0pit1th@@ng0/ (*Gold-pasted Cement*), 5) ลับแลแก่งคอย /lap3lxx0kxxng1k@@j0/ (*Brotherhood of Kaeng Khoi*), 6) รอยวสันต์ /r@@j0wa3san4/ (*A Walk through Spring*), 7) ประชาธิปไตยบนเส้นขนาน /pra1chaa0tip3pa1taj0bon0sen2ka1naan4/ (*Democracy, Shaken & Stirred*), and 8) พันธุ์หมาบ้า /phan0maa4baa2/ (*Mad Dog & Co*). The analysis was restricted to amplifiers that modify adjectives, nouns, and verbs in the SL text in declarative sentences. Therefore, constructions involving comparison, negation, and

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<sup>3</sup> Among amplifiers, *very* has a lexical equivalent (or a set of equivalents) in all languages (Dahl 2004:139) e.g. the Thai amplifier มาก /maak2/ ‘much, many’.

questions were excluded. For example, สุรักกันมากใช่ไหม /suu4 rak3 kan0 maak2 chaj2 maj4/ ‘you love each other very [SP]’, which was translated as “*Kamgong, do you love this boy very much?*”, was excluded since the speaker is asking about the hearer’s feelings and the statement is not a declaration of his own feelings. The excluded constructions and the reason for their exclusion are listed in Table 2:

Excluded Constructions	Examples							
Comparison	ล้วน	ยิ่ง	จำ	มากกว่า	เดิม			
	laan3	jing2	kham4	maak2kwaa1	dqqm0			
	‘Larn	most	amuse	more than	formerly’			
	(Walk through the Spring)							
Excessiveness	คุณหญิง	เชื่อมั่น	ใน	เสน่ห์	ของ	ตัว	มาก	เกินไป
	kun0jing4	chvv2man2	naj0	sa1nee1	kh@@ng4	tuua0	maak2	kqqn paj0
	‘lady	confident	in	charm	of	her	too	much’
	(Gold-pasted Cement)							
Negation	“เงินเดือน	พัน	หนึ่ง	หา	ไม่ได้	ง่ายๆ	นัก”	
	ngvvn0dvan0	phan0	nvng1	haa4	maji2daj2	ngaj2ngaj2	nak3	
	‘salary	thousand	one	find	not	easy-easy	so much’	
	(Gold-pasted Cement)							
Question	“ดู	รัก	กัน	มาก	ใช่	ไหม”		
	suu4	rak3	kan0	maak2	chaj2	maj4		
	‘you	love	each other	very	right	[SP]’		
	(Child of the Northeast)							

Table 2: Excluded constructions containing Thai amplifiers

Comparison and excessiveness constructions are not included because they compare two linguistic elements rather than vouching for the speaker's emotional intensity. These two constructions tend to generate the expressions “more...than” or “than” for มากกว่า /maak2kwaa1/ ‘more than’ and “too” for มากเกินไป /maak2kvvn0paj0/ ‘too much’ respectively, rather than the variety of amplifying expressions sought by the researcher. Two other constructions, negation and question, are also excluded. Negative constructions are not included because it is difficult to pinpoint their real meaning in terms of degree. According to Morante and Sporleder (2012, p. 37), negation can affect other elements in the text. That is, negation can have an impact on intensity and make the scale of intensity ambiguous. Questions are also excluded because they do not show intensity of feeling on the part of the speaker. In questions, intensity is directed at the hearers, not on the answer from the addressee. Moreover, words that show only intensity but not degree of feeling, such as ทีเดีย /thii0diiaw0/ ‘once’ were not included.

## 1.6 Definition of Terms

Certain specialized terms are used throughout the study. These terms are defined as follows:

- 1) **Intensifiers** are degree adverbs used to either strengthen or weaken the meaning of the expression they combine with (Quirk et al., 1985).
- 2) **Amplifiers** are degree words used to scale upward towards an assumed norm to emphasize a quality of some entity in the text. They are subsumed under the notion of intensification (Quirk et al., 1985, p. 590).

- 3) **Standard amplifiers** include the Thai amplifier มาก /maak2/ ‘much-many’ and expressions containing it. Their force of intensity is weaker than that of strong amplifiers. Standard amplifiers can be regarded as grammaticalized and institutionalized (Dahl, 2004; Poonlarp, 2009). In other words, their repeated and extensive use has brought about a loss of emotional impact. This kind of amplifier is equivalent to “very” in English.
- 4) **Strong amplifiers** are amplifiers that carry a higher degree of intensity; they are words other than มาก /maak2/ ‘much-many’. This kind of amplifier is more varied than standard amplifiers since speakers may find these devices too conventional and lacking in intensity or expressiveness.
- 5) **Linguistic realizations** are the expressions actually used in a particular communicative situation. They reflect the pairings between form and meaning in the symbolic function of language (Evans and Green, 2006). In this study, they are actual expressions used for strengthening the intensity of emotions and feelings of fictional characters.
- 6) **Linguistic devices** are techniques or strategies that can serve a particular function of language. They serve a function of language in terms of expressivity (Evans and Green, 2006). A single linguistic device may encompass many expressions or linguistic realizations.
- 7) **Translation strategies** are procedures that involve a translator’s decision-making at specific levels used to solve a particular problem that emerges when carrying out the translation process. This study employs the concept of “translation shift” based on the theoretical framework of van Leuven-Zwart (1989) to analyze the translation strategies utilized in the translation of Thai amplifiers.

- 8) **Translation shift** is the difference in structure between a translation and the original text (Munday, 2014). This concept focuses on the end product, aiming to identify difference between the ST and TT.
- 9) **Thai translators** are translators who are native Thai and have Thai as their first language. In this study, four works of fiction were translated by Thai translators:
- 1) ปูนปิดทอง /puun0pit1th@@ng0/ (*Gold-pasted Cement*), 2) รอยวสันต์ /r@@j0wa3san4/ (*A Walk through Spring*), 3) กลิ่นฟาง /klin1fang0/ (*The Sweet Scent of Hay*), 4) ประชาธิปไตยบนเส้นขนาน /pra1chaa0tip3pa1taj0bon0sen2ka1naan4/ (*Democracy, Shaken & Stirred*).
- 10) **Non-Thai translators** refer to translators who are not native Thai and do not speak Thai as their first language. In this research, the novels translated by non-Thai translators are 1) ลูกอีสาน /luuk2ii0saan4/ (*A Child of the Northeast*), 2) ความสุขของกะทิ /khwaam0suk1kh@@ng4ka1ti3/ (*The Happiness of Kati*), 3) ลับแลแก่งคอย /lap3lxx0kxxng1k@@j0/ (*Brotherhood of Kaeng Khoi*), and 4) พันธุ์หมาบ้า /phan0maa4baa2/ (*Mad Dog & Co*).

In addition, the following abbreviations will be used in this study:

<b>ST</b>	stands for	Source Text
<b>TT</b>	stands for	Target Text
<b>SL</b>	stands for	Source Language
<b>TL</b>	stands for	Target Language

Other useful signals are as follows:

A **bold** typeface within a concordance line is used to highlight or emphasize the translation of Thai amplifiers.

*Italics* are used to represent examples of linguistic realizations, linguistic devices or words used for illustration.

Capital letters represent terminology which is mainly based on the work of van Leuven-Zwart (1989).

### 1.7 Significance of the Study

The findings of this study are expected to offer theoretical and pedagogical implications. Theoretically, this study suggests linguistic devices for transferring Thai amplifiers into English and sheds light on the translation strategies used by translators in translating Thai amplifiers, on how directionality may influence translators' decisions, on the collection of amplifiers, and on ways of intensifying feelings and emotions in English.

As for pedagogical implications, this study provides an insight into the translation of the Thai amplifiers, which function to express the feelings and emotions of the speaker even if they may seem to be an insignificant element of a text and tend to be omitted. In addition, the findings can be used to teach students that translation of Thai amplifiers does not merely involve translating word for word, but rather that the words being intensified, amplifiers, meaning, and structure of the source and the target texts should also be considered. That is to say, the translator needs to derive the meaning and to select a form or a word that suits the context and grammatical structure. The results of this research can help raise students' awareness of the various linguistic forms used in transferring source text amplification. Finally, the findings could be used as a basis for identifying norms for the translation of amplifiers from

Thai to English, specifying the kinds of amplifiers that tend to be translated and omitted. As a result, students would be enabled to realize that if a literary work loses the expressivity of feelings or emotion, it becomes uninteresting and lacks vivacity, thus losing appeal for the TL reader.

### **1.8 Summary**

This chapter presents the background of the study, the research questions, research objectives, and hypotheses. The focus of this research is the investigation of the linguistic devices of standard and strong amplifiers in Thai, the translation strategies as well as the directionality or preferences of Thai and non-Thai translators. The hypotheses were formulated in response to the research questions and objectives. The scope of the study limited the extent to which the research was explored, and motivated the exclusion of certain structures and data sources. The last section explains concepts used in this research and indicates the significance of the study.

The next chapter, the literature review, proposes theoretical frameworks based on relevant research in relation to intensification, translation strategies, and directionality in translation.



## CHAPTER II

### LITERATURE REVIEW

This chapter offers a theoretical background and studies related to the current research. It is divided into two main paradigms, namely intensification and translation. The first paradigm, intensification, comprises three sub-paradigms: 1) processes of intensification, 2) types of intensification, and 3) amplifiers in Thai and various other languages. The second paradigm, translation, consists of three sub-paradigms: 1) theories of translation shift, 2) types of translation shift, and 3) directionality in translation.

#### 2.1 Intensification

Intensification is a semantic process that is widely used in various contexts from casual conversation to formal speech.

##### 2.1.1 Intensification from a Semantic Perspective

Intensification is defined as “a general term for the use of degree adverbs or degree adverbials to intensify the meaning or force of some part of a sentence.” (Leech, 2006). According to Partington (1993, p. 178), intensification is “a direct indication of a speaker’s desire to use and exploit the expression of hyperbole as a vehicle for impressing, praising, persuading, insulting, and generally influencing the listener’s reception of the message” (Partington, 1993, p. 178). It can refer to the intensification of adjectives (*immensely* hot), adverbs, (*very* occasionally), negative words (*I’m not in the least hungry*), and question words (*What on earth were you thinking about?*) (Leech, 2006, p. 57).

Eggins and Slade (1997, pp. 133-137) classify intensification into three main categories: 1) *enrichment*, which “involves a speaker adding an additional coloring to a meaning when a core, neutral word could be used,” 2) *augmenting*, which “involves amplifying attitudinal meaning,” and 3) *mitigation*, which attempts, as the term suggests, to mitigate attitudinal meaning. Among these processes, *augmenting* is the most commonly used. This finding is compatible with those of Poonlarp (2009) and Baños (2013), who state that items realized through lexical processes are most common.

Intensification as analyzed by Poonlarp (2009), who investigates the translation of English intensifiers into Thai, is realized through three linguistic processes: lexical, morpho-syntactico-phonological, and phonological processes. Lexical processes involve intensifying devices that occur at word level, such as *intensifiers* and *deictics*. Morpho-syntactico-phonological processes refers to devices that are generative and creative produced by translator’s creativity, e.g., repetition and negative constructions, and phonological processes concern final particles.

Baños (2013), who studies the translation of adverbial intensifiers in English-Spanish dubbing, divides intensification into five language levels based on the taxonomy provided by (Briz, 1996, 1998) and Albelda Marco (2004), which consists of morphological, lexical, syntactic, semantic, and phonetic levels. Baños identifies various subcategories of amplification, such as the use of degree adverbs (e.g. intensifiers, downtoners), exclamative clauses, omission of intensification, and the use of lexical-semantic resources (e.g. intensified lexemes, phraseology, and metaphor).

Beltrama (2016, pp. 4-5) conceives of intensification as a linguistic phenomenon affected by all the domains of semantic, pragmatic, and social meanings. She argues that linguistic properties of intensifiers can reveal complex dimensions of these meanings in addition to strengthening the meaning of expressions. According to Beltrama (2016), intensification can be broadly divided into two groups—*lexical* intensification and *non-lexical* intensification—based on the contexts in which they occur. Lexical intensification involves a gradable predicate, while in non-lexical intensification, the predicate is generally non-gradable. Lexical intensification includes “contexts in which the target scale is lexically provided by a gradable predicate” (ibid, p. 5), such as *tall*, *messy*, and *beautiful*. *Tall*, for example, is considered to be gradable (Heim, 2000; Kennedy and McNally, 2005; Rotstein and Winter, 2004, as cited in Beltrama, 2015, p. 126), and its degree can be raised by a degree modifier such as *very* in *very tall*.

*Non-lexical* intensification, on the other hand, includes “contexts in which no scale is lexically available, and one needs to be recruited from either the broader pragmatic context or other semantic features of the modified expression” (ibid, p. 5), i.e., contexts that are absolute rather than gradable. Unlike the other category, it cannot be embedded in comparative constructions. For example, in the sentence “Jamie has *so* **dated** that type of guy before”, the word “dated” cannot be used with *more* or *-er*.

Intensification in Thai may refer to *degree construction* which “might be expected to make special use of the inherent gradability of many prototypically adjectival property concepts” (Hajek, 2004, as cited in Post, 2008, p. 26).

Degree construction can be subdivided into two types: 1) reduplicative intensification, and 2) marked intensification (Post, 2008). Semantically, reduplicative intensification entails gradability or enhancement of degree e.g. adjectives to which the concept denoted by the reduplicated lexeme e.g. มาก ๆ /maak2 maak2/ ‘very much’ or สูง ๆ /soong3 soong4/ ‘very tall’.

Intensification realized through different expressions can be grouped into processes as proposed by several scholars. This will be illustrated in the sections that follow.

### 2.1.2 Intensification Processes

The phenomenon of intensification is regarded as having multifaceted aspects, with a variety of different features when viewed from cross-linguistic and contrastive perspectives (Napoli and Ravetto, 2017). It can be realized through various linguistic devices, from phonological (e.g., lengthening of sound, prosodic stress, or loudness) to lexical (e.g. the use of adjectives, adverbs, strong words) and stylistic choices (e.g. repetition) (Eggins and Slade, 1997). Poolarp (2009) provides a wider range of amplifiers from a stem to syntactic structures. For ease of analysis and classification, Poolarp's typology of intensifying devices is employed in this study. These processes involve various devices, which are elaborated as follows:

#### 2.1.2.1 Phonological process

Intensification through phonological processes can be realized through the elongation of vowels such as /ai/, higher pitch, or increased stress. This process can intensify and emphasize meaning. The more the

sound is lengthened, the greater the intensity.<sup>4</sup> This vowel quantity intensification device is a form of phonological intensification, which includes all intensifying and deintensifying speech choices (Labov, 1984, as cited in Caffi and Janney, 1994): that is, all choices of quantity, degree, measure, duration, or amount of a given speech phenomenon. Quantity phenomena include phonological elongations (*It's huge/hu:ge/hu::ge*) and unexpected prosodic stress or loudness (*I'm not/NOT excited*).

The Thai language has similar processes to amplify the feelings and emotions of a speaker. Kullavanijaya (1997, pp. 147-152) refers to this process as phonological elongation or vowel-lengthening and observes that it is a phenomenon which marks intensity. It tends to occur with verbs containing long vowels, although it is possible with short vowels, too.

#### 2.1.2.2 Morphological processes

Intensification can also be realized through morphological devices. In English, morphological devices include the *comparative and superlative* inflections and *affixation*, but in the Thai language, *reduplication* is often used.

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<sup>4</sup> Caffi and Janney (1994) propose six emotive devices: (1) evaluation devices, (2) proximity devices, (3) specificity devices, (4) evidential devices, (5) volitionality devices, and (6) quantity devices. They also identify eleven token features for the expression of intensity: morphological choices, lexical substitutions, terms of address, choices of determiners, verb tense/aspect, pronouns, modal verbs, agents, sound duration, prosodic stress, and lexical repetition.

### 1) Comparatives and superlatives

As noted by Lorenz (1999), comparatives and superlatives are a grammatical way of scaling upwards or downwards from a given point of reference. In English, comparative and superlative degrees are marked either by the inflected forms *-er* and *-est*, or the periphrastic forms *more* and *most*, which are only compatible with gradable adjectives. They are called *metalinguistic comparatives* (Giannakidou and Yoon, 2011; McCawley, 1998; Morzycki, 2011, as cited in Beltrama, 2016). Although they do not perform an intensifying function, they still convey the notion of a scale (ibid.).

In contrast, Greenbaum and Quirk (1973) state that most adjectives are gradable and can be modified by adverbs which convey the degree of intensity of the adjectives. Gradability includes *comparison and superlative*, which is a form of intensification that can be illustrated as follows:

<i>tall</i>	<i>taller</i>	<i>tallest</i>
beautiful	<i>more beautiful</i>	<i>most beautiful</i>

The italicized words are in *comparative* and *superlative* forms and can be used as amplifiers to increase the degree of intensity. That is, comparative constructions not only denote similarity or dissimilarity but can also function as intensifying constructions which convey stronger degrees of feeling (König, 2017; Wouden and Foolen, 2017). However, the degree of

intensity found in normal comparison marked by inflected forms and periphrastic forms may not exhibit much expressivity (Poonlarp, 2009). Compared with this kind of comparison, repeated comparatives connected by *and* (e.g., *funnier and funnier*) and the structure *more and more* (e.g. *more and more computer wise*) are used to convey a higher degree of intensity (Biber et al., 1999, pp. 536-537, as cited in Poonlarp, 2009, p.38).

## 2) Affixation

Apart from comparatives and superlatives, some affixes, which consist of prefixes and suffixes, can function to increase the degree of intensification. According to Bakema and Geeraerts (2004, p. 1045, as cited in Poonlarp, 2009) there are two types of affixation that function as amplifying devices: diminutive and augmentative. The term *diminutive* refers to any formation in a language expressing the referential meaning “small” and possibly derived evaluative shades of meaning. Diminutives can be found in both prefixes and suffixes, such as *mini-* (e.g. *miniskirt*) and *-let* (e.g. *booklet*). In contrast, *augmentative* expresses the concept “big” and generally suggests evaluative exaggeration and intensification, as can be observed in the English prefixes *super-*, *mega-*, *re-*, *over-* (Lieber, 2004), and *ultra-*. The augmentative meaning can be expressed both analytically with a phrasal paraphrase of the concept “big,” and synthetically with morphological devices. In Thai, for example, the Thai word มั่นต์

/mans0/ (the suffix –๕ is added from มั่น /man0/) means *great fun* which is used by teenagers and is found in colloquial, personalized internet language, especially in teenager web blogs (Kullavanijaya, 1997, as cited in Poonlarp, 2009).

### 3) Reduplication

Reduplication is an important mechanism in most languages for the creation of new words and the modification of meaning (Antoniak, 2005; Moravcsik, 1978; Pott, 1863; Skoda, 1982; Watts, 1968, as cited in Bonacchi, 2017). According to Bonacchi (2017, p. 290, as cited in Napoli and Ravetto, 2017), reduplication “is based on the repetition of language units used as source material for the repetition (the base), which leads to a verbal ‘unit’ with a new meaning.” It is a morphological process in which the root or stem of a word or a part of it is repeated (Karjo et al., 2013; Nadarajan, 2006).

Reduplication is used to express intensity of emotions and to mark plurality and other grammatical functions (Dirven, 1985; Lakoff and Johnson, 1980; Luksaneeyanawin, 1983, as cited in Techajaroenrungruang, 2017). In Thai, reduplication involves the repetition of the root and is employed to add various meanings to a word, such as softness, intensity, and plurality (Haas, 1946; Iwasaki and Horie, 2009; Regier, 1998; Smyth, 2002). Reduplication also semantically entails an assertion to the effect that the target attributes (Post, 2008). Similarly, according to



Anchaleenukul (2003), reduplication can be used to emphasize the meaning of words. Thus, reduplication mainly denote two meanings: intensification and plurality.

In Thai, reduplication for intensification can involve one, two, or four repetitions of the base word accompanied by certain patterns of pitch and vowel length (Kullavanijaya, 1997, p. 148). There are three types of reduplication in Thai: simple, complex, and semantic reduplication (Iwasaki and Horie, 2009). However, only *complex reduplication* or *emphatic reduplication* is considered as an intensifier; it takes the root and assigns an “emphatic high tone” or “sixth tone,” to generate a modified form that is used as the first constituent of the reduplicated word (Haas, 1946, p. 129). This type of reduplication emphasizes the meaning of the root and is more frequently used by women than men. The syllable with the emphatic high tone is stressed. Examples are shown below:

มีากมาก	/maak3 maak2/	‘very much.’
ดี ดี	/dii3 dii0/	‘very good’

Smyth (2002) refers to this process, where the first element is pronounced with a high tone for the purpose of emphasis or intensification, as “doubling adjectives” or “adjectival reduplication”. He divides adjectival reduplication into two sub-categories: *simple repetition of the adjective* and *repetition of adjective with tonal change*. Simple repetition of the adjective

makes the meaning less precise, corresponding approximately to the adjectival suffix *-ish* in English, such as:

สีแดงๆ	/sii4dxxng0dxxng0/	a reddish color
บ้านเล็กๆ	/baan2lek3lek3/	a smallish house
อาหารเผ็ดๆ	/ʔaa0haan4 phet1phet1/	spicy-ish food

*Repetition of adjective with tonal change* is similar to *emphatic reduplication* as defined by Haas (1946): the first element is pronounced with an exaggerated high tone where the first element is pitched considerably higher and with an exaggerated lengthening of the vowel.

In some languages, reduplication turns singular nouns into plural nouns. For example, in Japanese, *kami* is god, but *kami-gami* means “various gods” (Lakoff and Johnson, 1980, p. 128, as cited in Poonlarp, 2009, p. 40). In Thai orthography, plurality is signaled by the repeated mark ๆ as in ผู้หญิงสวยๆ /phuu2jing4 suuaj4suuaj4/ (pretty girls) or หนังสือดีๆ /nang4svv4dii0dii0/ (good books) (Smyth, 2002).

Regier (1998, p. 890) notes that there are two possible sources of motivation for this sense: plurality (*many thanks*, in which quantity is used to express intensity) and idea of spreading out, i.e. *enlargement*. Russian expresses intensity through the Russian expression *bol’ shoe spasibo*, meaning “big thank you”

suggesting how large size is (Dressler and Barbaresi, 1994, pp. 99-101).

### 2.1.2.3 Lexical processes

Lexical realization is one of the most common ways to intensify one's speech. This can be done through lexical choices such as the use of *intensifiers*, *emphasizing adjectives*, *intensified lexemes*, *fixed expressions*, *metaphorical expressions*, and *swear words*.

#### 1) Intensifiers

Intensifiers generally refer to adverbs of degree, which scale upward or downward in quality; it is an umbrella term that includes the term *amplifier* which is the focus of the current research. They are variously referred to among scholars as degree adverbs (e.g. Biber, 1999; Huddleston and Pullum, 2002), degree words (Bolinger, 1972), degree modifiers (Paradis, 1997), intensifiers (e.g. Allerton, 1987; Dahl, 2004; King, 2016; Pintarić and Frleta, 2014; Poonlarp, 2009; Quirk et al., 1985; Wouden and Foolen, 2013), and adjective modification (Siemund, 2017). Poonlarp (2009) suggests that to avoid misleading terms and refer to the phenomenon in a more neutral way, the terms *degree words* (Bolinger, 1972) and *degree modifiers* (Paradis, 1997) are preferable.

Intensifiers in English can be discussed based on semantic and syntactic properties. Spitzbardt (1965) divides English intensifiers into two groups based on semantic field: the

predominantly objective-gradational sphere and a the predominantly subjective-emotional sphere. The first group, the *predominantly objective-gradational sphere*, includes “all kinds of dimensional determinations ... as well as expressions for size, magnitude, quantity, excess, abundancy, totality, and perfection” (Spitzbardt, 1965, p. 355, quoted in Peters, 1993, p. 42). The field may include such examples as *largely, highly, completely, entirely, and exceedingly, abundantly*. These intensifiers can be placed on a high or even the highest point of the gradation scale and can be found in the booster and maximizer categories. The predominantly *subjective-emotional sphere* consists of a positive evaluation group (*attractively, purely, magnificently, excellently, decently, etc.*) and a negative evaluation group (*badly, furiously, unbearably, tragically, deucedly, etc.*). These intensifiers denote strong psychological or physical feelings or perceptions.

Halliday (1985, p. 171, as cited in Allerton, 1987) describes intensifiers under the heading of sub-modification, suggesting a part of semantic category. Similarly, according to Allerton (1987) and Mahmood (2015), intensifiers have both semantic and syntactic properties. With regard to semantics, intensifiers indicate the degree of an adjectival quality. In many modern linguistic works, the syntactic class of intensifiers has been separated from the larger traditional class of adverbs because some words (e.g., *very good*) occur only as modifiers of adjectives

while others seem to function as modifiers of the verb within the verb phrase. However, the label intensifiers suggest a particular semantic type of adjective modifier.

With regard to syntax, intensifiers are moved from the class of adverbs because they can modify adjectives and can overlap with the class of verbal adverbials of degree. Additionally, intensifiers are modifiers that add degree to another word or constituent such as an adjective, an adverb, a noun, a verb or a prepositional phrase. Below are examples of this function:

- 1.1) His answer was *completely* unclear.
- 1.2) She behaved *very* differently from her mother.
- 1.3) Mary, you are *quite* a beauty.

Unlike the previous classification, Cacchiani (2005) classifies intensifiers based on their semantic and pragmatic roles. With regard to semantic role, she focuses on upgrading intensifiers, dividing them into three categories: *absolutives/completives* (e.g. *absolutely* great), *intensifiers of extremely high degree* (e.g. *extremely* high) and *intensifiers of high degree* (e.g. *very*). With regard to pragmatic role, she classifies intensifiers into three types (with examples taken from the BNC [British National Corpus]): *reinforcement* (the speech act is not risky for the speaker, e.g., “Scholarship is an *entirely different* matter”) *mitigation* (the speech act is less risky for the speaker,

e.g. “You’re all *bloody marvellous*, you are”), and *aggravation* (the speech act is riskier for the speaker e.g. “You’re stupid, you are *bloody stupid!*”). Cacchiani (2005, p. 10) states that intensifiers perform a pragmatic role because intensifiers are associated with the speech act that conveys expressivity to a different degree of strength.

Partington (1993) identifies three key features of intensifiers:

- 1) Intensifiers can modify verbs (e.g., value *highly*) and submodify adjectives and other adverbs (e.g., *absolutely* crazy, *perfectly* well)
- 2) Some intensifiers can collocate with submodifiable items, such as stone *dead*, stone *cold* and stone *deaf*.
- 3) Intensifiers are an open class which allows new words to be added. This is similar to Lorenz’s (2002) concept that intensifier is a “lexico-grammatical category,” which is a closed class item like *very*, and an open class word like *terribly* and *absolutely*.

Below are some intensifiers that can be found in Bolinger (1972, pp. 220,242), Quirk et al. (1985, p. 591) and Sinclair (1990, pp. 94-95):

absolutely	awfully	bitterly	completely
deeply	entirely	excruciatingly	heavily

highly	intensely	perfectly	quite
terribly	utterly	very	well and truly

## 2) Emphasizing adjectives

Emphasizing adjectives (e.g., It was a *real/complete/total* mess!) are adjectives that are used to emphasize nouns. Adjectives have two main properties: semantic and syntactic (Downing and Locke, 2006; Huddleston and Pullum, 2002).

Downing and Locke (2006) identify four groups of adverbials based on their semantic properties: pre-modifiers, classifiers<sup>5</sup>, degree emphasizeers, and non-adjectival words used as modifiers. Among these four semantic functions, some adjectives can be used as *degree emphasizeers*, which according to Downing and Locke (2006), provide a strongly emotive tinge, such as a *real* mess; a *true* genius; *absolute* folly; a *perfect* fool; *pure* ignorance.

Adjectives have three syntactic properties: function, gradability, and dependents (Huddleston and Pullum, 2002, p. 527). Adjectives in attributive function are found to be used as emphasizing adjectives (e.g., *happy* people). (Huddleston and Pullum, 2002, p. 561) suggest two attributive constructions that are used for intensification: intensificatory repetition (e.g., it was a *long, long* way) and intensificatory tautology (e.g., a *tiny little* bird

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<sup>5</sup>**Classifiers** consist of three types: **restrictive** (they restrict the referent of a noun in relation to another referent: *complete, entire, final, following, initial, main, only, particular, primary, public, single, standard*, or relate the noun referent to a time or place: *old, new, previous, former, right, left*; those **relating to groups** such as nationalities, religions, politics: *Brazilian, Christian, Muslim*; and **category-specific meanings** associated with culture, technology, science, and so on.

flew in). Intensificatory repetition functions like the adjective modified by “very” (e.g., It was a *very* long way), which is a construction restricted to gradable adjectives. This construction can often be found in children’s stories (e.g., a *big, big* elephant). Intensificatory tautology has a sequence of two adjectives with identical or nearly identical meanings, such as “a *tiny little* bird”, which is interpreted as “a *very little* bird” (ibid.).

### 3) Intensified Lexemes

Intensified lexemes refer to strong adjectives or verbs used instead of words intensified by amplifiers. For example, the word *exhausted* is used for “very tired” or *gorgeous* for “very beautiful.” Some words contain an element of evaluation superimposed on the main meaning (Ullman, 1956, as cited in Poonlarp, 2009, p.44). This lexical mechanism is referred to variously as “enrichment” (Eggins and Slade, 1997), “lexical metaphorizations” or “connotation-loaded lexemes” e.g. *What are you jabbering/talking about?* (Volek, 1987, cited in Hübler, 1998), or “intensified lexemes” e.g., the use of *delicioso* (delicious) instead of just *bueno* (good) (Baños, 2013). This strategy is common in colloquial conversation both in Spanish and in English. Leech and Svartvik (1994, p. 154) also point out that in familiar speech, some adjectives and adverbs have little meaning apart from their emotive force, and that adjectives such as “terrific” or “fantastic” are simply emphatic equivalents of “good” or “nice.” Briz (1998,



p. 121) notes that lexemes such as *terrible* (terrible) or *alucinante* (amazing), for instance, are semantically marked in Spanish and act frequently as intensifiers in colloquial conversation without losing the emphasis of the original.

#### 4) Metaphorical expressions

Metaphorical expressions allow conceptual mappings from concrete to abstract domains (Paradis, 2008). However, as Trites (2014) points out “when we map one domain onto another, we may change how we understand it.” English, for example, does not have metaphors about smelling a strong scent that equates with understanding, so English speakers do not say, “I smell what you mean,” but “I see what you mean.” (ibid: 17.). Using the verb “see” helps listeners or readers to understand the message by using the concept of vision as a metaphor for comprehension. In other words, metaphors can help readers understand by substituting a concrete picture for abstract concepts in the SL text, such as using *a million miles away* instead of ไกลแสนไกล /klaj0 sxxn4 klaj0/ ‘far thousand far’. With regard to Thai, Kullavanijaya (1997) considers metaphorical adverbials to be a common device for expressing intensity, such as เด็กคนนั้นซนอย่างกับลิง /dek1 khon0 nan3 son0 jaang1 kap1 ling0/ “That boy is *as naughty as a monkey*,” or เขาสูงเป็นเสาไฟฟ้า /khao4 suung4 pen0 sao4 faj0faa3/ “He is tall *as a lamp post*.”

Pedersen (2017) points out that metaphors not only vary between languages, but also between cultures. Therefore, when using metaphor in translation, translators need to be aware of the differences between the SL and the TL cultures. Metaphors in some languages can be translated with precision, whereas others require a shift in metaphor which may change the original meaning and/or the cognitive effect of the reading process (Trites, 2014). Cross-linguistically, with respect to the ST point of view, metaphorical expressions can be translated through four strategies: metaphor into the “same” metaphor; metaphor into a “different” metaphor; metaphor into non-metaphor; and omission, that is, replacing the ST metaphor with nil or leaving no trace in the target text (Toury, 1995, p. 82). A case in point is the translation of *threatened darkly* as *คุก* /khuu1/ ‘threaten’ in which the metaphorical word involving the VISUAL image *darkly* is omitted (Techacharoenrungrueang, 2017, p. 206).

##### 5) Swear words

In addition to adverbs of degree, emphasizing adjectives, lexical colouring, and metaphorical expressions, there are other lexical choices such as swear words, lexis, and impolite words which quantify the degree of intensification (Eggins and Slade, 1997). Swear words can be used to express intense emotions or strong feelings (fear, joy, anger, excitement) (Gawinkowska et al., 2013; Jay, 2009; MacKay and Ahmetzanov, 2005; Vingerhoets et

al., 2013). Stenström (1991, p. 239) uses the term “expletive” for “swear words” or “taboo words”: expressions used to signal the speaker’s emotions and attitudes. Stenström notes that expletives can be both interactive or non-interactive devices. *Interactive devices* are used as reaction signals (showing the addressee’s reaction to a message), and go-on signals (encouraging the current speaker to continue). *Non-interactive* devices are used as emotional amplifiers (e.g., *bloody* bastard), intensifiers (e.g., *damned* good reasons), emotionally coloured substitutes (e.g., what devil took over?), and as markers of emphasis (e.g., what the *fucking* hell are you doing?) (Stenström, 1991, p. 240).

There are two categories of swearing: propositional and non-propositional. Propositional swearing includes dysphemistic, euphemistic (used to intimidate or humiliate someone e.g., abusive as in “You are being *a real bitch!*”), idiomatic (used to get attention e.g., pain *in the ass*), and emphatic swearing (used to emphasize something e.g., *fucking* cool) (ibid.). Uhlman (2015, p. 6) points out that “polite forms and avoidance of swears limit the speaker’s expressive ability and the means through which they can display strong emotion.” From this point of view, it can be inferred that using swear words or impolite words is one way to express the speaker’s strong feelings and emotions.

Yuttapongtada (2017) proposes *impolite words* as a term to refer to similar expressions used as amplifiers in Thai to express

the meaning ‘very’, such as โคตร /khoot2/ ‘very’, จิบหาย /chip1haaj4/ ‘extremely’, สัตว์ /sat1/ ‘absolutely’, and เขี่ยๆ /hiao2hiaa2/ ‘exceedingly’. These impolite amplifiers can be found in colloquial conversation for expressing the meaning ‘very’. For example:

(4)

ST: ผู้หญิง คน นี้ สวย จิบหาย  
 phuu2jing4 khon0 nii3 suuaj4 chip1haj4  
 ‘Lady person this beautiful **disaster**’  
 TT: This lady is **extremely** beautiful.

(5)

ST: ผู้หญิง คน นี้ สวย สัตว์  
 phuu2jiing4 khon0 nii3 suaj4 sat1  
 ‘Lady person this beautiful **animal**’  
 TT: This lady is **absolutely** beautiful.

#### 2.1.2.4 Syntactic processes

Finally, the amplification process can be carried out by means of syntactic patterns including the use of *repetition* and *exclamative constructions*.

##### 1) Repetition

According to Poonlarp (2009, p. 45), the primary function of repetition is intensification of one’s speech. Aitchison (1994, p. 15) identifies different facets of repetition depending on the field

of occurrence (e.g., imitation [children]), copying (phrases), reiteration (conversation), and reduplication (morpheme). For Wang (2005, p. 40-41, as cited in Nadarajan, 2006), repetition occurs at the syntactic level. The present study adopts this distinction, using the term “repetition” for repeated elements at the syntactic level and “reduplication” for repeated elements at the morpheme level to avoid confusion. An instance of repetition occurs in the sentence: “We’re *happy*, really *happy*, that you came.” The word *happy* is repeated and intensified by the degree adverb *really* to show that the speaker has great happiness (Poonlarp, 2009, p. 62).

Repetition is primarily used for intensification, which involves an increase in quantity or quality, and includes superlatives and “augmentative” uses (Aitchison, 1994, p. 24). Consider the following statements given by Aitchison (1994, p. 16):

- *O horror, horror, horror!* (William Shakespeare, *Macbeth*).
- Look, *I have seen people surprised* in my time. *I have seen people very surprised*. *I have*, on occasions, *seen very, very, very surprised people*. But I have never seen anything like the expression on the face of Albert Roger Quigley that evening. (Nigel Williams, *They came from SW19*)

Both examples (1) and (2) are repetitive speech involving self-repetition. Quirk et al. (1985) refers to the repetition in (1) as

“expressive repetition.” Wang (2016), on the other hand, calls it a “double-intensifier”, which refers to more than one (usually two) intensifiers used to modify an adjective to strengthen an attitude, as in “*far too* important,” “*really very* necessary,” or to attenuate it, as in “a *little less* important.” They are a common feature in the learner corpora. In fact, this pattern has been found as far back as Old English (Méndez-Naya, 2003). For example, in the sentence “It was a *very very* good wine.,” the quality of wine (good) is intensified by the same degree adverb *very* to show the great taste of the wine. The example in (2) exemplifies repetitious speech that the speaker intentionally uses to promote cohesion and comprehensibility. In English, repetition is mostly optional, but is occasionally obligatory when an intensifier is itself intensified: “He ran *extremely very* fast,” for example, can be reiterated as “He ran *very very* fast.” (Aitchison, 1994, p. 24).

## 2) Exclamative constructions

Another syntactic pattern used for intensification is the *exclamative construction*: a construction with exclamative meaning preceded by an interrogative (*what/how*). Exclamative clauses function as an evaluation that can measure scale or intensity (Siemund, 2015). The statement “How tall John is!”, for example, introduces a scale of tallness indicating that John is tall to an extreme degree. Similarly, John’s foolishness in the exclamative clause “What a fool John is!” also reaches an extreme

value on a scale of foolishness (ibid.) As noted by König (2017), exclamations (*what/how*) do not raise questions and do not require an answer but rather identify remarkable value on a scale. A case in point is “What delicious desserts John bakes!” (ibid.).

Downing and Locke (2006) classify exclamatives into two types: ordinary exclamative and embedded or indirect exclamatives. The ordinary exclamative clause starts with a *wh*-word, either the determinative *what*, which is followed by a nominal group (e.g. *What a shock* they’ll have!), or the degree adverb *how* (e.g. *How dark* it is!) and an adjective, adverb or statement (Downing and Locke, 2006, p. 191). In Thai, the question word ทำไม /tham0maj0/ can be put at the beginning of a sentence to show strong emotions in the sentence (Iwasaki and Horie, 2009).

For example, ทำไม ชวย อย่างนี้  
*tham0maj0 suuaj0 jaang1nii3*  
 ‘why unlucky like this’  
 “How come I am so unlucky”

Exclamative clauses are sometimes viewed as an emotive element superimposed on the declarative rather than as a distinct mood (ibid.).

**Indirect exclamatives**, on the other hand, involve *how* (+ adjective) or *what* (+ NG) after two types of verbs: verbs of

communicating (e.g., *say* and *tell*), and mental verbs (e.g. *believe* and *think*). The sentence, “I said *how nice it was*.” is a case in point. Downing and Locke (2006) point out that indirect exclamationives have an emotive quality like ordinary exclamationives. Examples are shown below:

You’ll never believe *what a good time we had*.

I told her *how sorry I was*.

You wouldn’t believe *how badly the prisoners were treated*.

Embedded (or indirect) exclamationives are commonly used in both spoken and written English (ibid.).

From the four intensification processes identified in this section, it can be concluded that intensification is a broad phenomenon that offers many different ways to intensify a language unit (Calpestrati, 2017, p. 309).

### 2.1.3 Amplifiers in Thai and various other languages

Amplifiers function to intensify or amplify a certain quality (Alastrué and Pérez-Llantada, 2015, as cited in Kampaengkaew, 2016). The term *amplifier* is further distinguished from *intensifier*, which refers to any device that scales a quality up or down or somewhere between the two. Bolinger (1972, p. 17) divides degree words or intensifiers into four groups according to the position they occupy on a scale of intensification: 1) Boosters (Quirk et al.'s amplifiers), such as *terribly*, intensify upwards; 2) compromisers, such as *rather*, occupy the middle field; 3) diminishers, such as *little*, scale down from the norm; and 4) minimizers, such as a *bit*, occupy the lower part of the scale.



Bolinger's definition of intensifier has a wide coverage, and the four functional categories are generally rough (Wang, 2016).

The classification of amplifiers proposed by Bolinger is further refined by Quirk and Greenbaum (1976), who divides amplifiers into two categories, namely *maximizers* and *boosters*, from three main groups of intensifiers (emphasizers, with subcategories of maximizers and boosters for amplifiers, and compromisers, minimizers, and approximators for downtoners). Quirk et al.'s (1976) classification is illustrated in Figure 1.

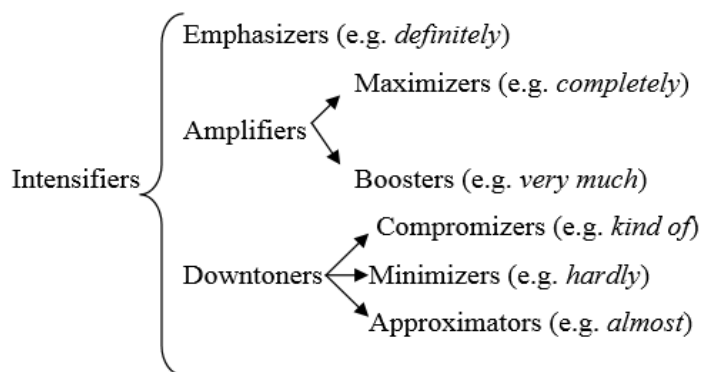


Figure 1: Classification of Intensifiers (Quirk et al. 1976)

Quirk et al. (1985, p. 589) point out that amplifiers either occupy a relatively high point on the abstract scale or “scale upwards from an assumed norm” (Quirk et al., 1985, p. 445).

Amplifiers, which are the subject of the present study, perform the semantic function of increasing intensification, or “scal[ing]e upwards from an assumed norm” (Quirk et al., 1985, p. 450). The contrastive term is “detensifiers” (Hübler, 1983, p. 68). Quirk et al. (1972) view amplifiers as a sub-class of intensifiers. The term *amplifier* refers to a concept that has been named differently by many scholars, but these varied terms are similar in their

core meaning: e.g., *amplifiers* (Kennedy, 2003; Quirk et al., 1972), *intensifiers* (e.g. Allerton, 1987; Dahl, 2004; King, 2016; Poonlarp, 2009; Wouden and Foolen, 2013), *boosters* (Bolinger, 1972), *upgrading intensifiers* (Cacchiani, 2009), and *upwards intensifiers* (Pintarić and Frleta, 2014). Although the term *amplifier* is used generally in the present research, the terms employed by each scholar are also used where necessary to avoid confusion.

Allerton (1987) classifies intensifiers into four groups: scalar, telic, absolute, and differential. The concepts on which these four categories of intensifiers are based are illustrated as follows (Allerton, 1987, as cited in Wang, 2016, p. 7). *Scalar* indicates points on a mental scale of assessment of degree from high down to zero, and represent prototypical gradability. Scalar intensifiers include *infinitely*, *extremely*, *very*, *pretty*, *rather*, *reasonably*, *fairly*, *somewhat*, *slightly*, *not specially*, *not very* and *not at all*, unintensified adjectives appearing between *very* and *pretty* (*boosters*, *moderators*, *diminishers* and *zeroizers*), and comparative and superlatives containing *more* (or *-er*), *most* (or *-est*), *less* and *least* which co-occur with adjectives such as *big*, *small*, *bright* and *surprising*. *Telic intensifiers* relate the actual degree of the adjectival quality to the degree required for a particular purpose. They are exemplified by *easily*, *barely*, *hardly*, *only just*, *virtually*, *nearly*, *not quite* and *nowhere*, which occur with adjectives such as *sufficient*, *cooked*, *afloat* and *fully grown*. *Absolute intensifiers* represent the extreme end of a scale or superlatives. They include *absolutely*, *utterly*, *totally*, and *entirely* and inherently superlative adjectives such as *ridiculous*, *huge*, *scorching* (hot) and *freezing* (cold). *Differential intensifiers* indicate the difference of degree

between the item being described and some reference point. They include *far*, *much*, *a lot*, and *marginally*, which are limited to differential adjective complexes with *more/-er*, *less* or *too*, *slightly* and *a bit* (e.g. *much more*). However, definitions and categories in Allerton's term are not entirely clear. As Wang (2016) points out, for example, "the actual degree of the adjectival quality" in *Telic* is hard to measure. Figure 2 summarizes the classification of intensifiers adapted from Allerton (1987):

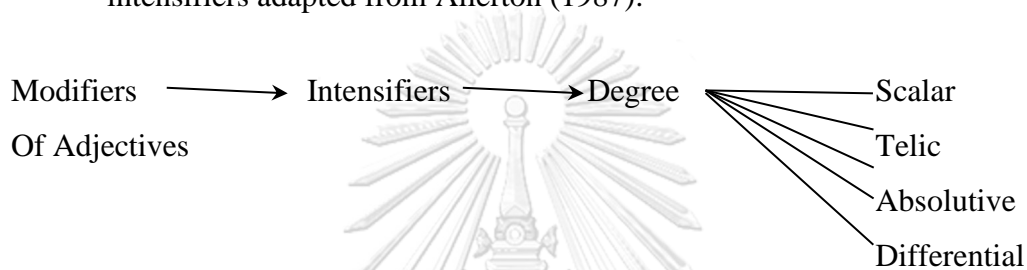


Figure 2: Classification of intensifiers provided by Allerton (1987)

Unlike Allerton, Biber et al. (2000, pp. 554-555) classify intensifiers as adverbs of degree that increase intensity. They categorize intensifiers into two degrees: on a scale, such as *very* modifying gradable adjectives, and at an end point on a scale, such as *totally*. Their categories of intensifiers seem limited to those that show the feelings or emotions of the speaker.

Cacchiani (2005) further divides intensifiers into three categories based on semantic role: *absolutives/completives* (e.g., *absolutely* great), intensifiers of extremely high degree (e.g. *extremely* high) and intensifiers of high degree (e.g. *very*).

Kennedy (2003) divides amplifiers into two major subcategories: *maximizers* and *boosters*. According to Kennedy (2003), *maximizers*, such as *absolutely*, *completely*, *entirely*, *fully*, *perfectly*, *totally*, *utterly*, and *maximally*,

intensify the sense of an adjective or verb. Boosters, on the other hand, signify less than maximal intensity: *very, really, particularly, extremely, heavily, highly, incredibly, deeply, enormously, severely, terribly, very much, greatly*, and so on.

Pintarić and Frleta (2014), who study upwards intensifiers in English, German and Croatian, also divide intensifiers into three subgroups: 1) **maximizers** (comprising intensifiers with the meaning “to the greatest degree possible,” e.g., *completely*, which denotes the absolute degree), 2) **boosters** (meaning “very,” e.g., German *furchtbar*, which denotes a high degree), and 3) **moderators** (meaning “considerably” e.g., Croatian *poprilično*, denoting a considerable degree). The first two types—maximizers and boosters—are similar to Kennedy’s (2003) classification.

To these two classifications (i.e., boosters and maximizers), King (2016) adds the category of **excessivizers**, which refers to intensifiers that scale upward beyond a desired or expected maximum. King’s taxonomy of intensifiers is illustrated in Table 3.

Types of amplifiers	Example
Boosters	Jane is a <i>very</i> good singer.
Maximizers	I’m <i>thoroughly</i> stuffed.
Excessivizers	This soup is <i>overly</i> salted.

Table 3: Classification of intensifiers

King (2016) analyzes these types of intensifiers using image schemas, a technique developed in cognitive semantics for describing the senses of words, especially those that have spatial interpretations. He notes that image schemas are a useful way to capture the various interrelated senses of

prepositions (Brugman, 1983; Tyler and Evans, 2003, as cited in King, 2016), and to describe abstract concepts such as causation and obligation (Johnson, 1987).

Dahl (2004) classifies intensifiers into two categories: “standard” and “strong” (i.e., intensifiers like *devilishly* or *angelically*, *unusually*, *incredibly*, and *shockingly*). Figure 3 illustrates Dahl’s classification.



Figure 3: The distinction between “strong” amplifiers and “standard” amplifiers

As this diagram shows, intensifiers that are more grammaticalized tend to have a weaker degree of intensification, and intensifiers that fall between the extremes of strong and the standard tend to be commonly used. Each intensifier can indicate a relatively low or high point on a scale, from minimum intensity like *hardly* to maximum intensity as *absolutely* (Quirk et al., 1985).

The amplifiers identified by the scholars above are classified based on various aspects, such as degree, functions, and property. Their classifications of amplifiers are summarized in Table 4.

Scholar(s)	Original Terminology	Scaling upwards	Scaling downwards
<b>Bolinger (1972)</b>	Degree words / intensifiers	Boosters: <i>terribly</i>	Compromisers: <i>rather, fairly</i> Diminishers: <i>little</i> Minimizers: <i>bit</i>
<b>Biber et al. (1999)</b>	Adverb of degree / Degree adverb	Intensifiers / Amplifiers subgroups: 1) <i>very, so, extremely, too</i>	Diminishers / Downtoners <i>slightly, somewhat,</i>

		2) <i>totally, absolutely, completely, quite</i> (sense of “completely”)	<i>rather, quite</i> (sense of “to some extent”)
<b>Quirk et al. (1985)</b>	Intensifiers	Amplifiers 1) maximizers: <i>absolutely, altogether, completely, entirely, extremely, fully, perfectly, totally, utterly</i> 2) boosters: <i>so, highly, well, enormously, deeply, badly, greatly, highly</i>	Downtoners <i>quite, pretty, rather, relatively, fairly</i> 1) Approximators: <i>almost</i> 2) Compromisers: <i>more or less</i> 3) Diminishers: <i>partly</i> 4) Minimizers: <i>hardly</i>
<b>Allerton (1987)</b>	Intensifiers	Scalar: <i>infinitely, extremely, very, pretty</i> , etc Telic: <i>easily, barely, only just, hardly</i> , etc. Absolute: the extreme end of a scale or superlatives Differential: <i>far, much, a lot, marginally</i>	
<b>Huddleston and Pullum (2002)</b>	Degree adverbs / degree modifiers	Maximal: <i>absolutely, completely, totally, entirely, quite</i> Multal: <i>deeply, so, well, strongly</i> Moderate: <i>moderately, partly, quite, rather</i> Paucal: <i>a bit, a little, little, slightly</i> Minimal: <i>barely, hardly, scarcely, at all</i> Approximating: <i>almost, nearly, virtually</i> Relative: <i>enough, sufficiently</i>	
<b>Dahl (2004)</b>	Intensifiers	Standard: <i>very</i> Strong: <i>extremely, shockingly, surprisingly</i>	
<b>Kennedy (2012)</b>	Amplifiers	Maximizers: <i>absolutely, completely, entirely, fully, perfectly</i> Boosters: <i>very, really, particularly, extremely, heavily, highly</i>	
<b>Foolen and Waksler (2013)</b>	Intensifiers	Weak: <i>very</i> Moderate expressive: <i>terribly or awfully</i> Over-the-top-intensification: <i>super, uber, so, and totally</i>	
<b>Pavić Pintarić and Frleta (2014)</b>	Intensifiers	Moderators: <i>considerably</i> Boosters: <i>very</i> Maximizers: <i>completely</i>	
<b>King (2016)</b>	Intensifiers	Boosters: <i>very</i> Maximizers: <i>thoroughly</i> Excessivizers: <i>overly</i>	

Table 4: Labelling of amplifiers in different grammars of English (adapted from Riissanen, 2016)

As can be seen from Table 4, some items occur in more than one category and can sometimes be used both to amplify and to tone down the degree. Biber et al. (1999, p. 556), for example, locate the adverb *quite* in both categories, because it can be interpreted as having both the meaning of “completely,” hence an amplifier, and “to some extent,” which is a downtoner. In addition, in later years, the term *intensifiers* tend to be used in the sense of

scaling upwards only and some intensifiers, such as *very*, tend to be regarded as indicating lower intensity. Méndez-Naya (2003) regards intensifiers as the most typical adjective modifiers which can be used to scale upward the qualities expressed by gradable adjectives like “*very happy*” and “*extremely interesting*.” Similarly, according to Dahl (2004), intensifiers are also used to convey a greater value of a degree. Dahl’s perspective on intensifiers indicates that intensifiers are exclusively used to strengthen intensity.

Regarding the use of amplifiers, Altenberg (1991) investigates amplifier collocations in spoken English in the London Lund Corpus of Spoken English. This study found that among observed amplifiers, boosters are predominant and also more “versatile” and “productive” than maximizers, reflecting the prevalence of scalar words. He further states that although there are a large number of amplifiers available for expressing a high degree of intensity, a limited set of items (e.g., *quite*, *very much* and *so*) are used, and few of them are used with great frequency. For example, *quite* is common in nonassertive contexts, while *deeply* and *badly* tend to collocate with “emotive” and “unfavorable” words respectively (Altenberg, 1991, pp. 132-134).

In the same vein, Biber et al. (1999) analyze amplifiers from corpora of American and British spoken and written English, and found that the most frequent amplifiers immediately preceding adjectives in British English conversation are *very*, *so*, *really*, and *too* followed by *absolutely*, *bloody*, *damn*, *real*, *completely*, and *totally*. They also explore collocations of these amplifiers and the results show that the most frequent amplifier-adjective collocations in British English conversation are *very good*, *very nice*, *really*

*good, really nice, and too bad*, whereas in American English conversation *really good, too bad, very good, real good, real quick, really bad, really nice, too big*, and *very nice* are the most frequent (Kennedy, 2003).

Wang (2016) investigates features of intensifiers that are found to be most frequent in learners' English. She identifies two kinds of amplifiers in her data: maximizers and boosters. The five most commonly used maximizers are *totally, completely, absolutely, entirely, and fully*, and the five most frequently used boosters are *quite, very, so, too, and more and more*. Her research found that that learners' English is over-simple and lacks variation." (ibid.). This result is congruent with Altenberg (1991), who notes that speakers rely on a few items that they are familiar with.

Amplifiers in Thai (e.g. มาก /maak2/, เหลือเกิน /lvva4kqqn0/) are adverbs used to modify nouns, verbs or adverbs in order to convey quality and quantity (RIDT). There have been several studies that explore amplifiers or intensifiers in Thai, such as techniques of intensifying in Thai (Haas, 1946), dialectal intensifiers in northern Thailand (Scovel, 1964), intensification in the Thai Language during the reign of King Rama V (Yuttapongtada, 2007), words expressing the meaning "Mak" in Thai (Yuttapongtada, 2012), and intensifiers originating from impolite words in Thai (Yuttapongtada, 2017). However, there are very few cross-language studies of amplifiers vis-à-vis other languages.

Thai amplifiers are experientially grounded by metaphor, which supports the previously discussed notion that the intensification process is largely metaphorical by nature (Poonlarp, 2009). They can be regarded as



either standard (weak) or strong. The standard ones emerge from three semantic motivations: metaphor, conventionality of actual use and the emotional effects underlying such amplifiers Bunson and Poonlarp (2018). As they are frequently and extensively used, their emotional effect gradually disappears, as in the case of the word มาก /maak2/ ‘much-many’ and its variants (e.g., มากมาย /maak2maaj0/, มากๆ /maak2 maak2). This process confirms Meillet’s (1912, as cited in Dahl, 2004) observation that a linguistic element loses expressiveness every time it is used. Consequently, these amplifiers have become an ordinary scalar construction in Thai and are regarded as standard, grammaticalized and institutionalized (Dahl, 2004; Poonlarp, 2009) due to their repeated use.

Strong amplifiers, on the other hand, exhibit higher lexical variety and denote a stronger emotive effect than the standard ones, as is the case with เหลือเกิน /lvva4kqqn0/ ‘exceedingly’ or แสน /sxxn4/ ‘extremely’. Strong amplifiers emerge from metaphorical usage; they are derived from new forms motivated metaphorically and image schemas, such as *containment* (i.e. quantity and level of substance e.g. สุดขีด /sut1khiit1/ ‘edge mark’, อย่างเหลือเกิน /jaang1lvva4kqqn0/ ‘in the manner of- excess-excess’ and ท่วมท้น /thuuam2thon3/ ‘overwhelming’; and *force dynamics* (i.e. อย่างรุนแรง /jaang1run0rxxng0/ ‘violently’). Strong amplifiers showing a trace of poetic quality are called *idiomatic amplifiers* (Smyth, 2002, p. 87), e.g., แสน /sxxn4/ ‘hundred thousand’, เหลือเกิน /lvva4kqqn0/ ‘exceedingly’, and อย่างล้ำลึก /jaang1lam3lvk3/ ‘deeply’. Standard and strong amplifiers are called *non-*

*restricted* amplifiers (Iwasaki and Horie, 2009; Poonlarp, 2009), some of which are shown below with their equivalent meaning in English (Iwasaki and Horie, 2009; Smyth, 2002):

มาก /มากๆ /maak2/, maak2 maak2/	very (most general term)
‘much’/ ‘much much’	
มากนัก /maak2 nak3/	common in patterns with ‘so’
จริง /cing0/ ‘true’	truly (more emphatic)
นัก /nak3/ ‘so much’	really, extremely
จัง /cang0/ ‘greatly’	extremely, quite
จัด /cat1/ ‘intense’	extremely
ออก /?@ @k1/ ‘go out’	really, extremely
เหลือเกิน /lvva4kqqn0/ ‘exceedingly’	extremely, exceedingly
น่าดู /naa2 duu0/ ‘inducing see’	extremely, really (<inducing to see)
ทีเดียว /thii0diiaw0/ ‘once’	very, quite
เชียว /chiiaw0/ ‘once’	very, quite

In addition to the aforementioned intensifying devices, there are “Special amplifiers” (Smyth, 2002, pp. 87-89) available in Thai that can be used to add vivacity or flavor to descriptions including *general amplifiers* (e.g. สูงปรี๊ด /suung4 priit3/ ‘very tall’, ด่วนจี๋ /duan1 cii4/ ‘very urgent’, and ใหญ่เบือเรื้อ /jai1 bqq2 rqq2/ ‘very big’), and *reduplication* including *simple repetition of the adjective* (e.g. ดำๆ /dam0dam0/ ‘very dark’, ผู้หญิงสวยๆ /phuu2jing4 suuaj4suuaj4/ ‘very pretty girls’, เล็กๆ /lek3 lek3/ ‘very small’) and *repetition of adjective with tonal change* (e.g. เบื่อ เบื่อ /bvva3bvva1/ ‘so bored’, แพ้ง แพ้ง

/pxxng3 pxxng0/ ‘really expensive’) (ibid.). General amplifiers are specifically attached to certain adjectives, such as <sup>สี่</sup>ดึด /tvvt3tvv4/ modifying the adjective มีด /mvvt2/ ‘dark’ as มีด<sup>สี่</sup>ดึด /mvvt2 tvvt3tvv4/ to denote stronger intensity than มีดมาก /mvvt2 maak2/ ‘very dark’. Smyth (2002, p. 87) also notes that adjectives followed by specific amplifiers tend to be translated as “very” since they lack a suitable equivalent in English (e.g., *pitch* black, *fast* asleep).

These amplifiers occurring with a limited range of words are examples of “linguistic fossilization” (Partington, 1993, p. 180); they are also referred to as “restricted amplifiers” (Poonlarp, 2009); in other words, they can only co-occur with a small set of items. Haas (1946, p. 127) defines them as “special lexical elements used in conjunction with only one, or rarely two or three words in the language.” Restricted amplifiers are used to intensify degree with a limited number of words (Haas, 1946; Iwasaki and Horie, 2009; Poonlarp, 2009). For example, the word <sup>เฉียบ</sup> /chiiap1/ “sharp” as a restricted amplifier can follow the verbs <sup>เย็น</sup> /jen0/ ‘cold’ or <sup>บาง</sup> ‘thin’ to mean “very cold” and “very thin”. But it cannot follow other verbs such as <sup>ร้อน</sup> /r@@n3/ ‘hot’, <sup>หนา</sup> /naa4/ ‘thick’, and so on. They appear mostly in colloquial speech or in informal situations.

Restricted amplifiers can be classified into three categories: general, colors, and flavors (Smyth, 2002, p. 87). These categories are exemplified in Table 5.

General		Colors		Flavors	
แหลมเปี้ยน /lxxm4 piiap3/ ‘pointed very’	pointed	ดำปี้ /dam0 pii4/ ‘black very’	black	ขมปี้ /khom4pii4/ ‘bitter very’	bitter
คมกริบ /khom0krip1/ ‘sharp very’	sharp	เขียวอื้อ /khiiaw4 ?vv4/ ‘green very’	green	จืดชืด /cvvt1 chvvt2/ ‘bland very’	bland
เงียบกริบ /ngiiap2 krip1/ ‘quiet very’	silent	แดงแปริ๊ด /dxxng0 prxxt3/ red very’	red	เค็มปี้ /khem0 pii4/ ‘salty most’	salty
ต่างกันลิบลับ /taang1kan0 lip3lap3/ ‘different very’	different	ขาวจ้าวะ /khaaw4 cua3/ ‘white very’	white	เปรี้ยวจืด /priiaw2 ciit3/ ‘sour very’	sour
ไกลลิบลัว /klaj0 lip3liw2/ ‘far very’	far	เหลืองอ๊อย /lvvang4 ?@@j4/ ‘yellow very’	yellow	เผ็ดจี้ /phet1 cii4/ ‘spicy very’	spicy

Table 5: Examples of restricted amplifiers

From the table, it can be seen that some adjectives (e.g., cold, red) have more than one restricted amplifier, while some restricted amplifiers can be used with more than one adjective (e.g., ปี้ /pii4/, กริบ /krip1/, but in limited numbers (Smyth, 2002).

In brief, Thai amplifiers are numerous and diverse due to the creativity of speakers in expressing their feelings and emotions and their desire to avoid repeating words, so they subsume a great number of intensifying devices. Several scholars have attempted to group them into types-based factors such as force of intensity (standard and strong) and collocality (restricted and non-restricted).

## 2.2 Translation

This section is divided into three main parts: theories of translation shift, types of translation shift, and directionality in translation.

According to the Oxford Learner’s Dictionary (2021), translation refers both to 1) “the process of changing something that is written or spoken into another

language” and 2) “a text or word that has been changed from one language into another.” The first sense refers to a process and the second refers to the product of changing either spoken or written language. The definition of translation provided by many experts in translation denotes a process that involves the transfer of the meaning from one language into another (Catford, 1965; Hatim and Munday, 2004, p. 3; Munday, 2001; Newmark, 1988) point out that translation can be seen from two different perspectives: 1) a “process,” which refers to the activity of turning a ST into a TT in another language, and 2) a “product,” i.e., the translated text. Translation, therefore, is a process of replacing or reproducing the words and meaning of one language with another, reproducing as closely as possible the original meaning and style. It may also refer to the text resulting from this process.

Due to the structural differences between the source language and the target language, however, change or shift may occur during the process of translation and translators may have to find strategies to overcome those differences.

Before the presentation of translation shift and its types of shift, two terms need to be discussed: translation strategies and translation shifts, to avoid confusion that may occur. “Translation strategy” is a broad term that has been defined variously by translation scholars. It has been referred to by various terms such as “methods” (Newmark, 1988; Vinay and Darbelnet, 1995) and “kinds” (Larson, 1984). As noted by Wilss (1988), the term *strategy* “seems to be a rather diffuse concept as it refers to the general transfer perspective or transfer concept of a particular text.” According to Vermeer (1978, p. 100), the strategies used to produce a translation are determined by the intended purpose of the target text. Hönig and Kussmaul (1982) use the term “strategic” to describe a translator’s higher-level decisions concerning general reader

orientation which determine both how and what the translator translates. In much the same vein, Levý et al. (1998)'s framework also relates to the translator's decision. They view translation strategies as a procedure-comprehensive purpose and context-oriented procedure, or as a policy a translator uses to transfer the source language (SL) to the target language (TL) using specific techniques. Jääskeläinen (1993, p. 116) proposes a broader concept of translation strategies as "a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation in the most effective way." Following Jääskeläinen's definition (1993), Chesterman (1997) distinguishes two levels of translation strategy involving the translator's decisions: general and specific. At the more general level, "global strategies" are used to solve problems like "how to translate this text or this kind of text." At the more specific level, on the other hand, "local strategies" are used to cope with problem arising at a detailed level such as items or structures.

While translation strategies may involve the translator's decision at global and local levels, translation shifts operate at the local level. The term "shift" denotes a change that may occur between the ST and the TT in the process of translation (Bakker et al., 1998, p. 2226). Gellerstam (1986) suggested that the differences between the original and the translated texts are caused by a systematic transfer of the source language into the target one. Shifts can occur and can be influenced by a variety of other factors, such as the function of the translated text in the target culture or a subjective interpretation by the translator (van Leuven-Zwart, 1989, p. 228). Shifts are, therefore, intrinsic qualities of translation (ibid.).

Since the focus of this research is on the translation items of amplifiers which occur at a specific level in the text, translation shift is adopted as a framework since it

focuses on the end-product and aims to identify the difference between the ST and TT. The analysis is based on the theoretical framework suggested by van Leuven-Zwart (1989), who proposes a comparative model of translation shifts. This model is selected because, despite its complexity, it provides a practical framework as it is originally intended for the analysis of literary texts and their translations.

### 2.2.1 Theories of Translation Shift

Popovič (1970, p. 79) defines shifts as “all that appear as new with respect to the original, or fail to appear where it might have been expected”; They lead to the differences in structure between translations and the started texts (Munday, 2014). He claims that translation shifts may occur due to “the two stylistic norms in the translator’s work; the norm of the original and the norm of the translation” (Popovič, 1968; 1970, p. 82). Such stylistic norms can be found in literary style, where the two interacting “norms” would be the voices of author and translator. Translation shifts might come from various decisions made by the translator, such as the decision to render function rather than form, to translate a semantic value on a different linguistic level, or to create the correspondence at a different place in the text (Munday, 2014, p. 64). According to Pekkanen (2007, p. 3), shifts take place at three levels: a) the level of entire language system, i.e., the change from the SL to the TL; b) the micro-level in either syntactic or semantic elements (sentences, clauses, phrases, words, phonemes) or stylistic elements (repetition, rhythm, word order, etc.); and c) the macro-level of the entire work, reflecting the effects of the first two. Pekkanen (2007, p. 3) notes that “[a] Although shifting is a part of the translation process, it is usually studied through its product: what

happens in the process is identified by comparing the source and the target.” In this situation, the translators will use different translation strategies to achieve their goals.

This study will employ the concepts of shift in translation to analyze the translation strategies found in the translation of Thai amplifiers. Three main models of translation shift will be presented: those of Vinay and Darbelnet (1958), Catford (1965), and van Leuven-Zwart (1989).

#### 2.2.1.1 Vinay and Darbelnet’s Translation Shifts

The work of Vinay and Darbelnet involving the contrastive analysis of French and English suggests a system of seven translation procedures which translators apply when moving from source to target message. The first three procedures are borrowing, calque, and literal translation, all of which are classified as direct translations, and the last four are oblique procedures resulting from *shifts*. In other words, Vinay and Darbelnet (1958) consider shifts to occur as a result of indirect translation. These oblique procedures include *transposition*, *modulation*, *equivalence*, and *adaptation*. Transposition is a change of word class that does not affect the overall meaning of the message, whereas modulation involves a change in point of view. Equivalence is a replacement of the entire message by completely different lexical, stylistic, and structural means. Adaptation is applied when the entire situation described in the source message does not exist in the target culture, which might prompt the translator to adapt the situation so that the translation describes a similarly ordinary event as the original.



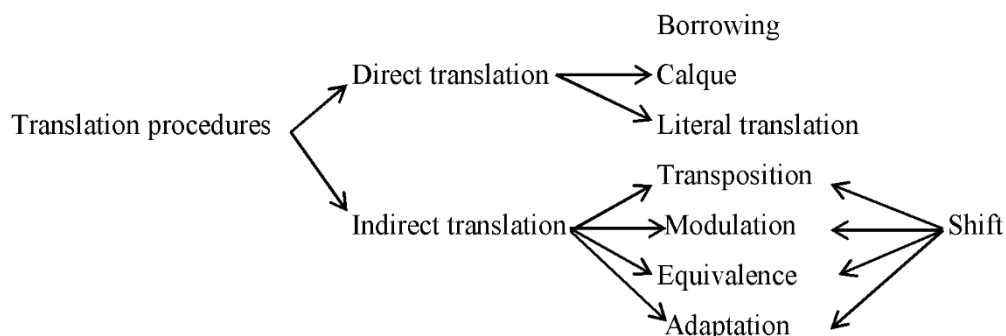


Figure 4: Classification of Vinay and Darbelnet's Translation Shifts

#### 2.2.1.2 Catford's Translation Shifts

Catford (1965) divides translation shift into two types: *level shifts* and *category shifts*. *Level shift* occurs when a word in the source text has a textual equivalent on four different linguistic levels: phonology, graphology, grammar, and lexis. For example, the French conditional can correspond to a lexical item in English: e.g., “*trois touristes auraient été tués*” (“three tourists would have been killed”) can be translated to English as “three tourists have been reported killed” (Munday, 2001). *Category shift* refers to shift at micro levels: unit, structure, class, and intra-system shifts. These four kinds of *category shift* are elaborated as follows:

- a. Structural shifts: A structural shift occurs when the target structure contains different classes of elements as the source text or arranges the same elements differently. For example, an English clause consists of the elements subject, predicate, and complement. When translated into a Gaelic clause, it is composed of the elements predicate, subject, complement, and adjunct.

- b. Class shifts: A class or syntactic category shift occurs when a word class is changed, such as when an adjective phrase in the source language is shifted to a prepositional phrase in the target language.
- c. Unit shifts or rank shifts: These are shifts where the translation equivalent in the TL is at a different unit to the SL. The term *units* refer to the units of sentence, clause, group, word, and morpheme. A rank or unit shift occurs when textual equivalents are located on different ranks; for example, a clause in the SL is translated as a group in the TL.
- d. Intra-system shifts: These kinds of shifts occur when the SL and TL possess approximately corresponding systems but non-corresponding terms in the TL system may be involved in the translation (Catford, 2000, p. 146). For example, French and English have similar systems, but they do not always correspond. Thus, *advice* (singular) in English becomes *des conseils* (plural) in French, and the French definite article *la* in “Il a *la* jambe cassée” corresponds to the English indefinite article *a* in “He has *a* broken leg.”

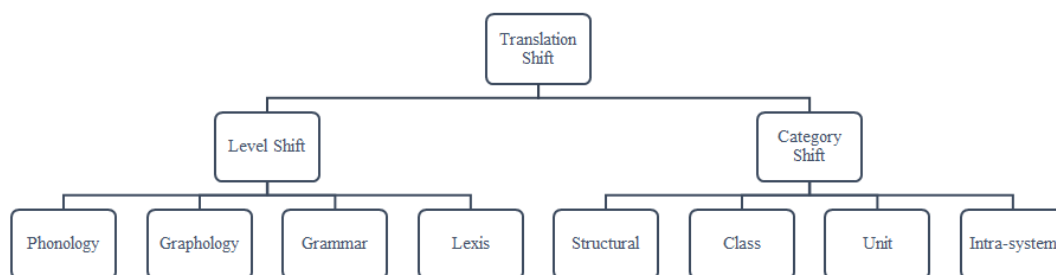


Figure 5: Classification of Catford's Translation Shifts

The classification and definitions of shift suggested by Catford (1965) are clear and easy to understand, but their emphasis on grammatical shift between the SL and the TL may not be sufficient for the current study. Therefore, another theoretical framework for translation shift is outlined in the section that follows.

#### 2.2.1.3 Van Leuven-Zwart's Model of Translation Shifts

This model was developed from a dissertation published by van Leuven-Zwart (1989). It was designed to analyze the Dutch translation of the Spanish novel *Don Quixote* by Cervantes. Later, it was applied to the translation of other languages, such as English, Spanish, French, German, Italian and Russian. This analytical framework is clearly applicable to translations into various languages.

Van Leuven-Zwart's translation shifts framework is subdivided into two models: the comparative and the descriptive model with eight categories and 37 subcategories. Since the descriptive model focuses on the macrostructural level of fictional texts, which involves the analysis of story discourse level based on the operation of ideational, textual and interpersonal functions, it is beyond the scope of the current study, as the focus is solely on one specific element, namely amplifiers. The comparative model is therefore applied. This model is outlined below.

##### 1) The comparative model of translation shift

This model is designed to categorize shifts on the microstructural level within sentences, clauses and phrases. With

the aid of this model, only those shifts are determined and classified which may contain indications of interpretation or strategy. Such shifts result from a conscious or unconscious choice on the part of the translator and may occur on any one of the levels — semantic, stylistic or pragmatic — which substantially affect meaning. The comparative model aims to provide the classification of shifts within sentences, clauses and phrases, i.e., on the microstructural level. However, only those frequent and consistent shifts that may contain substantial indications of interpretation or strategy merit attention in the model (van Leuven-Zwart, 1989, p. 157).

Two key concepts used in the comparative model need to be clarified: *transeme* and *architranseme*. The following descriptions are suggested by van Leuven-Zwart (1989):

a) *Transeme*

A *transeme* is a comprehensible textual unit. Since some sentences are too long or too short to compare, the

passages selected are divided into so-called *transemes*.

There are two types of transemes: the *state of affairs transeme* and the *satellite transeme*. The latter is applicable to the current study. The *state of affairs transeme* consists of a predicate—a lexical verb or a copula—and its arguments. This transeme is indicated by /.../. The *satellite transeme*, indicated by (...), might be

described as an adverbial specification or amplification of the state of affairs transeme (van Leuven-Zwart, 1989, pp. 155-156). The following sentence is an example of this notation:

/Linda frowned;//she sat up quickly (in her steamer chair)//and clasped her ankles./

In this example, the units in /.../, such as **/Linda frowned;//she sat up quickly//and clasped her ankles./** are considered to be a *state of affairs transeme* as it consists of a subject and a lexical verb, and **(in her steamer chair)** is a *satellite transeme* as it modifies the *state affairs transeme* **/she sat up quickly/**.

Since the current research examines amplifiers, which is a device of intensification, the *satellite transeme* concept is applicable to the current study.

#### b) Architransemes (ATR)

Architranseme refers to the aspect of *conjunctions* (similarity) expressed by content words and paraphrase. In this case, function words are not included. To determine the architranseme, the comparison between a source-text transeme and a target-text transeme involves three aspects: 1) the identification of similarities, 2) the comparison of each separate transeme with the ATR (either similarity or difference may occur in this step), and

3) the establishment of the relationship between the source-text and the target-text transeme, which may be one of the following four types of relationship: *synonymic* (Absence of shift), *hyponymic* (involving Modulation), *contrast* (involving Modification), and *no relationship* (Mutation) (van Leuven-Zwart, 1989, p. 158). They will be explained in detail in the sections that follow.

For better comprehension of the concepts explained above, consider the followings example as proposed by Viriyanansiri (2009):

**STT<sup>6</sup>:** She sat up quickly.

**TTT<sup>7</sup>:** เธอลุกขึ้นนั่ง /thqq0 luk3 khvn2 nang2/ (She sat up).

**ATR:** She sat up.

“She sat up.” is the architranseme because it is the part shared by both the SL transeme and the TL transeme (Viriyanansiri, 2009, p. 40). However, if the source text is compared with the ATR, a difference can be spotted. That is, “She sat up quickly” is not the same as “to sit up” because it describes a certain way of sitting up (quickly). Here the relationship between the transeme and the ATR is *hyponymic* (van Leuven-Zwart, 1989). If they are not synonymic, they

<sup>6</sup> STT stands for Source Text Transeme, i.e., from the original text.

<sup>7</sup> TTT stands for Target Text Transeme, i.e., a translated text unit.

will fall into one of the three major categories of shifts: *modulation*, *modification*, and *mutation*. All of these are subcategories of translation shift.

### 2.2.2 Types of Translation Shifts

The comparative model focuses on the relationship in a specific textual unit between the source-text transeme and the target-text transeme. This relationship is based on the similarity which exists between the target-text transeme and the source-text transeme. If the translation between STT and TTT is found to be similar they are considered synonymic, which can also be called “absence of shift.” If there is no such similarity, it means that a target-text transeme cannot be considered a translation of the source-text transeme. Instead, the analysis of transems reveals the pattern of shifts.

*Shifts* occur when ST and/or TT transeme and the ATR differ, so that an aspect of disjunction (dissimilarity) between the transems appears. There are three main categories of microstructural shifts: *modulation*, *modification*, and *mutation*. For better comprehension of the terms explained above, their relationship is presented in the following figure:

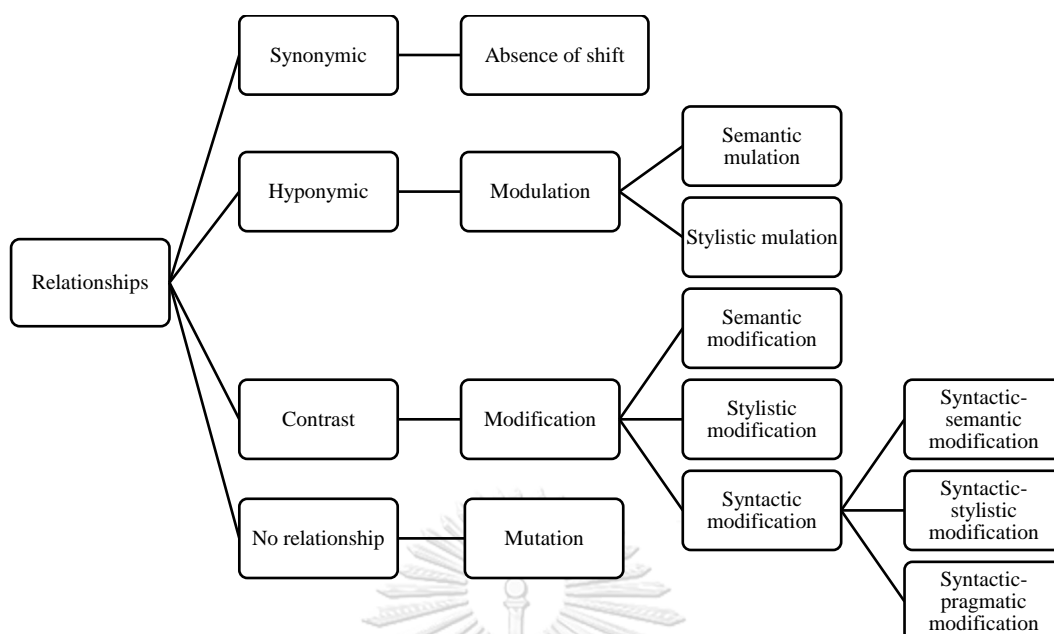


Figure 6: The description of transeme relationship (Leuven-Zwart, 1989)

#### 2.2.2.1 Absence of shift

According to van van Leuven-Zwart (1989), absence of shift means that the TT contains similar words as the ST to convey the particular meaning of the ST. Therefore, if both SL and TL words are synonymous with each other, no shift occurs. For example, the use of *very*, *so*, *really*, *a lot*, and *very much* are synonymous with the Thai amplifier ท่มาก /maak2/ 'much-many'.

#### 2.2.2.2 Modulation

Modulation occurs when one of the transems corresponds to the Architranseme, while the other differs either semantically or stylistically (van Leuven-Zwart, 1989, as cited in Munday, 2001). Modulation occurs when the two transems are in a hyponymic (greater, generality) relationship with each other, e.g., abstract for concrete, part to whole, active to passive (Munday, 1997). For



example, the *sit up* example proposed by Viriyanansiri (2009), is considered Modulation because the English phrase has an extra element (quickly) (Munday, 2002). van Leuven-Zwart (1989) further explains that “if the aspect of dissimilarity occurs in the target-text transeme, the shift is called *modulation/specification*; if the aspect of dissimilarity manifests itself in the source-text transeme, then the shift is called *modulation/generalization*.” (p. 159). The concept of Modulation is represented in Figure 7:

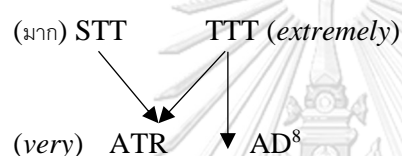


Figure 7: Example of modulation showing hyponymic relationship

This diagram demonstrates that although it is possible for the translator to simply translate มาก /maak2/ as *very*, the word *extremely* was used, suggesting a greater degree of intensity than the STT. In this case, their relationship is hyponymic.

### 1) Semantic Modulation

Semantic modulation can be divided into two aspects: specification and generalization. Semantic modulation/specification occurs when semantic aspect of disjunction appears in the TTT, whereas the STT lacks such an aspect. For example, in Figure 7 above, มาก /maak2/ in the STT

<sup>8</sup> It stands for Adjunct or dissimilarity which means the difference occur between the original and translated text.

lacks strong intensity but appears in the TTT as *extremely*. On the other hand, if a semantic aspect disappears in the TTT, causing the TTT to be more generalized than the STT, the modulation is referred to as semantic generalization. As for the translation of เหลือเกิน /lvva4kqqn0/ presented in the diagram, the strong intensive in the TTT did not appear—only standard intensity *very* is conveyed. Subcategories of semantic modulation include: 1) form/class/mode (f/c/m), aspectual element specification, subjective elements, concrete elements, and intensity elements.

## 2) Stylistic Modulation

The Stylistic Modulation shifts is the dissimilarities of stylistic aspects with respect to *expressive* (e.g., repetition, figure of speech) and *social* aspects (e.g., the use of swear words) between the source and the target text. There are two kinds of stylistic modulations: *specification* (where a stylistic aspect of disjunction manifests itself in the TTT, while the STT (Source Text Transeme) lacks such an aspect) and *generalization* (a stylistic aspect of disjunction appears in the STT, while only one(s) of conjunction appears in the TTT) (van Leuven-Zwart, 1989, p. 161). Stylistic Modulation with respect to an *expressive* aspect of disjunction consists of two sub-categories: *syntagmatic* and *paradigmatic* elements. The former element is based on the phenomenon of *repetition* and *figures of*

*speech* e.g., alliteration, rhyme, assonance, anaphora and parallelism (van Leuven-Zwart, 1989, p. 163). The latter element is at the root of such figures of speech as metaphor, metonymy, synecdoche, paradox, hyperbole and litotes (ibid.).

### 2.2.2.3 Modification

Modification means both transemses show some form of disjunction (semantically, stylistically, syntactically, pragmatically, or some combination of these) compared to the Architranseme (Munday, 2001, pp. 165-168). The aspects of disjunction result in three categories of modification: *semantic modification*, *stylistic modification*, and *syntactic modification*. Figure 8 shows an instance of modification where both the original and the translated text show contrast form.

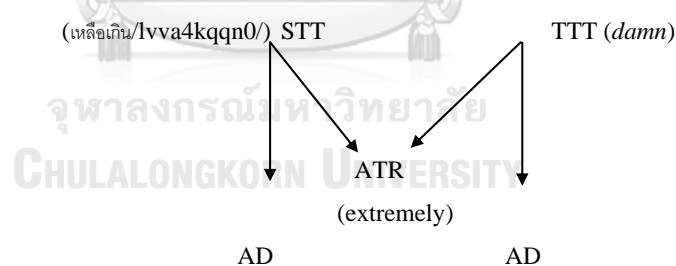


Figure 8: Example of modification showing a contrast relationship

The diagram indicates that the amplifier เหลือเกิน /lvva4kqqn0/ was translated as the swear word *damn*. This is considered modification because both the source text and the translated text show dissimilar

form (common amplifier versus swear word). The style of the source text contrasts with the translated text.

### 1) Semantic Modification

When semantic modification occurs, both transeemes show a different semantic aspect with regard to form/class/mode, aspectual, subjective, concrete, and intensive elements.

### 2) Stylistic Modification

Stylistic modification exists when the transeemes in both the ST and the TT show different stylistic aspects. In other words, the translation is not similar in terms of style. Stylistic modification occurs “only if both aspects of disjunction belong to the same sub-category” (van Leuven-Zwart, 1989, p. 166). The sub-category of stylistic modification includes seven elements: 1) *register*, 2) *professional*, 3) *temporal*, 4) *text-specific*, 5) *culture-bound*, 6) *syntagmatic*, and 7) *paradigmatic* elements. The first five elements involve *social* aspects, and the last two elements involve *expressive* aspects.

### 3) Syntactic Modification

#### a) Syntactic-semantic Modification

Syntactic-semantic modification refers to the syntactic differences in the two transeemes related to *grammatical features* (tense, person and number), *grammatical classes* (e.g., a verb is rendered by a noun), *grammatical functions* (e.g., an

attributive adjunct in the STT is an adverbial adjunct in the TTT), and *function words* (addition, deletion or change of meaning) (van Leuven-Zwart, 1989, p. 166).

#### b) Syntactic-stylistic Modification

Syntactic-stylistic modification results in syntactic differences concerning the quantity of elements that convey information. According to van Leuven-Zwart (1989, p. 167), when there are more elements in the TTT than in the STT, the shift is classified as *syntactic-stylistic modification/explicitation*. When the opposite occurs, then the shift is named *syntactic-stylistic modification/implicitation*. The “extra” elements in the TTT do not convey new information.

#### c) Syntactic-pragmatic Modification

Syntactic-pragmatic modification occurs when the structure of the target text differs from that of the source text in such a way that a shift occurs in the speech act, deixis, or thematic meaning (van Leuven-Zwart, 1989, p. 167). The concept of *speech act* is based on the observation that when people utter sentences they also perform acts of various kinds, such as declaring, asking, requesting, commanding, and promising (Leech and Short, 2007). Thus, SL speech acts may be shifted to other kinds of speech acts in the TL. For example, an interrogative in the source text may be changed to an affirmative clause in the TL text.

#### 2.2.2.4 Mutation

Mutation occurs “when it is impossible to establish an ATR, due to the lack of any aspect of conjunction.” (van Leuven-Zwart, 1989, p. 168). It includes three sub-categories: *addition* of clauses or phrases, *deletion* of clauses or phrases, and *radical change of meaning*.

In summary, the analysis in this research focuses on the context for microstructural shifts. It consists of four steps: 1) compare transems (the basic textual units entering into comparison (Pym, 2014, p. 64) in the SL and the TL; 2) identify pairs of source and target transems (i.e., architransems), 3) establish the relationship between the architranseme and the transems, which is either synonymic or hyponymic, and 4) classify the pairs of transems according to this relationship. That is, if both of them are synonymous with each other, then no shift has occurred (absence of shift).

In order to clarify all the categories and sub-categories that constitute the model, Figure 9 displays the model of translation shift proposed by (van Leuven-Zwart, 1989, p. 170) which have all received a code number to help recognition in Table 6.

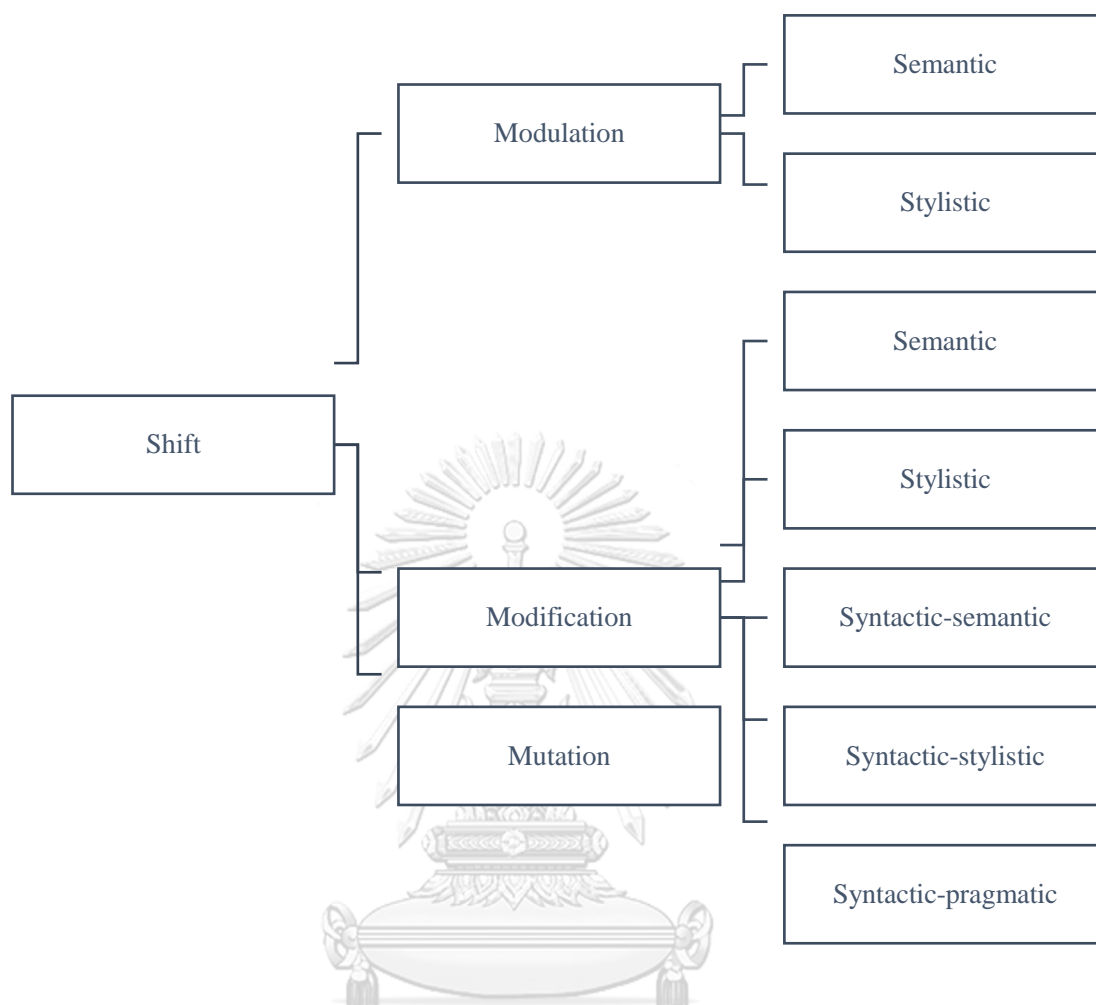


Figure 9: Van Leuven-Zwart's Translation Shifts

Category	Sub-category
00 SEMANTIC MODULATION	01-f/c/m
generalization	02-aspectual element
specification	specification
	03-subjective element
	04-concrete element
	05-intensive element
10 STYLISTIC MODULATION	11-register element
generalization	12- professional element
specification	13-temporal element
	14-text-specific element
	15-culture-bound element
	16-syntagmatic element
	17-paradigmatic element
20 SEMANTIC MODIFICATION	21-f/c/m
	22-aspectual element
	23-subjective element
	24-concrete element
	25-intensive element
30 STYLISTIC MODIFICATION	31-register element
	32-professional element
	33-temporal element
	34-text-specific element
	35-culture-bound element
	36-syntagmatic element
	37-paradigmatic element
40 SYNTACTIC-SEMANTIC MODIFICATION	41-tense
	42-person
	43-number
	44-gram, class/function
	45-function word
50 SYNTACTIC-STYLISTIC MODIFICATION	51- explicitation
	52- implicitation
60 SYNTACTIC-PRAGMATIC MODIFICATION	61-speech act
	62-deixis/anaphora
	63-thematic meaning
70 MUTATION	71-deletion
	72-addition
	73-radical change of meaning

*Table 6: Summary of categories and sub-categories of shifts according to van Leuven-Zwart (1989, p. 170)*



As mentioned above, translation shift has been analyzed by several scholars in the field of translation studies, but van Leuven-Zwart's classification is the most suitable for the analysis of the translation of Thai amplifiers for the current study. Other classifications exist, but were rejected for various reasons. Catford's (1965) approach, for example, relies heavily on the grammatical and structural system and his account remains theoretical and has never been applied to any actual translations (Cyrus, 2009). Furthermore, the translation shifts suggested by Vinay and Darbelnet (1958) lack clarity and are incompatible with the present study's data.

Although van Leuven-Zwart (1989, 1990)'s typology of shift has been criticized for being extremely difficult to keep track of all the different categories of shift and to have different people interpret the categories in the same way (Viriyanansiri, 2009, p. 41), it is designed for the description of actual translations rather than of the relationship between two linguistic systems and has been devised as a practical method for studying syntactic, semantic, stylistic, and pragmatic shifts within sentences, clauses, and phrases of literary texts and their translations.

In conclusion, it should be noted that the phenomenon of "shift" shows the translator's effort to establish translation equivalence between two different language-systems- the SL and the TL. Consequently, it reflects the translator's awareness of discourse discrepancies between the SL and the TL. In this sense, shifts can be defined as problem-solving strategies adopted consciously to minimize the inevitable loss of meaning when rendering textual patterns from one language into another (Djamila, 2010).

The last point that this study explores is the similarities and differences between linguistic devices and translation strategies made by Thai and non-Thai translators resulting from the reinterpretation of the emotional expressions of the source text within the linguistic and cultural references of the translators. Therefore, the meaning of each expression may vary from person to person (Coromines i Calders, 2010). That is, the linguistic and cultural restrictions of translators may produce cognitive and linguistic shifts in their texts. According to Chesterman (2017), “translation shifts make sense if we look at the ways in which the translation process is constrained by human cognition, task conditions, etc.” It is the translators’ understanding of the source text that constrains them. In other words, situation or culture affects the translation through individual translator’s cognitive, emotional or aesthetic reactions. It is the translator who makes the decision on what to do, how to translate, and what word to use (ibid.) This concept provides the starting point for the next topic: directionality and interference.

### 2.2.3 Directionality in Translation

Directionality is defined as the transfer of elements or conceptual structures from one language into another. This transfer occurs between elements of the translator’s L1 and L2 (Marmaridou, 1996). Pavlović (2007) defines directionality as “whether translation or interpreting is done into one’s ‘mother tongue,’ or ‘language of habitual use,’ or out of it.” In other words, directionality in translation “refers to whether translators work from a foreign language into their mother tongue or the other way round.” (Beeby, 2009, p.

63; Beeby Lonsdale, 1998, pp. 63-64; Pokorn, 2005, as cited in Gambier & Doorslaer, 2011).

The definitions above suggest that a key term involved in directionality in translation is “mother tongue.” According to Pokorn (2005), however, the term “mother tongue” is unclear and needs to be clarified. Some researchers (e.g., Phillipson, 1992, p. 39; Skutnabb-Kangas and Phillipson, 1989, pp. 450-477, as cited in Pokorn, 2005, p. 3) assert that “criteria for the definition of the concept depend on the hidden agenda of the one providing the definition and that they are thus likely to differ considerably and can even be contradictory.” This means that the definition of “mother tongue” is subjective and depends on the needs of the individual providing it. Therefore, the present study adopts the definition of “mother tongue” proposed by Pokorn (2005, p. 3), which is based on four criteria: 1) origin (the language(s) one learned first); 2) competence (the language(s) one knows best); 3) function (the language(s) one uses the most); and 4) identification, both internal (the language(s) one identifies with) and external (the language(s) one is identified as a native speaker of by others).

A traditional view claims that in order to create linguistically natural and culturally-acceptable translations, translators should translate only into their mother tongues. Translating into their mother tongue, translators can produce higher quality translations, and in fact professional translators generally work by translating into their stronger language (Danks and Griffin, 1997, p. 171; Duff, 1981, p. 111; Marmaridou, 1996, p. 54). However, Pokorn’s (2005) study suggests that being a native speaker of a source

language does not guarantee competency in one's mother tongue (pp. 122–123). Schwieter and Ferreira (2017), however, emphasize the importance of translating into a non-mother language or inverse translation (IT), since this direction is probably more common than translation into the mother language or direct translation (DT). This controversial issue leads to the idea of comparing characteristics and features of translations from a mother tongue into a non-mother tongue and vice versa. For example, certain phenomena may occur in the translation that are perceived, as Newmark (1988, p. 180) notes, as “unnatural and non-native” and full of “unacceptable or improbable collocations.”. Duff (1989, p. 11) suggests that this unnaturalness is in general the result of interference from the original. Two languages can intrude or interfere with one another, resulting in transfer or cross-linguistic interference.

Interference is one of the greatest obstacles to good translation (Lederer 2014), as suggested by Newmark (1998, p. 27) that “unnatural translation is marked by interference, primarily from the SL text, [...]”. Interference between the two languages can result in cross-linguistic interference (Schwieter and Ferreira, 2017), which consists of transferring linguistic features of the source language into a target language (Teich, 2003).

Toury (1995) proposes two exemplary laws which can be found in translational products: 1) law of growing standardization or the law of conversion of textemes to repertoremes (means “a source-text feature in some way specific to that text will tend to be replaced by a feature from the stock held in waiting in the target-language genre.” (Pym, 2008, p. 5) and 2) the law

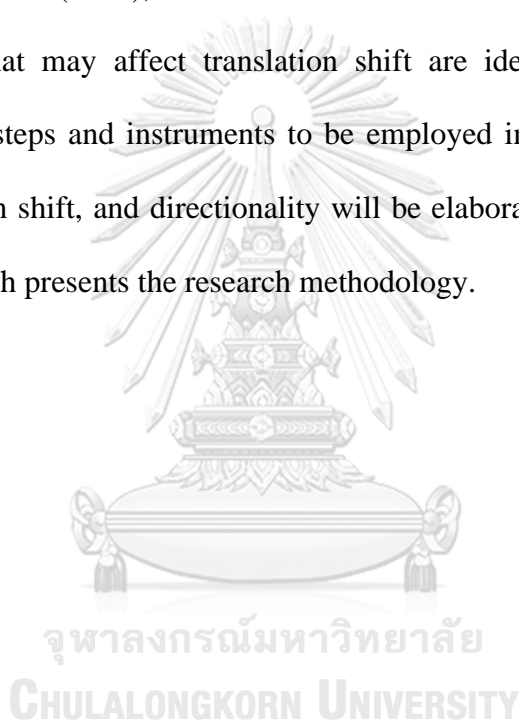
of interference. With respect to the law of interference, contrastingly, Toury (1995, pp. 275-276) proposes that:

*In translation, phenomena pertaining to the make-up of the source text tend to be transferred to the target text. [...] The more the make-up of a text is taken as a factor in the formulation of its translation, the more the target text can be expected to show traces of interference.*

According to this law of interference, translators tend to accept phenomena related to the structure of the source text and pass them on to the target text. Aixelá (2009, p. 75) further notes that “language interference includes the importation, whether intentional or not, of literal or modified foreign words and phrases (lexical interference), forms (syntactic interference), specific cultural items (cultural interference, proper nouns included), or genre conventions (structural or pragmatic interference).” This claim is confirmed by several studies concerning cross-linguistic interference in translation. Volansky (2012), for example, distinguishing between translated and non-translated language, concludes that interference “is the most robust phenomenon typifying translations” (2012, p. 30). In the same vein, Lefer and Vogeeler (2013) also found that interference “appears as the most remarkable and inherent property differentiating translated language from original (non-translated) language” (2013, p. 16). In sum, these studies indicate that interference plays a significant role in the translator’s work.

### 2.3 Summary

This chapter presents two main paradigms, namely intensification and translation. With regard to the first paradigm, classification and a process of intensification are reviewed as well as amplifiers in Thai and other languages. The second paradigm explains theories of shift as suggested by Vinay and Darbelnet (1958), Catford (1965), van Leuven-Zwart (1989), and types of translation shift based on van Leuven-Zwart (1989), which was selected as a framework for the analysis. Finally, factors that may affect translation shift are identified: directionality and interference. The steps and instruments to be employed in the analysis of linguistic devices, translation shift, and directionality will be elaborated in greater detail in the next Chapter, which presents the research methodology.



## CHAPTER III

### RESEARCH PROCEDURES

This chapter describes the research methodology of the current study in accordance with three research objectives, namely (1) to identify linguistic devices used in translating standard and strong amplifiers from Thai into English; (2) to explore the translation strategies used in translating those amplifiers; and (3) to investigate similarities and differences in linguistic devices and translation strategies of Thai translators and non-Thai translators. The chapter is organized into five main sections. Section 3.1 explains the overall research design, including corpus building and the selection of the corpus. Section 3.2 describes the corpus-building process. Section 3.3 outlines the data collection procedures, including the population and sample of the study, research instruments, and selection criteria for sampling. Section 3.4 explains the frameworks for analysis. Finally, the steps in the process of analysis are detailed in Section 3.5.

#### **3.1 Overview of the research design**

As stated in Chapter I, based on the preliminary results from the pilot study, Thai amplifiers are translated into the English language using a variety of forms. It is therefore worth compiling a set of corpora to explore the linguistic devices through which the Thai amplifiers are translated to English, to examine strategies of translation, and to compare preferences of the translation made by Thai and non-Thai translators. Therefore, a corresponding research design is proposed as a framework for undertaking the current study to achieve the three research objectives.

The first objective, “to identify the linguistic devices used in translating standard and strong amplifiers from Thai into English” can be achieved through corpus analysis comparing sentence pairs drawn from the Thai original and the English translation to answer the question “what are the linguistic devices used in translating standard and strong amplifiers from Thai into English?” In order to address the first question, a comparison of the Thai amplifiers and their translations was carried out to identify the linguistic realizations of the Thai amplifiers in English.

The second objective, “to explore the translation strategies used in translating the Thai amplifiers,” leads to the second research question: “what are the translation strategies used in translating the Thai amplifiers?” To solve this question, an analysis based on a theoretical framework of translation shifts as proposed by van Leuven-Zwart (1989) was employed.

To address the final objective, “to investigate similarities and differences in linguistic devices and translation strategies of Thai translators and non-Thai translators,” a quantitative analysis using frequency and percentage was conducted. The interviews were employed to seek more information from two translators to confirm and clarify results from quantitative analysis and to identify the reasons and motivations for translation decisions, aiming to triangulate between the corpus-based text and quantitative analysis.

The procedures of the overall research are presented in Figure 10.



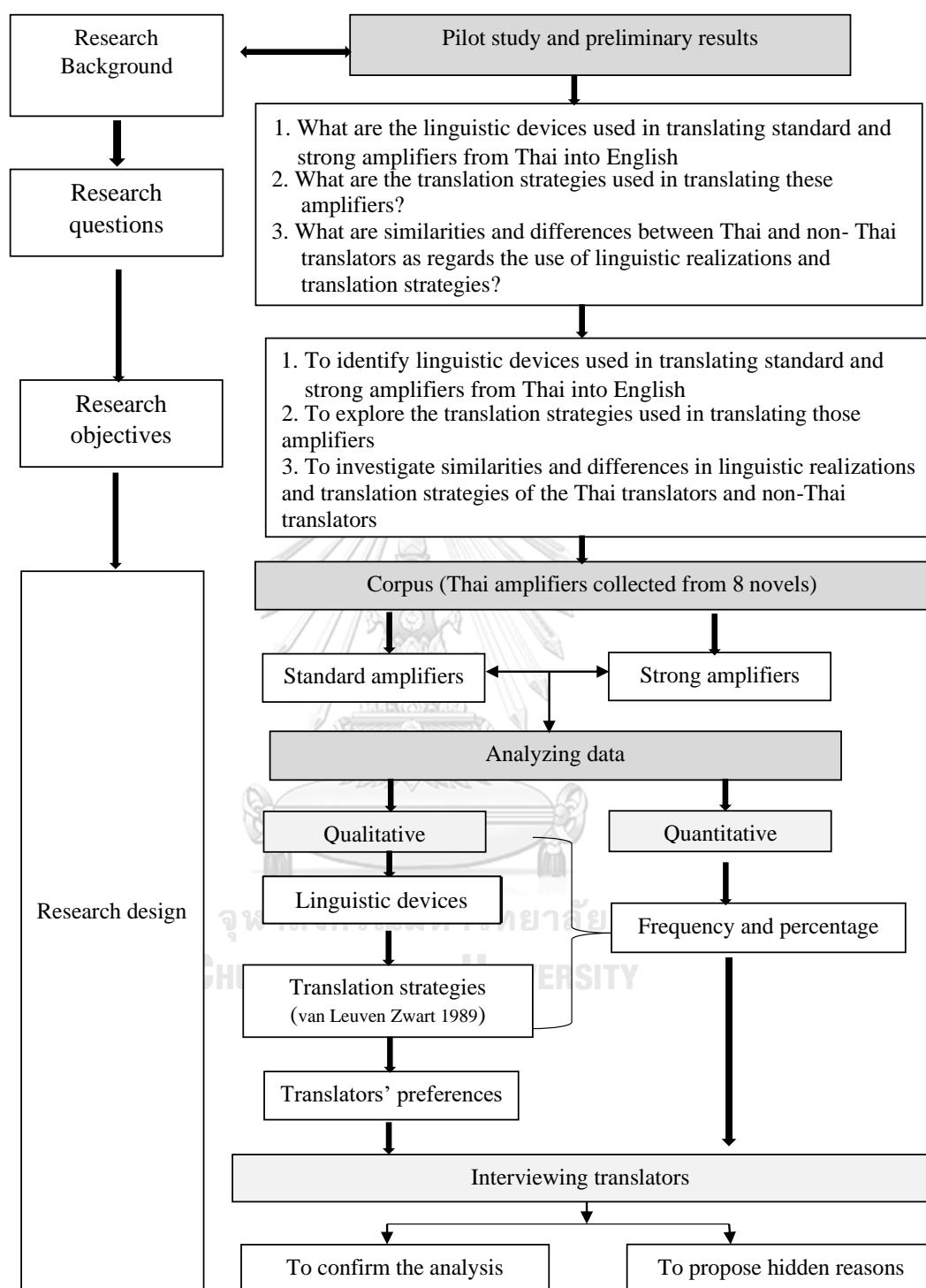


Figure 10: Summary of the research procedure

### 3.2 Building the corpus

The corpus in this research comprises a collection of Thai and English novels. Such a corpus can be used to show the transfer of a concept in one language to another and to compare the linguistic expressions in the source language (SL) texts as well as those in the target language (TL) texts (Hunston, 2002; McEnery et al., 2006, as cited in Techacharoenrungrueang, 2017).

The study focuses on fictional texts because amplifiers in the literary works convey the expression of emotions and feelings of speakers. This genre also contains various kinds of characters that express feelings and emotions in different ways, as it consists of both narratives and dialogues between fictional characters. This is an example of employing “spoken data in the written form” that reflect the actual use of amplifiers (Dijk and Kintsch, 1983; Emmott, 1997; Werth, 1999, as cited in Techacharoenrungrueang, 2017). Literary works are therefore appropriate as a source of data since emotionality is expressed through linguistic devices that are used for intensification.

#### 3.2.1 Criteria

The Thai works of fiction were purposively selected according to three criteria:

1. These fictional works must be in the same genre—expressive text types—since the same genre can show a character's emotional expression in similar ways. That is, the characters may show the same set of intensifying expressions, such as happiness and disappointment, which may result in the identification of linguistic patterns of intensification as well as translation strategies.

2. Since few Thai literary works have been translated into English, the availability of Thai STs available in English translation is taken into consideration. In addition, most of these fictional works have received the S.E.A. Write Award; they were written by well-known authors and have been translated into English. Therefore, it might be useful to investigate the linguistic representations, translation strategies, and preferences of Thai and non-Thai translators using those features.
3. Both the STs and the TTs also have to be of high-quality. In other words, the Thai novels must be well written and translated by professional and qualified translators.

Based on these criteria, the selection of the STs was purposive in order to find novels corresponding to the research objectives. Eight Thai fictional writing were purposively selected to study: 1) *Poon Pid Thong: Gold-pasted Cement*, 2) *Roi Wasan (A Walk through Spring)*, 3) *Klin Fang (The Sweet Scent of Hay)*, 4) *Prachatipati Bon Sen Khanan (Democracy, Shaken and Stirred)*, 5) *Luk Isaan (A Child of the Northeast)*, 6) *Khwamsuk Khong Kati (The Happiness of Kati)*, 7) *Laplae-Kaengkhoi (Brotherhood of Kaeng Khoi)*, and 8) *Phan Ma Ba (Mad Dogs & Co)*.

The fictional works that were translated by Thai translators are 1) *Poon Pid Thong: Gold-pasted Cement*, 2) *Roi Wasan (A Walk through Spring)*, 3) *Klin Fang (The Sweet Scent of Hay)*, 4) *Prachatipati Bon Sen Khanan (Democracy, Shaken and Stirred)*.

Those rendered by non-Thai translators are 1) *Luk Isaan (A Child of the Northeast)*, 2) *Khwamsuk Khong Kati (The Happiness of Kati)*, 3) *Laplae-Kaengkhoi (Brotherhood of Kaeng Khoi)*, and 4) *Phan Ma Ba (Mad Dogs & Co)*.

Three sub-genres of the novel are examined in this study, namely political, relationship of friends, and social issue fiction, all of which tend to produce expressive texts. The two main reasons for selecting different sub-genres are the availability of the STs and the translations and the need to compare similar language functions. Therefore, the purposive sampling method was used in order to identify novels with data corresponding to the research objectives. Purposive sampling was required because “translation and interpreting studies often require participants with specific skills or traits” (Mellinger and Hanson, 2017). Using this method, the researcher can select samples that are considered representative because they meet certain criteria for the study (Bui, 2020). Table 7 shows the Thai fictional works and their English translations.

Novels	Author	Year of Publication	Pages	Translated version	Translator	Year of Translated version	Pages
ลูกอีสาน	คำพูน บุญทวี	1979 (2522 <sup>9</sup> )	290	A Child of the Northeast	Susan Fulop Kepnor	2005 (2548)	477
ปูนปัดทอง	กฤษณา อโศกสิน	1985 (2528)	612	Poon Pid Thong: Gold Pasted Cement	Wasana Cholsueks Kenman	2014 (2557)	658
พันธุ์หมาบ้า	ชาติ กอนจิตติ	1988 (2531)	702	Mad Dog & Co.	Marcel Barang	2002 (2545)	510
กลิ่นฟาง	กฤษณา อโศกสิน	1993 (2536)	238	The Sweet Scent of Hay	Wasana Cholsueks Kenman	1993 (2536)	238
ประชาธิปไตยบนเส้นขนาน	วินทร์ เลียววาริณ	1994 (2537)	304	Democracy, Shaken & Stirred	Prisna Boonsinsuk	2003 (2546)	479
ความสุขของกะทิ	งามพรรณ เวชชาชีวะ	2004 (2547)	118	Happiness of Kati	Prudence Borthwick	2005 (2548)	118

<sup>9</sup> This is referring to Buddhist Era, the Thai system of year numbering

รอยวสันต์	ยุวดี ต้นสกุล รุ่งเรือง	2007 (2550)	312	A Walk through Spring	Bancha Suvannanonda et al.	2008 (2551)	431
ลับแลแก่งคอย	อุทิศ หนองมูล	2009 (2552)	444	Brotherhood of Kaengkhoi	Peter Montalbano	2012 (2555)	521

*Table 7: The Thai Fictional works and their Translations*

A brief description and synopsis of each novel follows.

The first novel, *Democracy, Shaken and Stirred*, was written by Win Lyovarin, a prolific writer who has written a number of Thai novels, short stories, poems and documentaries and who has been gaining popularity from Thai readers. The book was translated into English by Prisna Boonsinsukh, a columnist at Bangkok Post with extensive experience in advertising and marketing production. The story is about the political views of two Thai men (a rebellious activist and a policeman) who have different viewpoints and see each other as an enemy at first glance. The story is told in the third person.

The second novel, *A Child of the Northeast*, was written by Kampon Boontawee and translated by Susan Fulop Kepner, a specialist in Southeast Asian literature and culture in Thai languages who has taught courses on this subject for several years at the University of California, Berkeley. The story is about the difficult village life among people from the Northeastern region of Thailand. The protagonist of the story is Koon, an 8-year-old boy, who endures hardship and goes on a journey with his parents, neighbors, and friends. The story depicts the daily lifestyles of people in that region such as cooking and household chores. The story is also told in the third person.

*The Sweet Scent of Hay* was written by Krisna Asoksin, a prolific author who has written a number of Thai novels, short stories, etc. and who is gaining popularity from Thai readers. It was translated into English by Wasana

Cholsueks Kenman, a former professor at the Faculty of Arts, Chulalongkorn University. This book is a collection of short stories in a bilingual format. The story is about the human spirit which is not limited by social class or material wealth, the lives and statuses of Thai men and women, and the type of women's lifestyles based on material objects and emotions. The story is told in the third person.

*The Happiness of Kati* was written by Jane Vejajiva and translated by Prudence Borthwick, who once lived in Bangkok as a child and was educated in Thailand. The story is about the life of a nine-year-old girl named "Kati" whose mother suffers from a chronic, incurable illness. Her life runs in a smooth, gentle rhythm and she is brought up by her grandparents instead of her mother, who has to live far away from her daughter. The story is told in the third person.

*Poon Pid Thong* or *Gold-pasted Cement* was written by Krisna Asokesin, the pen name of Sukanya Cholasuek, who has received the Gabriela Mistral Medal from the Chilean Government and is one of the most productive novelists in Thailand. Many of her novels have been adapted to TV and films. The novel was translated by Wanda Wassana Cholasuek Kenman. The main characters, Songmuang and Balee, are a couple brought up in broken families who spend their life together, confronting and solving the problems of the people surrounding them including drug use, gambling, lying, and crime, which to some extent reflects the social problems in Thailand. The story is told in the third person.

*Mad Dogs & Co.* was written by Chart Korbjitti, a successful and productive writer, and translated by Marcel Barang, the translator of several

Thai fictional works who is active in the literary field as a productive translator of Thai-English fictional works which are available online and in books. The story portrays a gang of so-called “hippies” or “mad dogs” experiencing how to be cool. However, they suffer premature death from drugs, accidents from being drunk, and assaults and violence, leaving behind sadness in the reminiscence of the survivors. The story is told in the third person.

*Brotherhood of Kaeng Khoi* was written by Utis Haemamool and translated by Peter Montalbano, who has translated numerous Thai literary works into English. He received a Bachelor and Master Degree in Comparative Literature from the University of California, Berkeley, and has learned Thai for decades. The story is about Lap Lae, who feels unaccepted by his family and unhappy with everyone and everything in his life, as well as his father who has a strong sense of duty as a breadwinner and his mother, who believes in superstitions. The story also shows the relationship between Lap Lae and his brother Kaeng Khoi who died when he was five years old, although Lap Lae still feels his brother is alive. The novel is told in the first-person.

The last fictional work is *A Walk through Spring*, written by Judy Chan (Yuwadee Tonsakulrungrueang). This book won the Chommanard Book Prize for female authors with distinguished literary talent from Praphansarn Publishing House Co.. This fictional writing was translated by Buncha Suvannanond and his team. The story narrates the life of four Cantonese women who moved to Thailand experiencing love, youth and hardship as servants in a house and a factory. Therefore, readers can observe the Cantonese lifestyle

through cooking, housework, business, celebration, and so forth. It is told in the first-person.

### 3.3 Data Collection

The data collection process involved the collection of Thai amplifiers and their translations from the eight novels. Although the study relies mainly on qualitative methods, an adequate number of Thai amplifiers needed to be identified. Specifically, the data were collected until a very limited number of new amplifiers could be found. In other words, Thai amplifiers were collected until the data was saturated. Saturation means no new data occur, which is evidenced by the same recurring code and category patterns in new data. Once saturation has been achieved, there is no need to collect more information (Suter, 2012, p. 361). In this study, the number of amplifiers from eight novels and their translations were found to be saturated.

There were four steps in collecting the data:

1. ST sentences containing Thai amplifiers within the scope of the study were manually selected from the books and online resources.
2. The translations were searched manually for the corresponding sentences.
3. The corresponding TT sentences were copied and pasted next to the STs in the same Microsoft Excel sheets for ease of analysis and retrieval.
4. Each sentence was paired up to find amplifying elements that match those in the ST.



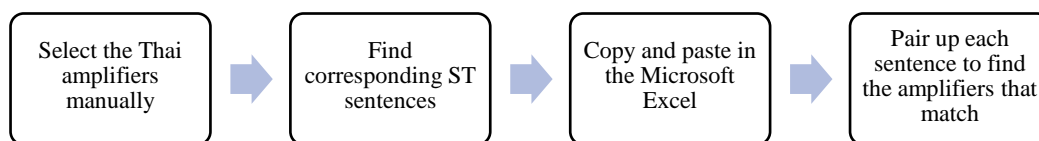


Figure 11: The overall steps of data collection

### 3.3.1 Research instruments

1. Microsoft Word: both the SL and the TL texts were put in a Microsoft Word file from a pdf file or a paper format.
2. Microsoft Excel: The SL texts and the TL texts containing selected amplifiers within the scope of the study were copied onto a Microsoft Excel sheet. Linguistic realizations, processes of intensification, and translation strategies were later identified and recorded with each sentence pair.
3. Online Dictionaries, i.e. *Longman Dictionary of Contemporary English*, *Collins COBUILD Dictionary*, *Oxford English Dictionary*, *Cambridge English Dictionary*, *MacMillan English Dictionary*, *Merriam Webster English Dictionary*, *Royal Institute Dictionary of the Thai Language* (Ratchabandittayasathan, 2011), were consulted as references to check the basic meanings of words and identify the degree of amplifiers and their expressions in English.

For ease of sorting the data and convenience of the analysis, a coding system was developed by categorizing them into various columns. The system is presented as follows:

1. The SL texts containing amplifiers were put into column A and their translated texts were put into column B, followed by the page number. For example, for the SL text, คุณอยากเห็นสายไฟแลบและฟังฟ้าร้องเสียงเหลือเกิน /kuun0 jaak1

hen4 saaj4 faj0 lxp2 lx3 fang0 faa3 r@@ng3 siia4 lvva4kqqn0/ (160), the corresponding TL text is “How he had longed for the sight of lightning in the sky, and for the sound of thunder...(237).” The expressions of amplifiers in the SL and their correspondences were underlined and highlighted. These two columns (A and B) were created to address the first research objective, which is to identify the linguistic realizations of the Thai amplifiers in English by matching the Thai amplifiers and their translated equivalents.

2. The names of the selected SL novels were categorized in column C and were marked by capital letters, for example, the novel “A Walk through Spring” can be written as “WTS”, translated by a Thai translator. This column was designed for identifying whether the works were translated by Thai or non-Thai translators, which can be used to support the third objective involving the investigation of the differences in translation made by Thai and non-Thai translators.
3. The amplifiers that were retrieved from the SL texts were put in column D, and the translated expressions corresponding to each SL amplifier in column E. Columns D and E were added to reveal the list of Thai amplifiers and their linguistic realizations in the English language.
4. In column F, the items being intensified by the SL amplifier were added, and those being intensified by the TL amplifier were put in column G. Columns F and G were created to help the researcher address the first objective by taking the collocates or the co-occurrence of each linguistic realizations into consideration. For example, the linguistic realization “badly” was mostly found to occur with the word “hurt” as *badly hurt*.

These two columns help to identify whether the use of a particular realization occurs randomly or is governed by collocation.

5. Linguistic devices corresponding to each translated expression were keyed into column H. This column was added to group the linguistic realizations as linguistic devices to see the expressive function of each realization. The identification of the word *badly* as a *booster*, a kind of intensifier, is a case in point. The processes of each linguistic realization were added in column I to identify the processes of intensification. For example, the intensifier *badly* was realized through a lexical process.

6. In column J, the translation strategy of each realization that were coded was added. The coding and their representations are as follows:

04	Semantic Modulation – concrete element
05	Semantic Modulation – intensive element
11	Stylistic Modulation – register element
17	Stylistic Modulation – paradigmatic element
51	Syntactic-stylistic Modification - explication
63	Syntactic-pragmatic Modification – thematic meaning
70	Mutation
90	Absence of shift

	A	B	C	D	E	F	G	H	I	J
	SL Text	TL Text	Fic.	SL Express.	TL Express.	Elements being intensified (Thai)	Elements being intensified (Eng.)	Linguistic devices	Ling.Pro.	Codings
1	"...อเมริกัน ก้าวขึ้นสู่ตำแหน่งเบเนตต์คำอาวุธระดับสูงรวดเร็วมาก..." (290)	"Trek rose un-usually rapidly to become a top become a top contender in any important arms deals. (251)"	DSS	มาก	un-usually	รวดเร็ว	rapidly	Attitude stance adv.	lex.rep.	05
2	ผมอยากได้เจ้ากามิกาเช่ขึ้นมา	I badly wanted to get this rocket, (213)	LK	มาก	badly	อยากได้	wanted	booster	lex.rep.	05
3	ทั้งนาวามีคนอยากได้คนทำงานบ้านมาก	"I have heard that housemaids are badly needed in Siam. (26)	WTS	มาก	badly	อยากได้	needed	booster	lex.rep.	05
4	คุณสายจี่เธอเก็บเงินเพราะลูกคนนี้น่าจะละ	She's got only one son and I think he's really terrible. He's hurt his mother badly. (55)	PPT	มาก	badly E.	เก็บเงิน	hurt	booster	lex.rep.	05
5	"ไม่แล้วละคะ พี่เมือง เขาทำเงินมาก"	"I'm not going back to him again Phi Muang. He hurt me badly." (204)	PPT	มาก	badly E.	เงิน	hurt	booster	lex.rep.	05
6	"อยากได้ซี อยากได้มากเลย ขอให้เขารักเราจริงเถอะ... รักด้วยรักนะ ไม่ใช่ด้วยอย่างอื่น" (22)	"Of course, I do. I need it badly, if someone will truly love me for me, not for something else." (27)	PPT	มากเลย	badly E.	อยากได้	need	booster	lex.rep.	05
7	"คุณรีไปแล้ว คงคิดถึงมากจิง ๆ นายใหม่ ไม่ทราบว่าจะถูกคอกับแค่นี้" (194)	"When you leave, I'm going to miss you badly. And the new boss, I really don't know if we'll get along (224)"	PPT	มากจิง ๆ	badly E.	คิดถึง	miss	booster	lex.rep.	05
8	โน้วรู้สึกผิดหวั่นอย่างมากกับนายของเธอ	Hou becomes deeply disaappointed with her employers. (241)	WTS	อย่างมาก	deeply	รู้สึกผิดหวั่น	disaappointed	booster	lex.rep.	05
9	รู้สึกว่าจะแต่งงานจากเขาไปทำงานที่อื่นดูเขาชื่นไม่เยอะมาก	Since I have decided to leave him to work abroad, he has become more	WTS	เยอะมาก	more	ชื่นไม่	taciturn	booster	morph	05

Figure 12: The spreadsheet in MS-Excel for data analysis

### 3.3.2 Selection of Thai amplifier structures

This research focuses solely on amplifiers in affirmative sentences. A total of 1,254 amplifiers were collected from the eight novels. Then the amplifiers were grouped into two classifications: standard and strong intensifiers adapted from Dahl's (2004) concept of boundary meaning including strong (e.g., *extremely*, *remarkably*) and standard amplifiers (e.g., *very*) and Meillet's concept of standard amplifiers.

The standard amplifiers include มาก /maak2/ and expressions containing มาก /maak2, such as มากทีเดียว /maak2thii0diiaw0 and, มากเชียว /maak2chiiaw0/. Strong amplifiers are amplifiers other than มาก /maak2/ and its variants e.g., แสบ /sxxn4/, เหลือเกิน /lvva4kqqn0/, etc. Other amplifiers in the constructions of negation, comparison, and question were excluded (see Chapter 1 for more detail). The standard and strong amplifiers are listed in the Table 8 below and the total numbers are displayed in Table 9.

Standard	Strong		
เป็นอย่างมาก /pen0jaang1maak2/	เกินจะทนเป็นที่ยิ่ง /kqqn0ca1thon0 pen0tii2jing2/	เซียว/chiiaw0/	เต็มที/tem0thii0/
เยอะมาก/jq3 maak2/	เป็นน้ำลาย/pen0baa2lqqj0/	เป็นขี้หนัก/pen0jing2nak3/	เป็นหนักหนา /pen0nak1naa4/
มาก/maak2/	เป็นอย่างมาก/pen0jaang1jing2/	เสียเหลือเกิน /siai4lvva4kqqn0/	เสียหนัก/siai4nak3/
มากเลย/maak2 lqqj0/	เหลือขนาด/lvva4kha1naat1/	เสียขี้หนัก/siai4jing2nak3/	เหลือเกิน/lvva4kqqn0/
มากเซียว/maak2chiiaw0/	แทบแผ่/thxpx2jxx2/	เหลือแสน/lvva4sxxn4/	เหลือใจ/lvva4caj0/
มากท่ามาก /maak2thao2maak2/	แสน/sxxn4/	เหลือประมาณ /lvva4pra1maan0/	เหลือหลาย/lvva4laaj4/
มากเหลือเกิน/maak2 lvva4kqqn0/	แสนขี้หนัก/sxxn4 jjing2nak3/	แทบตาย/thxpx2taaj0/	แทบบ้า/thxpx2baa2/
มากจริงๆ/maak2 cing0cing0/	โคตร/khoot2/	แสนเชิญ/sxxn4khen4/	แสนจับใจ/sxxn4 cap1caj0/
มากทีเดียว/maak2 thii0diiaw0/	จะตายท่า/ca1taaj0ha1/	แสนสาหัส/sxxn4saa4hat1/	โง่/khoo4/
มากนัก/maak2nak3/	จึ้งเลย/cang0lqqj0/	จะตาย/ca1taaj0/	จะตายไป/ca1taaj0paj0/
มากมายนัก /maak2maaj0nak3/	จัดทีเดียว/cat1thii0diiaw0/	จะบ้าตาย/ca1baa2taaj0/	จึ้ง/cang0/
มากๆ/maak2maak2/	จับจิต/cap1cit1/	จัด/cat1/	จับใจ/cap1caj0/
มากๆเลย/maak2maak2 lqqj0/	ช่าง...เสียจริงเซียว/chaang2 siaa4 cing0chiiaw0/	จัดๆ/cat1cat1/	ช่าง...เสียเหลือเกิน/chaang2 siaa4 lvva4kqqn0/
หลาย/laaj4/	ช่าง...เหลือเกิน/chaang2 lvva4kqqn0/	จับหาย/chip2haaj4/	ช่าง...เสียหนักแล้ว/chaang2 siaa4nak3lxxw3/
หลายๆ/laaj4laaj4/	ช่าง...แสนเหลือเกิน/chaang2 sxxn4lvva4kqqn0/	ช่าง...เสียหนัก /chaang2siaa4nak3/	ช่าง...แสน/chaang2 sxxn4/
อย่างมาก/jaang1maak2/	ช่าง...ปานนี้/chaang2 paan0nii3/	ช่าง...เหลือใจ /chaang2lvva4caj0/	ช่าง...ดึ้นัก/chaang2 dii0 nak3/
อย่างมากๆ /jaang1maak2maak2/	ช่าง...อย่างยิ่ง/chaang2 jaang1jing2/	ช่าง...จับใจ/chaang2 cap1caj0/	ช่าง...สิ้นดี/chaang2 sin2dii0/
	ช่างแสน...เสียเหลือเกิน/chaang2 sxxn4 siaa4lvva4kqqn0/	ช่าง...ยิ่งแล้ว/chaang2 jing2 lxxw3/	ช่าง...ยิ่ง/chaang2 jing2/
	ตาย/taaj0	ช่าง...แสนเสียเหลือหลาย /chaang2sxxn4siaa4lvva 4laaj4/	จะหนักแล้ว /sa3nak3lxxw3/
	หนักหนา/nak3naa4/	จับหาย/chip3haaj4/	ท่วมท้น/thuam2thon3/
	ขูดขี้/juuat2jing2/	ตายท่า/taaj0haa1/	หนักแล้วทีเดียว /nak3lxxw3thii0diiaw 0/
	ร้ายกาจ/raaj3kaat1/	นัก/nak3/	ขี้หนัก/jing2nak3/
	สุด/sut1/	หนักหนาทีเดียว /nak3naa4thii0diiaw0/	สุดแสน/sut1 sxxn4/

	สุดขีด/sut1 khiit1/	ยิ่ง...ข้าง...จับใจ /jing2chaang2cap1caj0/	หนักหนา/nak1naa2/
	อย่างแรง/jaang1rxng0/	สั้นเหลือ/lon3lvva4/	อย่างยิ่ง/jaang1jing2/
	อย่างล้าลึก/jaang1lam3lvk3/	สุดแสน/sut1sxxn4/	ออกเช่นนั้น /?@k1chen2nan3/
	อย่างคื๋อ/jaang1dii0jing2/	สุดชีวิต/sut1chii0vit3/	ออก/?@k1/
	อย่างสุดจิตสุดใจ /jaang1sut1cit1sut1caj0/		

*Table 8: The list of standard and strong amplifiers collected from the eight fictional works*

<b>Amplifiers</b>	<b>Types</b>	<b>Tokens</b>	<b>Tokens (%)</b>
Standard	17	626	49.92
Strong	82	628	50.07
<b>Total</b>	<b>99</b>	<b>1,254</b>	<b>100</b>

*Table 9: The total number of standard and strong amplifiers collected from the eight fictional works*

Table 9 shows that 626 tokens are standard amplifiers and 628 tokens are strong amplifiers. The token numbers of strong amplifiers are almost the same as the standard ones, and it can be noticed that the types of strong amplifiers exhibited a greater frequency with 82 types, which is much more varied than standard amplifiers (17 types). It is likely that strong amplifiers are much richer in term of type because speakers prefer using new degree words to express their strong feelings and tend to avoid using frequent amplifiers or conventionalized ones (e.g., มาก /maak2/ “much-many”) as the degree of expressiveness may decrease, thereby reducing the strength of the speaker’s emotion.

### 3.4 Data Analysis

This section consists of three parts: a framework for analysis of linguistic devices, translation strategy, and translations made by Thai and non-Thai translators. After the standard and strong amplifiers in the SL text were extracted and paired with the TL text, they were analyzed to find the linguistic realizations which occur in the intensification processes and group as linguistic devices. The analysis was based on theories presented in the Literature Review and was confirmed by online dictionaries to ensure the correctness of the categorization. Then the pairs were analyzed to identify translation strategies based on van Leuven-Zwart (1989)'s concept of translation shift. Finally, linguistic devices and translation strategies were classified to find the preferences in linguistic devices and translation strategies of the Thai and non-Thai translators. For ease of understanding, these steps of analysis are presented in Figure 13.

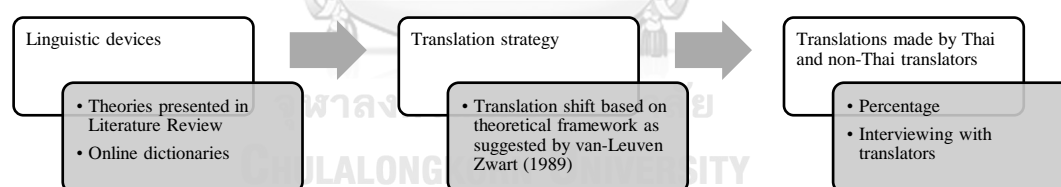


Figure 13: The overall framework for the analysis of Thai amplifiers translation

Each of them was elaborated as follows.

#### 3.4.1 Analytical framework of linguistic realizations

To obtain the findings as regards the linguistic realizations of the Thai amplifiers, the data were categorized as translated and not translated. The translated words were analyzed at two levels: *linguistic realizations* and *linguistic devices*. For the analysis at the linguistic realization level, the

translation of Thai amplifiers was examined to collect the expressions that emerged from the actual use of translating Thai amplifiers, such as *very*, *badly*, *extremely*, *for ages* and so forth. Then, these linguistic realizations were examined to identify linguistic devices. Each device may contain a number of linguistic realizations, i.e. *very*, *badly*, and *extremely* are all classified under the linguistic device of “intensifiers”.

The analytical framework for the analysis at linguistic devices was mainly based on Bolinger (1972) and Quirk et al. (1985) and previous studies related to the translation of amplifiers (e.g. King, 2016; Napoli and Ravetto, 2017; Pintarić, 2012; Pintarić and Frleta, 2014; Poonlarp, 2009). The translated amplifiers were investigated and further divided into groups according to three processes of intensification: lexical, morphological, and syntactic processes. Lexical processes include linguistic forms that occur at word level (e.g. the use of adverbs, strong adjectives, and swearwords). Morphological processes are items that occur as the result of the use of inflections such as *-er* in the comparative structure. Those that involve elements larger than these two levels are categorized under syntactic processes e.g. figure of speech, idioms, repetitions, and so forth. For a clearer understanding, the framework is illustrated in Figure 14.



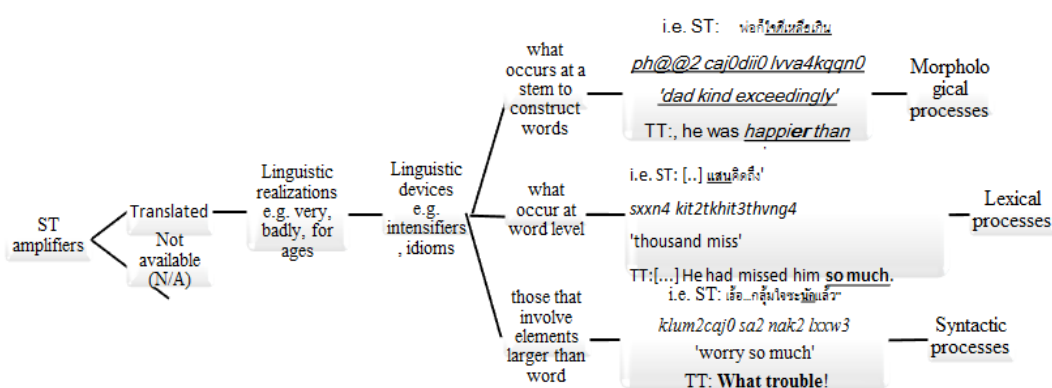


Figure 14: The analytical framework of linguistic devices

### 3.4.2 Analytical framework of translation strategies

The translation strategies are analyzed based on the framework adapted mainly from van Leuven-Zwart (1989)'s analysis of translation shift. This study employs the concepts of shift in translation to analyze the translation strategies found in the translation of the Thai amplifiers. The translation shift framework suggested by van Leuven-Zwart (1989) is selected for use in this study as it is designed and used for the description of actual translations rather than of the relationship between two linguistic systems and it has been devised as a practical method for studying syntactic, semantic, stylistic, and pragmatic shifts within sentences, clauses, and phrases of literary texts and their translations.

Despite its complexity, van Leuven-Zwart's comparative model of translation shifts provides a comprehensive classification of shifts on the microstructural level within sentences, clauses and phrases based on the relationships between the ST and the TT. With the aid of this model, these relationships are determined and classified. The model focuses on the relationships in specific textual units between the source-text transeme and the target-text transeme. This relationship is based on the similarity which exists

between the target-text transeme and the source-text transeme. If there is no such similarity, it means that a target-text transeme cannot be considered a translation of the source-text transeme. Instead, the analysis of transemes reveals the pattern of *shifts*. Shifts occur when ST and/or TT transeme and the ATR differ, so that an aspect of disjunction (dissimilarity) between the transemes appears.

In this study, translation shifts can be detected from the comparison between STT and TTT, and the relationships between them can be similar or different. To put it simply, if the original and its translation are found to be similar, then no shifts occur. If they are found to be different, they are classified as Modulation or Modification. If there is no relationship at all, then it is a case of Mutation.

In order to identify whether the translated text differs from the original, TT and ST are first compared on the microstructural level. To this end, van Leuven-Zwart (1989) divides the passages in the corpora she analyzes into units that she calls transemes to make them easier to compare (p. 155). Adapted from van Leuven-Zwart, there are four steps in the comparison of the transemes, as indicated and exemplified as follows:

Step 1 Divide both ST and TT into sentence units: “transemes” (STT and TTT).

**STT:** บางขณะ      หล่อน      ก็      แค้น      ใจ      เหลือประมาณ  
 baang0khna1 l@@n1 k@@2 khxxn3 caj0 lvva4 pra1maan0  
 ‘sometimes      she      then      angry      heart      exceedingly’

**TTT:** At times she felt an indescribable intensity of anger  
*(A Sweet Scent of Hay)*

Step 2 Establish the common denominator—ATR (content words shared by ST and TT transemes)—to be used as the basis for comparing ST and TT. Then compare each transeme with the ATR.

**STT:** บางขณะ      หล่อน      ก็      แค้น      ใจ      เหลือประมาณ  
 baang0khna1 l@@n1 k@@2 khxxn3 caj0 lvva4 pra1maan0  
 ‘sometimes      she      then      angry      heart      exceedingly’

**TTT:** At times she felt an **indescribable intensity** of anger

**ATR:** verb + amplifier

Step 3 Identify the relationship between them (ADstt and ADttt).

**STT:** บางขณะ      หล่อน      ก็      แค้น      ใจ      เหลือประมาณ  
 baang0khna1 l@@n1 k@@2 khxxn3 caj0 **lvva4 pra1maan0**  
 ‘sometimes      she      then      angry      heart      **exceedingly**’

**TTT:** At times she felt an **indescribable intensity** of anger

**ATR:** verb + amplifier

**ADstt: syntactic form: one amplifier** เหลือประมาณ

**ADttt: syntactic form: multiple amplifiers (indescribable + intensity)**

Step 4 Identify *shifts* in terms of the categories (e.g. syntactic-pragmatic modification) and subcategories (e.g. speech acts) as proposed by van Leuven-Zwart (1989) (see details in Chapter 2).

STT:	บางขณะ	หล่อน	ก็	แค้น	ใจ	เหลือประมาณ
	baang0khna1	l@@n1	k@@2	khxxn3	caj0	<b>lvva4 pra1maan0</b>
	‘sometimes	she	then	angry	heart	<b>‘exceedingly’</b>
TTT:	At times she felt an indescribable intensity of anger					
ATR:	verb + amplifier					
ADstt:	syntactic form: one amplifier เหลือประมาณ /lvva4 pra0maan0/ ‘exceedingly’					
ADttt:	syntactic form: multiple amplifiers (indescribable + intensity)					
<b>Stylistic modification</b>						

This example is identified as stylistic modification since the shift in this example involves a dissimilarity in the stylistic aspects of a paradigmatic element (only ones of conjunction or similarity of the STT appeared in the TTT) by opting for multiple amplifiers “indescribable intensity” to translate the common form of the amplifier เหลือประมาณ /lvva4 pra1maan0/ ‘exceedingly’ into English.

If there is no relationship, it is regarded as Mutation, and if there are, it is further analyzed to determine what kind of relationship, i.e., *synonymic*, *hyponymic*, or *contrast*, is involved (see details in Chapter 2). For instance, if both ST transeme and TT transeme have a relationship with the ATR (i.e., they share similarities with ATR), then there is no shift, and it is categorized as *synonymic*. In other words, if there is no difference between transems and

the ATR, it is called *synonymic*. For instance, using the intensifier *very* for the amplifier มาก /maak2/ is considered as *synonymic* since there is no change between the ST and the TT. If there is a difference between the ST and TT transeemes, a *shift* is deemed to have occurred.

According to these four steps, when comparing the STT and the TTT with ATR, a difference was found. STT opted for one amplifier, เหลือประมาณ /lvva4 pra0maan0/ which modifies แค้นใจ /kxxn2caj0/; whereas the TTT opted for the multiple amplifiers *indescribable intensity* to convey one amplifier, which may result in overintensification. This process will be categorized as *stylistic modification*, which refers to a contrast relationship that exists in such a way that a shift occurs in the *paradigmatic element* (e.g. *hyperbole*) (van Leuven-Zwart, 1989, p. 167). Each category of shift and a brief definition is presented in Table 10 (in-depth detail was presented in Chapter 2).

Categories of translation strategies	Subcategories of translation strategies	Brief definitions
Absence of shift	-	No shift occurs between STT and TT
MODULATION (Hyponymic relationship)	STYLISTIC MODULATION paradigmatic register syntagmatic	Dissimilarities in stylistic aspects with respect to <i>expressive</i> (e.g. repetition) and <i>social</i> aspects (e.g. polite/impolite, figure of speech) between the source and the target text.
	SEMANTIC MODULATION	The two words have a relationship with each other in different degrees which may be more specific or more general than the SL
	SEMANTIC MODIFICATION	Both transems show a different semantic aspect related to expressive and social aspects.
	STYLISTIC MODIFICATION	Both transems in the ST and the TT show different stylistic aspects.
	SYNTACTIC-SEMANTIC MODIFICATION	Syntactic differences in the two transems (ST and TT items) relate to <i>grammatical aspects or features</i> (e.g. change in tense or part of speech, deletion, or addition.)
	SYNTACTIC-STYLISTIC MODIFICATION	This strategy concerns the quantity of elements that convey information. The TTT contains more elements than the STT.
MODIFICATION (Contrast relationship)	SYNTACTIC-PRAGMATIC MODIFICATION	The SL structures were shifted to become other structures in the TL.
	-	There is no relationship between the two transems. This usually results from deletion.
Mutation	-	There is no relationship between the two transems. This usually results from deletion.

Table 10: Categories of strategies and their brief definitions

The analytical framework of translation strategies is presented in Figure 15.

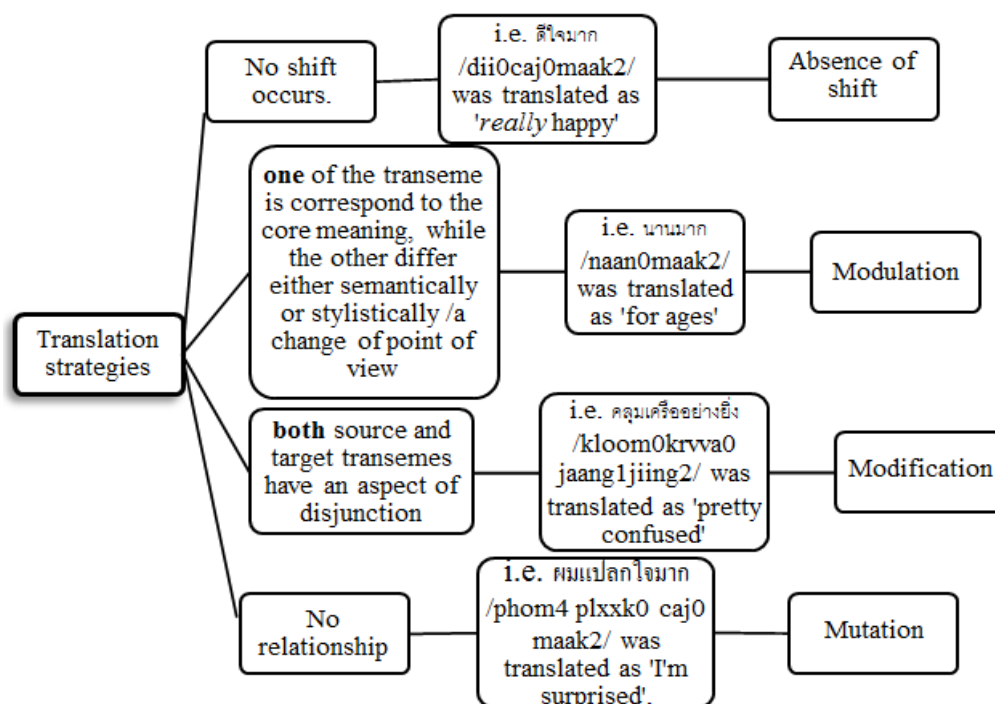


Figure 15: Framework of translation strategy used in the present study adapted from van-Leuven-Zwart (1989)

From the diagram, it is clear that translation strategies are divided into four groups: 1) Absence of shift, 2) Modulation, 3) Modification, and 4) Mutation. Translations where no shift occurs will be classified as Absence of shift, i.e. ดีใจมาก /dii0caj0maak2/ was translated as 'really happy'. If one of the transeme corresponds to the core meaning while the other differs either semantically or stylistically or has a change of point of view, it will be classified as Modulation, e.g., นานมาก /naan0 maak2/ was translated as “for ages.” Although it is possible for the translator to simply translate มาก /maak2/ as *very*, the hyperbole “for ages” was used, suggesting a greater degree of intensity than the STT. In this case, their relationship is hyponymic. In

contrast, if both source and target transeemes have an aspect of disjunction showing contrast relationship, it is categorized as Modification, e.g., คลุมเครือ อย่างยิ่ง /khlum0khrvva0 jaang1jing2/ was translated as “pretty confused.” The Thai amplifier อย่างยิ่ง /jaang1jing2/ strengthens the intensity but “pretty” downtones it in the target text. Finally, if Thai amplifiers were not conveyed to the English language, it was classified as Mutation, e.g. ผมแปลกใจมาก /phom4 plxxk1 caj0 maak2/ was translated as “I’m surprised.” The amplifier มาก /maak2/ was not transferred to the target language since it was omitted.

In addition to linguistic analysis, the characteristics of the linguistic devices, processes of intensification, and translation strategies of the Thai and non-Thai translators were also observed in order to identify the similarities and differences between the two groups of translators.

#### 3.4.3 Analytical framework of similarities and differences in the translations made by Thai and non-Thai translators

To determine whether the Thai translators and non-Thai translators transfer the Thai amplifiers differently or not, the frequencies and percentages were computed to explore the similarities and differences between the two groups.

Studies relying on a single method may have errors linked to that particular method (Patton, 1990). In this research, triangulation of analysis is particularly important because there may be serious risks in making analysis based on a single approach. Therefore, to ascertain the validity of this



research, the researcher uses a variety of methods to collect the data. That is, apart from researcher's analysis, both qualitative and quantitative, the translators were interviewed depending on their availability: a Thai translator and a non-Thai translator. The interviews were conducted in order to obtain information about the processes of translation and give insight into the translators' cognition and beliefs and to enable the translators to provide the reasons behind certain translation phenomena, e.g., omission.

#### 3.4.4 Correspondence with the translators

For the purpose of triangulation, correspondence was conducted with the translators as a supplement to the discussions and conclusion. The correspondence was done by sending an email describing the purposes of the study and a list of questions to the translators. A thank-you letter from the EIL program was also sent to the translators after the email correspondence. Additionally, to ensure that the research would be credible, the responses were not changed in any way to avoid distorting the findings.

While the parallel concordances yield information about the translation as a "product," the correspondence provides information about the process of translation and gives an insight into the translators' cognition and beliefs. By encouraging the translator's retrospection, the researcher was able to elicit the reasons behind certain translation phenomenon, e.g., omission. At the same time, it also allowed the translators to voice their views regarding the translation of Thai amplifiers.

To sound out the translators' opinion, two professional translators were selected based on their extensive experience, proficiency, and availability. Both of them were male.

The reason for interviewing Bancha Suwannanond and Peter Montalbano was also due to the fact that they were available for the interview and both of them had translated works selected as part of the corpus, *A Walk through Spring* and the *Brotherhood of Kaeng Khoi*. On top of that, Bancha Suwannanond, a Thai translator and scholar, is highly proficient in the English language and has translated numerous fictions. He has worked as a translator for more than 40 years. He also works as a guest lecturer to teach translation in various universities.

Peter Montalbano is a non-Thai translator who is highly proficient in the Thai language. He earned a Bachelor and Master's Degree of Arts in Comparative Literature from the University of California at Berkeley. He has been working as a translator since 2008 and has translated more than 1,000,000 words, having worked with a very wide variety of materials, from a 500-page novel to children's books, legal documents and so on.

With a view to testing the hypothesis about the similarity and difference of the translation of Thai amplifiers made by Thai and non-Thai translators, the interview was designed with two different parts: a set of general questions and a set of questions concerning amplifier translation to elicit the translator's retrospection (See Appendix A for sample interview questions). In the beginning, questions were asked so the translator could reflect on how they perceived the two kinds of amplifiers and their point of

view towards the significance of intensifiers, which may affect the translator's linguistic choice. After that, the translators were asked to look at some examples of their own translation, and then asked to describe why they made these decisions, such as omitting intensification from the TT.

### 3.5 Summary

This chapter describes the procedures by which the research was carried out. There are two main sections, namely (1) corpus building and (2) framework of analysis. The corpus section begins with the selection of Thai novels with their translated version, followed by data collection procedures, which involve saturation and manual extraction of the selected data. In designing the corpus, several factors needed to be taken into consideration, and certain criteria were followed for the selection of Thai texts and their translations in the corpus. That is, the source texts need to be in the same genre, be written by qualified authors, and contain a substantial number of amplifiers. The translation must also be translated by a well-qualified translator.

The two groups of Thai amplifiers were collected manually. Based on Dahl's (2004) framework for data analysis, this research employs both qualitative and quantitative methodology. The first is used to analyze amplifier expressions in Thai including the translations of such expressions from Thai into English. The strategies of translation are analyzed mainly based on the theoretical framework of translation shift proposed by van Leuven-Zwart (1989). Quantitative analysis including frequency and percentage is also used for assessing genuine correspondences in the translation made by Thai and non-Thai translators. Interviews of translators both Thai and non-Thai were also conducted to obtain in-depth information about the processes

of translation and the translators' cognition and beliefs as well as the reasons behind certain translation aspects.



## CHAPTER IV

### THE LINGUISTIC DEVICES FOUND IN THE TRANSLATION OF STANDARD AND STRONG AMPLIFIERS

This chapter presents the findings from the corpus in answering the first research question: what are the linguistic devices used in the translation of standard and strong amplifiers? The chapter is divided into two sections: (1) an overview of the classification of the amplifiers in the source text and (2) findings regarding the linguistic devices used for Thai standard and strong amplifiers in English.

#### 4.1 Classification of the ST Amplifiers

With the data collected manually from eight Thai fictional works, concordances containing standard and strong amplifiers were extracted. The distinction is derived from Dahl (2004), who uses the terms “standard” and “strong intensification” in the context of grammaticalization. Standard intensification is a one-member niche, carries weaker intensity, and can be found across languages, such as the French *très*, English *very*, or German *sehr*. In our case, standard amplifiers include the amplifier มาก /maak2/ ‘much-many’ and its variations such as มาก ๆ /maak2 maak2/, อย่างมาก /jaang1maak2/, etc. They can also co-occur with other expressions, such as จริง ๆ /cing0 cing0/ ‘really’, เคย /chiiaw0/ ‘once’, and ที่เคย /thii0 diiaw0/ ‘once’ to strengthen intensifying effects (Poonlarp, 2009). Strong amplifiers, on the other hand, refer to amplifiers that carry a stronger degree and greater force of intensity than the former ones. They comprise amplifiers other than มาก /maak2/, e.g., แสบ /sxxn4/, เหลือเกิน /lvva4 kqqn0/, จัง /cang0/, นั้ก /nak3/. They can be used with other devices, such as ยิ่งนั้ก

/jing2 nak3/ ‘most’, ช่าง...แสน...เสียเหลือเกิน /chaang2...sxxn4 ...siia4lvva4kqqn0/. Figure 16, adapted from Dahl (2004), shows how these two groups of Thai amplifiers are placed on two opposite poles.

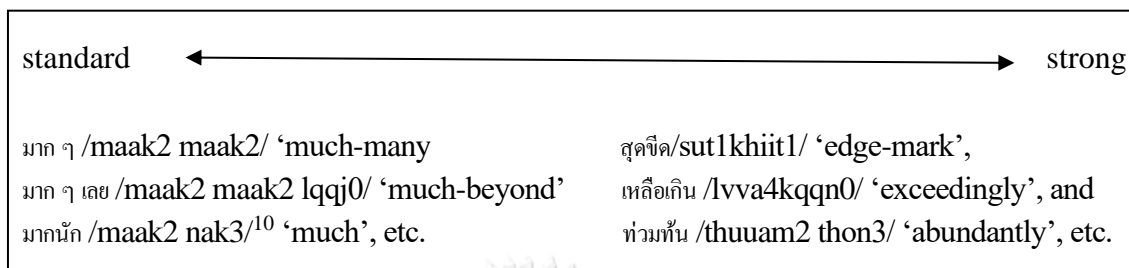


Figure 16: Classification of standard and strong amplifiers

With regard to their forms, both standard and strong amplifiers were categorized into three groups: single, multiple, and reduplicated amplifiers. Among these, single amplifiers (e.g., มาก /maak2/ ‘much-many’, หลาย /laaj4/ ‘much-many’, แสน /sxxn4/ ‘one hundred thousand’) occur at the highest frequency in terms of types and tokens, followed by multiple amplifiers (e.g., มากเจี๊ยะ /maak2 chiiaw0/ ‘much-many’, แสน...ยิ่งนัก /sxxn4...jing2 nak3/ ‘hundred thousand-most’) and reduplicated amplifiers (e.g., มากๆ /maak2 maak2/ ‘much-many’, จัด ๆ /cat1 cat1/ ‘intense’) respectively. These Thai amplifiers are grouped as follows.

#### 4.1.1 Single amplifiers

A single amplifier in this study refers to an amplifier that comes in one single and inseparable unit. It can come in one syllable (e.g., มาก /maak2/ ‘much-many’, แสน /sxxn4/ ‘one hundred thousand’), or multiple syllables, as in e.g., เหลือเกิน /lvva4 kqqn0/ ‘excessively’, /thuuam2thon3/ ‘abundantly’, which

<sup>10</sup> e.g., “โธ่! ฉันเปรี้ยวกว่าคุณมากนะคะ” /?hooj3 chan4 priiaw2 kwaa1 khun0 maak2 nak3 la3/ (Gold-pasted Cement). It is grouped as standard amplifier because the justification is based on form not the common use of the word.

together produce an intensifying effect. Single amplifiers occupy a substantial portion in the corpus (87.44%). Five single amplifiers are found in the standard amplifier group and 59 types in the strong amplifier group. The five single amplifiers most frequently found in this study are shown in the table below.

Single devices of standard amplifiers	Number of tokens	Single devices of strong amplifiers	Number of tokens
มาก /maak2/ “much-many”	508	เหลือเกิน /lvva4 kqqn0/	133
หลาย /laaj4/ “much-many”	12	แสน /sxxn4/	86
เป็นอันมาก /pen0?an0maak2/ “much”	9	อย่างยิ่ง /jaang1 jing2/	58
อย่างมาก /jaang1 maak2/ “much-much”	8	จัง /cang0/	57
เป็นอย่างมาก /pen0jaang1maak2/ “much”	2	นัก /nak3/	49

Table 11: The five most common single devices

Among the standard amplifiers, มาก /maak2/ ‘much-many’ is the single device that was most frequently found (508 tokens), followed by เป็นอันมาก /pen0?an0maak/ ‘much’ (nine tokens), อย่างมาก /jaang1 maak2/ ‘much-much’ (eight tokens), and เป็นอย่างมาก /pen0jaang1maak2/ ‘much’ (two tokens). Examples below are concordances containing มาก /maak2/ ‘much-many’.

(6)

บา สงสาร เขา มาก  
 baa0 song4saan4 khaw4 maak2  
 ‘Ba pity him much’

(Gold-pasted Cement, pp. 356)

(7)

บรรยากาศ ของ หมู่บ้าน ซึมเศร้า ลง ไป อย่างมาก  
 ban0jaa0kaat1 kh@ng4 muu1baan2 svm0saw2 long0 paj0 jaang1maak2  
 ‘atmosphere of village depressing down go much’

(A Walk through Spring, pp. 19)

As these amplifiers have been used too often, especially มาก /maak2/, people may not be aware of their expressiveness (Bunsorn and Poonlarp, 2019). Therefore, in speaking, people tend to opt for ม้าก /maak3/ ‘much-many’, a phonological device in which the vowel is lengthened or shortened e.g. มั๊ก /mak1/ or มั๊กๆ /mak1 mak1/ to increase the intensity of expressiveness.

The Isaan Laotian dialectal word หลาย /laaj4/ ‘much-many’ is also identified as a single amplifier in this group, as it is considered synonymous to the standard amplifier มาก /maak2/ ‘much-many’. This word is found exclusively in *A Child of the Northeast*, a novel about the life of an Isaan family where the Isaan Laotian dialect is dominant through the whole book.

(8)

แต่	แม่	กะ	เมื่อย	หลาย
txx1	mxx2	ka1	mvvaj2	<b>laaj4</b>
‘but	mother	then	stiff	<b>many</b> ’

(*A Child of the Northeast*, pp. 95)

(9)

ผม	ปวด	ท้อง	หลาย
phom4	puuat1	th@@ng3	<b>laaj4</b>
‘I	ache	stomach	<b>many</b> ’

(*A Child of the Northeast*, pp. 81)

หลาย /laaj4/ ‘much-many’ appears in speech or in first-person narration, suggesting that it is a dialect word that is exclusively used in spoken language and not in written text. That is, Isaan Laotian dialect has only a spoken form of language, so หลาย /laaj4/ ‘much-many’ was found to be used only in speech or in dialogue.



Among the strong amplifiers, single amplifiers found in the strong group have the greatest lexical variety and appear in the most diverse contexts. The single devices found with the highest frequency is เหลือเกิน /lvva4 kqqn0/ (133 tokens), followed by แสน /sxxn4/ (86 tokens), อย่างยิ่ง /jaang1jing2/ (58 tokens), จัง /cang0/ (57 tokens), นั้ก /nak3/ (49 tokens) and จะตาย /ca1taaj0/ (30 tokens) respectively. Examples are shown below.

(10)

ผม            นั้น            น้อยออกน้อยใจ            อย่างยิ่ง  
 phom4   nan3   n@@j3?ok1n@@j3caj0   **jang1jing2**  
 ‘I            that            sensitive            **most**’  
 (Brotherhood of Kaeng-Khoi, pp.59)

(11)

“รส            เข้มข้น            ดี            จัง”  
 rot3   khem2khon2   dii0   **cang0**  
 ‘taste            strong            good            **greatly**’  
 (Gold-pasted Cement, pp. 339)

(12)

แ่ก            ขี้เหนียว            จะตาย            ไป  
 kxx0   khii2niiaw4   **ca1taaj0**   **paj0**  
 ‘she            stingy            **almost die**            **go**’  
 (A Walk through Spring, pp. 169)

The single expressions in this group are found to be motivated metaphorically and by image schemas. They are related semantically to such domains as **containment** (i.e., quantity and level of substance in a container) e.g., สุดขีด /sut1khiit1/ ‘edge-mark’, เหลือเกิน /lvva4 kqqn0/ ‘exceedingly’, and ท่วม /thuam2thon3/ ‘abundantly’; **force and action**, e.g. อย่างหนัก /jaang1nak1/

‘heavy’, อย่างรุนแรง /jaang1 run0rxxng0/ ‘severely’, and ทีเดีย /thii0 diaw0/ ‘once’; **deadliness**, e.g. จะตาย /ca1 taaj0/ ‘to death’, and ตายห่า /taaj0ha1/ ‘dead-plague’); **deadliness and madness**, e.g., จะบ้าตาย /ca1baa2taaj0/ ‘will [go] crazy to dead’, and **painfulness**, e.g., แทบแย่ /thxxp2 jxx2/ ‘almost suffer’ and แสนสาหัส /sxxn4 saa4hat1/ ‘extremely severe’). Among these, deadliness and painfulness are suggested by negative-experience expressions.

The expressions related to negative experience, which evoke extreme intensity, are associated with strong emotivity (Poonlarp, 2009). Some examples of these are จะตายห่า /ca1taaj0ha1/, จะตาย /ca1taaj0/, อย่างรุนแรง /jaang1 run0rxxng0/, as shown below.

(13)

กู      อยาก      ปิด      ร้าน      จะ      ตาย      ห่า  
*kuu0 jaak1 pit1 raan3 ca1 taaj0 haa1*  
 ‘I      want      close      shop      will      die      plague’

(Mad Dogs &amp; Co, pp. 276)

(14)

ทุกา      ภาพ      สั่น      สะเทือน      ความรู้สึก      ภายใน  
*thuk3thuk3 phaap2 san1 sa0thvvan0 khwaam0ruu3svk1 phaaaj0naj0*  
 ‘every-every      picture      shake      quake      feeling      inside

ของ      เขา      อย่าง      รุนแรง  
*kh@@ng4 khaw4 jaang1 run0rxxng0*  
 of      him      like      strongly’

(Gold-pasted Cement, pp. 222)

#### 4.1.2 Multiple amplifiers

Multiple amplifiers refer to a string of two or more amplifiers used in combination. Usually, the number of words combined would be up to three,

such as อึ้งนัก /jing2 nak3/ ‘most’, ช่าง...แสน...เสียเหลือเกิน /chaang2...sxxn4...sii4lvv4kqqn0/ ‘craftsman-hundred thousand-lost-exceedingly’, and อึ้ง...ช่าง...จับใจ /jing2...chaang2...cap1caj0/ ‘touch heart’.

Multiple devices were found 123 times (9.80%): 55 for the standard group and 68 for the strong group. Multiple devices found in the standard group include the use of มาก /maak2/ ‘much-many’ plus other intensifiers to produce a variety of intensifying patterns. In terms of type, there are five combinations of มาก /maak2/ ‘much-many’, มากเลย /maak2 lqqj0/ ‘much-beyond’, มากจริง ๆ /maak2 cing0cing0/ ‘much-true-true’, มาก ๆ เลย /maak2 lqqj0/ ‘much-beyond’, มากนัก /maak2 nak3/ ‘much-so much’, มากทีเดียว /maak2 thii0diiaw0/ ‘much-once’, มากเหลือเกิน /maak2 lvva4 kqqn0/ ‘much-exceedingly’, มากเชียว /maak2 chiiaw0/ ‘very much’, and เยอะมาก /jq3 maak2/ ‘a lot-much’.

Standard amplifiers	Number of tokens	Strong amplifiers	Number of tokens
มากเลย /maak2 lqqj0/ ‘much-beyond’	20	อึ้งนัก /jing2 nak3/ ‘most-so much’	19
มากนัก /maak2 nak3/ ‘much-so much’	9	จังเลย /cang0 lqqj0/ ‘very-much’	13
มากทีเดียว /maak2 thii0diiaw0/ ‘much-once’	8	ช่าง...เหลือเกิน /chaang2... lvva4 kqqn0/ ‘craftsman-exceedingly’	11
มากเหลือเกิน /maak2 lvva4 kqqn0/ ‘much-exceedingly’	5	ช่าง...เสียเหลือเกิน /chaang2... sii4 lvva4 kqqn0/ ‘craftsman-lost-exceedingly’	7
มากเชียว /maak2 chiiaw0/ ‘very much’	5	ช่าง...แสน /chaang2...sxxn4/ ‘craftsman-hundred thousand’	2

Table 12: The ten most common multiple intensifiers

Below are some concordances containing multiple amplifiers.

(15)

[...] ตอนนี๋ บา ก็ แข็งแรง ดี แล้ว อยาก กลับ บ้าน  
 t@@n0nii3 baa0 k@@2 khxxng4rxxng0 dii0 lxxw3 jaak1 klap1 baan2  
 ‘now Ba then healthy good already want back home  
 คิดถึง บ้าน มาก เลย ค่ะ”  
 khit3thvng4 baan2 **maak2 lqqj0 kha1**  
 miss home **much beyond** [PP]’

(*Gold-pasted Cement*, pp. 353)

(16)

รู้สึก ว่า ตั้งแต่ ฉัน จะ จาก เขา ไป ทำงาน ที่ อื่น  
 ruu3svk1 waa2 tang2txx1 chan4 ca1 caak1 khaw4 paj0 tham0ngaan0 thii2 ?vvn1  
 ‘feel that since I will leave him go work at other  
 ดู เขา ขำๆ ไป ยอๆ มาก  
 duu0 khaw4 khrym4 paj0 **jq3 maak2**  
 look him quiet go **a lot much**’

(*A Walk Through Spring*, pp. 142)

For strong amplifiers, the multiple devices found are much more varied in terms of combinations. There are 22 types with 68 tokens. The most frequent multiple devices found are ช่าง...(เลย) เหลือเกิน /chaang2...(siia4) lvva4 kqqn0/ (16 tokens), followed by ยิ่งนัก /jing2nak3/ (15 tokens), and ยิ่งเลย /cang0lqqj0/ (13 tokens). Examples are presented below.

(17)

กล้า อยาก จะ ตบ มือ หัวเราะ ชอบใจ ออก มา  
 klaa2 jaak1 ca1 top1 mvv0 huua4r@3 ch@@p2cay0 ?@@k1 maa0  
 ‘Kla want will clap hands laugh pleased out come  
 ดัง ๆ ยิ่ง นึก  
 dang0 dang0 **jing2 nak3**  
 loud loud **most so much**’

(*The Sweet Scent of Hay*, pp. 191)

(18)

วีรวรรณ เกิด กุ่ม ขึ้น มา บ้าง เมื่อ รู้สึก ว่า  
*wii0ra3wan0 kqqt1 klum2 khvn2 maa0 baang2 mvva2 ruu3svk1 waa2*  
 ‘Weerawan born worry up come some when feel that  
 บาลี ช่าง ตัดสินใจ ยาก เย็น เสีย เหลือเกิน  
*baa0lii0 chaang2 tat1sin4caj0 jaak2 jen0 siia4 lvva4kqqn0*  
 Balee **inclined** decide difficult cold **lost exceedingly**  
 (Gold-pasted cement, pp. 198)

It should be noted here that almost all of them tend to occur in third-person narrations. Only จังเลย /cang0lqqj0/ was found to occur only in dialogues.

The most outstanding collocate is ช่าง /chaang2/<sup>11</sup> ‘craftsman-inclined’ which figures more prominently in the combinatory expressions and produces more lexically varied combinations. It comes in 16 patterns with 31 tokens. เหลือเกิน /lvva4 kqqn0/ ‘excessively’ occurs in the end-position combining with ช่าง /chaang2/, following a verb/adjective with either positive or negative connotation. In terms of meaning, the amplifier is defined as “exceedingly, beyond appropriateness, fully” in the *Royal Institute Dictionary of Thai* (RIDT), suggesting a great degree of intensity. In other words, เหลือเกิน /lvva4 kqqn0/ ‘excessively’ has become a grammaticalized item due to the loss of lexical meaning and its flexibility in collocation (Poonlarp, 2009). The great frequency of its patterning with ช่าง /chaang2/ in the strong amplifiers is perhaps attributable to the fact that it has strong intensity, since ช่าง /chaang2/ is

<sup>11</sup> According to RIDT, ช่าง /chang2/ means “expertise.” Its meaning is extended to be used as an intensifier e.g. มันช่างยากเย็นอะไรอย่างนี้ /man0 chaang2 jaak2 jen0 ?a1raj0 jaang1 nii3/ “expertise-difficult.”

a highly emotive term. This is why it is considered one of the strong amplifiers in Thai, as can be seen from the sentences below.

(19)

ทัช มอง คน ทั้ง สอง อย่าง นึก อิจฉา  
*thaj0 m@@ng0 khon0 thang3 s@@ng4 jaang1 nvk3 ?it1chaa4*  
 ‘Thai look people all two like think jealous  
 ใน ความสุข ดู มัน ช่าง มี ความสุข เสีย เหลือเกิน  
*naj0 khwaam0suk1 duu0 man0 chaang2 mii0 khwaam0suk1 siia4 lvva4kqqn0*  
 in happiness seem it **inclined** have happiness **lost exceedingly**’  
 (Mad Dogs & Co, pp. 553)

(20)

แม้ จะ มี ผู้ดูแล รักษา อย่าง ดี แต่ไหน  
*mxx3 ca1 mii0 phhu2duu0lxx0 rak3saa4 jaang1 dii0 khxx2naj4*  
 ‘Although will have caretaker protect like good what-extent  
 แต่ อบอุ่น ซึ่ง ทำให้ บ้าน เป็น บ้าน นั้น ลี  
*txx1 ?aj0?un1 svng2 tham0haj2 baan2 pen0 baan2 nan2 si1*  
 but warmth that cause house be house that [SP]  
 ช่าง หา ได้ ยาก ยิ่ง  
*chaang2 haa4 daj2 jaak2 jing2*  
**inclined** find get difficult **most**’  
 (Gold-pasted Cement, pp. 88)

The most typical structure of the pre-modifying ช่าง /*chaang2*/ ‘craftsman-inclined’ is its combination with other devices e.g., เสียเหลือเกิน /*siia4lvva4kqqn0*/, ยิ่ง /*jing2*/. In addition, ช่าง /*chaang2*/ can collocate with a number of intensifiers as well as deictic expressions e.g., ปานนี้ /*paan0nii3*/ ‘like this’.

#### 4.1.3 Reduplicated amplifiers

In this research, the term *reduplicated amplifiers* refer to expressions that are produced by the repetition of an amplifier. They come in two forms:

the repetition of the same lexical item(s) juxtaposed with another item, e.g., มากเท่ามาก /maak2-thaw2-maak2/<sup>12</sup> ‘much-equal-much’, and repetition of an amplifier marked by the repeat sign (ๆ), e.g., มากๆ /maak2 maak2/. Although reduplicatives are quite common in Thai (Poonlarp, 2009, p. 164), repetition is found to be a marginal group in this study (five types with 35 tokens). Standard amplifiers produce the highest number of repetitions, with four types and 34 tokens, while the strong ones are represented by only one type, with one token. Reduplicated standard amplifiers include มาก ๆ /maak2 maak2/ ‘much-much’ อย่างมาก ๆ /jaang1 maak2 maak2/ ‘much-much’, หลาย ๆ /laaj4 laaj4/ ‘much-many’, and มากเท่ามาก /maak2-thaw2-maak2/ ‘much-equal-much’. Some examples are shown below.

standard amplifiers	Number of tokens	strong amplifiers	Number of tokens
มากๆ /maak2 maak2/ ‘much-much’	25	จัด ๆ /cat1 cat1/ ‘intense-intense’	1
มากจริงๆ /maak2 cing0cing0/ ‘much-true-true’	5	-	
มากๆเลข /maak2 maak2 lqqj0/ ‘much-beyond’	2	-	
อย่างมากๆ /jaang1 maak2 maak2/ ‘much-much’	2	-	
<b>Total</b>	<b>34</b>		<b>1</b>

Table 13: The list of the most common reduplicated amplifiers

<sup>12</sup> e.g. คงไม่มีวาสนาจะได้กอดประกอบคนที่ตัวรักและที่รักตัวได้มากเท่ามากเช่นนี้ไว้กับอก /khong0 maj2 mii0 waat2sa1na4 ca1 daj2 k@ @t1 tra1k@ @ng0 khon0 thii2 tuua0 rak3 lxx3 rak3 tuua0 daj2 maak2 thaw2 maak2 chen2 nii3 waj3 kap1 ?ok1/ ‘may not have luck will get hug cuddle who they love and who love them much equal much like this with breast’. They were categorized under this category because the decision is based on form not standard.

(21)

เป็น น้อง ที่ รัก อย่าง มาก ๆ เสีย ด้วย!  
 pen0 n@@ng3 thii2 rak3 jaang1 maak2 maak2 siia4 duuaj2  
 ‘be younger person that love like much much lost also’  
 (*The Sweet Scent of Hay*, pp. 97)

(22)

บั๊ก คุณ เอ๊ย ข้อย มัก เจ้า หลาย ๆ  
 bak1 khuun0 ?qqj3 kh@@j2 mak3 caw2 laaj4 laaj4  
 ‘Bhak Koon [SP] I like you many many’  
 (*A Child of the Northeast*, pp. 241)

(23)

คง ไม่ มี วาสนา จะ ได้ กอด ตระกอง คน ที่  
 khong0 maj2 mii0 waat2sa1naa4 ca1 daj2 k@@t1 tra1k@@ng0 khon0 thii2  
 ‘may not have luck will get hug embrace person that  
 ตัว รัก และ ที่ รัก ตัว ได้ มาก เท่า มาก เช่น นี้  
 tuua0 rak3 lx3 thii2 rak3 tuua0 daj2 maak2 thaw2 maak2 chen2 nii3  
 self love and that love self get much as much like this’  
 (*Gold-pasted Cement*, pp. 253)

Of these, มาก ๆ /maak2 maak2/ “much-much” occurs at the highest frequency (22 tokens). A plausible explanation for this is that since มาก /maak2/ ‘much-many’ is quite neutral and conventionalized, it has to be given extra intensity to convey stronger feelings or emotions. In the examples (21), (22), and (23), the expressions were reduplicated using the repeat sign (๑), thus giving the utterance extra intensity. This process is colloquial and is found a great deal in dialogue. The example (23) reveals an interesting expression มากเท่ามาก /maak2-thaw1-maak2/ ‘much-equal-much’, where เท่า /thaw2/ ‘equal’ was inserted to strengthen the intensity of the amplifier มาก /maak2/. This expression sounds more poetic and is found in narration. According to Poonlarp (2009), the



juxtaposition of the reduplicatives produces a poetic effect, or gives the impression of ongoing action or the continuity and adds emphasis to the utterance that is not perhaps so forceful. These devices occur at the lexical level. Jespersen (1956) and Lakoff and Johnson (1980) also observe that repetition in forms is a means of strengthening an utterance denoting an intensity.

Reduplicated amplifiers were also found to be used with strong amplifiers to convey stronger feelings or emotions, e.g., จืดๆ /cat1 cat1/ ‘intense’. This expression was found to occur only once to intensify the whiteness of the Westerner, as shown below.

(24)

ผู้หญิง ไทย ผิว ดำ หรือ คล้ำ มัก เป็น ที่ พิสมัย  
 phu2jing4 thaj0 phiw4 dam0 rvv4 khlam3 mak3 pen0 thii2 phit3sa1maj4  
 ‘women Thai skin black or dark often be that pleasant  
 ของ พวก ผิว ขาว จืด ๆ เสมอ  
 kh@@ng4 phuaak2 phiw4 khaaw4 **cat1 cat1** sa1mqq4  
 of group skin white **intense intense** always’  
 (The Sweet Scent of Hay, pp.159)

These devices were found much less commonly in strong amplifiers, probably due to the fact that the strong amplifiers are already vigorous.

With emphasis given to the analysis of patterns of the Thai amplifiers, the two groups of amplifiers were classified into three categories: single amplifiers, multiple amplifiers, and reduplicated amplifiers. Table 14 below presents the overall picture.

	Standard group		Strong group	
	Types	Tokens (%)	Types	Tokens (%)
Single amplifiers	5	537 (85.78)	59	559 (89.02)
Multiple amplifiers	8	55 (8.78)	22	68 (10.82)
Reduplicated amplifiers	4	34 (5.43)	1	1 (0.15)
<b>Total</b>	<b>17</b>	<b>626 (100)</b>	<b>82</b>	<b>628 (100)</b>

*Table 14: The types and tokens of the three categories of Thai amplifiers*

From Table 14 above, it can be seen that the tokens of both standard and strong amplifiers are almost equal (85.78% and 89.02%). The number of types occurring in the two groups, however, is markedly different: 17 types of standard and 82 types of strong amplifiers. This suggests that strong amplifiers are more productive, which is perhaps due to the fact that speakers may prefer new degree words to frequent amplifiers or conventionalized ones (e.g. มาก /maak2/ ‘much-many’ when expressing their strong feelings, as the degree of expressiveness of the conventionalized words may be weaker. Standard amplifiers, on the other hand, have much fewer types (17 types) and are used commonly and repeatedly, which explains why the degree of expressiveness and their lexical varieties are lower than for strong amplifiers.

The next section presents the linguistic devices used to transfer the two groups of the Thai intensifiers, analyzed based on the processes of intensification.

#### **4.2 The linguistic devices found in the translation categorized based on the processes of intensification**

Intensification is a process of semantic function formally performed by different linguistic devices. Therefore, to describe the linguistic devices used in

translating the Thai standard and strong amplifiers, it is necessary to examine the intensification processes in order to identify linguistic devices. The translated intensifying devices have been classified into different processes. Those that occur at the word level (e.g., *intensifiers*, *lexical coloring*, and *emphasizing adjectives*) are classified as lexical processes; those that alter stems to construct new words are classified as morphological processes; and those that involve elements larger than the word are generally classified as syntactic processes.

The analysis identified three processes of intensification, as can be seen in the table below.

Intensification Processes	Standard group		Strong group		Total
	Frequency	Percentage	Frequency	Percentage	
Lexical	418	66.77	366	58.28	784 (62.51%)
Morphological	8	1.27	6	0.95	14 (1.11%)
Syntactic	22	3.51	49	7.80	71 (5.66%)
N/A	178	28.43	207	32.96	385 (30.70%)
<b>Total</b>	<b>626</b>	<b>100</b>	<b>628</b>	<b>100</b>	<b>1,254</b>

Table 15: Categories of intensification processes involved in the transfer

From Table 15, it can be seen that ST intensifiers were translated mostly through lexical processes (62.51%), followed by syntactic (5.66%) and morphological processes (1.11%). The highest frequency of lexical processes belongs to the standard group (66.77%), which is somewhat higher than the strong one (58.28%). Syntactic processes, however, were found to be used in the translation of strong amplifiers (7.80%) in a higher number than for the standard ones (3.51%). Morphological processes, on the other hand, were found to be used at almost the same frequency.

It should be pointed out here that in a number of concordances, ST amplifiers were not translated, thus leaving a gap of intensification. Such cases of omission account for 30.70% in both categories. According to Munday (2009, p. 213), omission

is “the intentional or unintentional non-inclusion of an ST element or meaning aspect in the TT.” From Table 13 above, the percentage of omissions found in the standard and strong amplifiers are almost similar. Strong amplifiers, despite carrying stronger intensity, are omitted (32.96%) more often than standard ones (28.43%).

It is worth noting the five amplifiers that were found to have been omitted most often: เหลือเกิน /lvva4 kqqn0/, แสน /sxxn4/, อย่างยิ่ง /jaang1 jing2/, นัก /nak3/, and จัง /cang0/. Plausible explanations include deliberate avoidance of over-intensification to preserve naturalness in the target text and the preferences of the translators. The example below demonstrates avoidance of over-intensification found in the translation of strong amplifiers.

(25)

ST:    นัยน์ตา       โต       สี       น้ำตาล               แสน               ใส       เหมือน  
           *naj0taa0 too0 sii4 nam3taan0       sxxn4               saj4 mvvan4*  
           ‘eyes       big color brown       **hundred-thousand** clear like  
           หิน       ควอตซ์       ที่       เจียรไน       จน       กลม       เรียบ...  
           *hin4 kw@@t3 thii2 ciia0ra3naj0 con0 klom0 riiap2*  
           rock quartz that cut until round smooth’  
 TT:    Her big, brown **ø** eyes that were like cut crystals of quartz [...].

(*The Sweet Scent of Hay*, pp. 113, 122)

The Thai amplifier แสน /sxxn4/ ‘hundred-thousand’, which intensifies the clarity of the eyes, was omitted. A possible explanation is that it is already intensified by the simile that followed (“like cut crystals of quartz”). As a result, if แสน /sxxn4/ had also been translated (e.g., “her big, brown, very clear eyes that were like cut crystals of quartz”), it may have caused over-intensification. Another possible reason is that the target structure may make the translator decide not to transfer

intensification; if so, the translated text may sound strange, as can be seen from example 24. The Thai noun นิทรารมณ์ /nit3thraa0rom0/ ‘slumber’ was intensified by แสนสุข /sxxn4 suk1/ ‘so happy’. When these expressions were transferred into English, the amplifier was omitted because the focus is on the action of the character (pulling the blanket around his feet) rather than the sleep of the other. It is possible that, in the translator’s view, the amplifier may not be necessary in this context.

(26)

- ST: หล่อน      หัน      ไป      ดึง      ผ้าห่ม      ที่      หลุด      กอง      อยู่  
 l@@n1   han4   paj0   dvng0   phaa2hom1   thii2   lut1   k@@ng0   juu1  
 ‘she      turn      go      pull      blanket      that      slip      pile      stay  
 ปลาย     เท้า     คลุม     ให้     เขา     เพียง     แผ่ว     ๆ     เกรง     จะ  
 plaaj0   thaaw3   klum0   haj2   khaw4   phiiang0   phxw1   phxw1   kreeng0   ca1  
 end      feet      cover      give      him      just      gently      gently      scared      will  
 รบกวน      นิทรารมณ์      อัน      แสน      สุข  
 rop3kuuan0   nit3thraa0rom0   ?an0   sxxn4   suk1  
 bother      slumber      which      **hundred-thousand**      happy’  
 TT:      She gently pulled the blanket around his feet without disturbing his o sleep.  
 (Gold-Pasted Cement, pp. 255, 296)

However, there are some cases that do not correspond to the researcher’s assumptions due to the translator’s stylistic preferences (Baker, 2000<sup>13</sup>, cited in Munday 2008, p.35-36). A case in point is given below.

(27)

<sup>13</sup> Baker defines *style* as “a kind of thumb-print [to use Leech and Short’s term] that is expressed in a range of linguistic—as well as non-linguistic—features [ . . . ] it involves describing preferred or recurring patterns of linguistic behaviour, rather than individual or one-off instances of intervention [ . . . ] subtle, unobtrusive linguistic habits which are largely beyond the conscious control of the writer and which we, as receivers, register mostly subliminally. (Baker 2000: 245 cited in Munday 2008, p. 35-36).

ST: “คิดถึง คุณ จัง บา”

*khit3thvng4 khun0 cang0 baa0*

‘miss you **forcefully** Ba’

TT: “I missed you **ø**, Ba.”

(*Gold-Pasted Cement*, pp. 64, 78)

In the example (27), when the sentence was rendered into English, the intensifying force of จัง /cang0/ ‘forcefully’ disappeared. Although there were plenty of intensifiers available to be used in the target text, the intensity was not transferred.

For standard amplifiers, it is surprising that the frequency of omission is found to be lower than in the strong group. Below is an example of omission of standard amplifiers.

(28)

ST: คุณ ทำให้ ผม แปลกใจ มาก

*khun0 tham0haj2 phom4 plxxk1caj0 maak2*

‘you cause me surprise **much**’

TT: I’m **ø** surprised that you know [...].

(*Gold-pasted Cement*, pp. 181, 152)

As can be seen from the example above, although the translators dropped the intensification in the TL text, the omission of the amplifiers มาก /maak2/ ‘much-many’ in the TL text does not harm the core content of the story. Instead, the surprise in (28) is still retained in the TL. The intensity, however, was sacrificed. The correspondence of the Thai amplifier มาก /maak2/ ‘much-many’ was available in the target text, but it was ignored. As Poonlarp (2009, p. 287) observes, “to many translators, an intensifier is just a trivial word that is peripheral to the core meaning of a sentence, so it can be omitted voluntarily.” Omitting an intensifier may not affect the referential meaning of

the text, but it can certainly affect the expressive meaning in the target text. Therefore, due to the loss of emotivity, the literary text will be bland and uninteresting, thus losing appeal to the TL readers (ibid.).

Table 16 presents the linguistic devices for translation of Thai amplifiers that are derived from different intensification processes.

Intensification Processes	Linguistic devices	Total	Percentage
Lexical	Intensifiers	534	61.44
	Lexical coloring	124	14.26
	Emphasizing adjectives	37	4.25
	Quantifiers and determiner <i>such</i>	31	3.56
	Multiple intensifiers	19	2.18
	Swear words	15	1.72
Morphological	Inflectional comparatives and superlatives	14	1.61
Syntactic	Idioms	43	4.94
	Exclamatory constructions	17	1.95
	Figures of speech	14	1.61
	Syntactic comparative and superlatives	14	1.61
	Repetitions	6	0.69
	Rhetorical question	1	0.11
<b>Total</b>		869	100

Table 16: Linguistic devices found in the translation of Thai amplifiers

From Table 16, it can be seen that Thai amplifiers have been rendered into English through three processes: lexical, morphological, and syntactic. Lexical processes include *intensifiers*, which are found with the highest frequency (61.44%), followed by *lexical coloring* (14.26%), *emphasizing adjectives* (4.25%), and *quantifiers and determiner such* (3.56%). The morphological processes were *inflectional comparatives and superlatives* (1.61%), and in syntactic processes, *idioms* (4.94%) were found most frequently, followed by *exclamatory constructions* (1.95%), *figures of speech* and *syntactic comparatives and superlatives* (1.61%). The results suggest that in English, it is most common to intensify one's speech through lexical

choices such as the use of intensifiers (e.g., “Your mother is **so** conservative” for คุณแม่  
หนูนี้โบราณจัง /khun0 mxx2 nuu4 nii2 boo0raan0 **cang0**/) or lexical colorings (e.g., “Her  
daughter looked **gorgeous**” for ลูกสาวเธอสวยดี น่ารักมาก /luuk2saaw4 thqq0 suuaj4 dii0  
**naa2rak3 maak2**/).

The linguistic devices above were used to transfer both standard and strong amplifiers, but on a closer look, the frequency of each category is found to be different, as can be seen from Table 17.

Intensification Processes	Linguistic devices	Standard amplifiers		Strong amplifiers	
		Total	Percentage	Total	Percentage
Lexical	Intensifiers	309	68.97	225	53.44
	Lexical coloring	63	14.06	61	14.48
	Emphasizing adjectives	15	3.34	22	5.22
	Quantifiers and determiner <i>such</i>	9	2.00	22	5.22
	Multiple intensifiers	8	1.78	11	2.61
	Swear words	-	0.00	15	3.56
Morphological	Inflectional comparatives and superlatives	8	1.78	6	1.42
Syntactic	Idioms	24	5.35	19	4.51
	Figure of speech	-	0.00	14	3.32
	Syntactic comparative and superlatives	7	1.56	7	1.66
	Exclamatory constructions	4	0.89	13	3.08
	Repetitions	1	0.22	5	1.18
	Rhetorical question	-	0.00	1	0.23
<b>Total</b>		<b>448</b>	<b>100</b>	<b>421</b>	<b>100</b>

Table 17: Linguistic devices found in the translation of standard and strong amplifiers

The results indicate that of the thirteen types of linguistic devices that were used to transfer both standard and strong amplifiers in Thai, three were not found to be used for the translation of standard amplifiers but were found in the transfer of strong amplifiers. They were swearwords, figures of speech, and rhetorical questions.



The most common linguistic device for translating standard amplifiers was intensifiers (e.g., *very*, *so*, *really*) (68.97 %) followed by lexical coloring (14.06 %), emphasizing adjectives (3.34 %), and quantifiers (2.00 %). Although syntactic devices accounted for only a small percentage, they exhibit a variety of intensifying devices, some of which were not found in the original.

For strong amplifiers, the highest-frequency linguistic device found in the translation was also intensifiers (53.44%), followed by lexical coloring (14.48%), and emphasizing adjectives and quantifiers (both 5.22%). Intensifiers were found to be used for translating the strong ones less than the standard ones. Quantifiers and determiner *such* (4.98%) were also found to be used in the translation of strong amplifiers.

As mentioned earlier, figures of speech (3.32%) and swear words (3.56%) are linguistic devices that were found exclusively in the translation of strong amplifiers. For example, the word “heart” in “...made his heart feel *as if it were shrinking in his chest*” (ST: ...และชวนให้ถูกใจเหี่ยวเหือดเกิน /lx3 chuuan0 haj2 khuun0 caj0hiiaw1 lvva4kqqn0/), is a personification behaving like a human (shrinking in his chest) which may prompt target readers to have visual image in their mind. Likewise, the swear word *damn* was used in translating the strong amplifier เหือดเกิน /lvva4kqqn0/, as can be seen from the sentence “He tried to find the nerve to talk to his mother, but it was **damn** difficult” (ST: สมองไม่รับรู้เรื่องราวด้วยพยายามจะรวบรวมกำลังใจขึ้นพูดกับแม่ แต่ก็ยากเย็นเสียเหือดเกิน /sa1m@@ng4 maj2 rap3ruu3 rvvang2raw0 duuaj2 pha3jaa0jaam0 ca1 ruuap2ruuam0 kam0lang0caj0 khvn2 phuut2 kap1 mxx2 txx1 k@@2 jaak2jen0 siia4 lvva4kqqn0/). The use of *repetition* for strong amplifiers (1.19%) was also found to be higher than

standard amplifiers (0.22%), as shown in the sentence “Otto didn’t understand **why his father kept insisting on this**, why he felt **so strongly** about it” (ST: ไม่รู้ว่าพ่อฝังใจอะไรกับมันนัก /maj2 ruu3 waa2 ph@@2 **fang4caj0** ?a1raj0 kap1 man0 **nak3**/). To strengthen Otto’s feeling, the bolded clause was repeated in the second clause (clausal repetition) and the intensifier *so* was added to another intensifier *strongly*.

For quick reference, each device is summarized in the Table 18.

Devices	Definition	Examples
<b>Intensifiers</b>	English adverbs that can either strengthen or weaken the intensity, such as <i>very</i> , <i>so</i> , <i>extremely</i> , etc.	Oh, yes...I found her <b>extremely</b> admirable.” (ST: "เอ้อ...กะ...ท่านเป็นคนที่น่านับถือมาก" /?qq2 kha1 than2 pen0 khon0 thii2 naa2nap3tvv4 <b>maak2</b> / ‘filler PP he is human who respectful <b>much</b> ’)
<b>Lexical coloring</b>	The use of extreme adjectives, strong verbs, or strong nouns (e.g., <i>furious</i> , <i>love</i> , <i>sorrow</i> ) for the Thai amplifiers with the word being intensified (e.g., <i>love</i> for ชอบมาก /ch@@p2 maak2).	“Her daughter looked <b>gorgeous</b> .” (ST: ลูกสาวเธอสวยดีน่ารักมาก /luuk2saw4 thqq0 suuaj4 dii0 <b>naa2rak3 maak2</b> / ‘daughter your beautiful good <b>cute much</b> ’)
<b>Emphasizing adjectives</b>	The use of adjectives that occur before a noun (attributive function), such as <i>bad</i> , <i>terrible</i> , <i>great</i> , <i>enormous</i> , etc.	Shane told Otto with the manners and tone of <b>utmost</b> courtesy. (เขาพูดกับอ็อตโต้ด้วยท่าทีและน้ำเสียงที่แสนสุภาพ /khaw4 phuut2 kap1 ?@t3too2 duuaj2 thaa2thii0 lx3 nam3 siiang4 <b>sxxn4</b> su1phaap2/ ‘he talk to Otto with manner and noise <b>hundred-thousand</b> polite’)
<b>Quantifiers and determiner such</b>	Expressions involving imprecise reckoning of numbers (e.g., <i>much</i> (e.g., <i>much</i> power), <i>many</i> (e.g., <i>many</i> sins), and a lot of (e.g., <i>a lot of</i> patience) (Martin & White 2017) and determiner <i>such</i> .	" <b>Many</b> thanks for this wonderful chicken.” (ลูกา พูดขึ้นว่า ดีหลาย ๆ ขอบใจหลาย ๆ /lung0 kaa0 phuut2 khvn2 waa2 dii0 laaj4 laaj4 kh@@p1 caj0 laaj4 laaj4/ ‘uncle Ka speak up that good many many thanks many many’)
<b>Multiple devices</b>	The same word being repeated, or the use of more than one linguistic device.	"You’re <b>really very</b> young and innocent. (“เธอนี่เด็กมากจริง ๆ สุเนตรา /thqq0 nii2 dek1 <b>maak2 cing0 cing0</b> Sunetra/ ‘you this young very true true Sunetra’)
<b>Swear words</b>	An offensive word, used to express solidarity and intimacy between interlocutors.	“He tried to find the nerve to talk to his mother, but it was <b>damn</b> difficult” (สมองไม่รับรู้เรื่องราวด้วยพยายามจะรวบรวมกำลังใจขึ้นพูดกับแม่แต่ก็ยากเย็นเหลือเกิน “sa1m@@ng4 maj2 rup2roo3 rvvang2 raaw0 duuaj2 pha3jaa0jaam0 ca1 ruuap2ruuam0 kam0lang0 caj0 khvn2 phuut2 kap1 mxx1 txx1 k@@2 jaak2jen0 <b>lvva4kqgn0</b> / ‘brain not recognize with try will gather encouragement up talk to mother but difficult cold

<b>Inflectional comparatives and superlatives</b>	The inflected form <i>-er</i> ( <i>than</i> ) and <i>-est</i> used to translate amplifiers.	<b>exceedingly')</b> “Keng notices that her father has been particularly <b>busier than</b> before during this year's festival. (แต่ปีนี้ แข่งเห็นพ่อ <b>ยุ่ง</b> จนแม้วันปีใหม่อีกก็ยังเดินทางออกไปนอกหมู่บ้านกับเพื่อนบ้าน กลุ่มหนึ่ง /txx1 pii0 nii3 kheng1 hen4 ph@@2 jung2 <b>maak2</b> con0 mxx3 wan0 pii0 maj1 k@@2 jang0 dqqn0thaang0 ?@@k1 paj0 n@@k2 muu1baan2 kap1 phvvan2baan2 klum1nvng1/ ‘but year this Keng see father busy <b>much</b> until though day year new then still travel out go outside village with neighbor group one’)
<b>Figures of speech</b>	Personal imaginative insight that transcends the existing semantic limits of the language that enlarges the hearers’ or readers’ emotional and intellectual awareness (Dagut, 1976).	It felt as though some part of me got yanked off and hurled <b>a million miles away</b> . (บางส่วนในตัวผมเหมือนถูก กระชากปลิดออกจากตัวแล้วเหวี่ยงหายไปไกลแสนไกล/baang0 suan1 naj0 tua0 phom4 mvvan4 thuuk1 kra1chaak2 plit1 ?@@k1caak1 khuua2 lxxw3 ta1lqqt1 haj4paj0/ ‘some part of body my like was expose pick out of stem then flee lost go far hundred-thousand far’)
<b>Idioms</b>	A group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own.	Koon <b>felt a knot in his stomach</b> . (คุณนี่ก็อายและกลัวมาก/ khuun0 nvk3 ?aaj0 lx3 khuua0 maak2 ‘Koon think <b>embarrassed and scared much</b> ’)
<b>Exclamatory constructions</b>	The use of interrogative words ( <i>what</i> , <i>where</i> , and <i>yes/no questions</i> ) and exclamation marks to express a strong emotion.	<b>What a headache!</b> (ปวดหัวเจ็บหาย/puuat1hua4 chip1haaj4/ ‘headache extremely’)
<b>Repetitions</b>	Repetition of whole or part of a word.	“Otto didn’t understand <b>why his father kept insisting on this, why he felt so strongly</b> about it. (ไม่รู้ว่พ่อ <b>ฝังใจ</b> อะไรกับมันนัก /maj2 ruu3 waa2 ph@@2 fang4caj0 ?a1raj0 kap1 man0 nak3/ ‘not know that father insist on what with it <b>so much</b> ’)
<b>Rhetorical question</b>	Questions that do not require an answer but rather create an intensifying effect.	How can you know all that? (อาแก่งจิง /?aa0keng1cang0/ ‘uncle smart <b>greatly</b> ’)

Table 18: Definitions and examples of each linguistic devices

The next section discusses each process and the linguistic devices found in the translation of standard and strong amplifiers in greater detail.

#### 4.2.1 Lexical processes

Lexical processes involve word(s) found in the translation of the two groups of Thai amplifiers. This class subsumes the use of the intensifiers and other lexical-semantic resources, e.g., *intensifiers*, *lexical coloring*, *emphasizing adjectives*, *quantifiers*, *swearwords*, and *multiple intensifiers*.

##### 4.2.1.1 Intensifiers

Intensifiers in this study refer to English adverbs found in the translation of Thai amplifiers. They can either strengthen or weaken the intensity of the phrase they modify. The intensifiers found in this research can be classified into five main categories based on degree of intensity and semantic criteria as proposed by Quirk et al. (1972) and Biber et al. (1999): amplifiers, emphasizeers, downtoners, excessivizers, and stance adverbials. The degrees of intensity conveyed by these intensifiers are different. Amplifiers scale upwards from an assumed norm (ibid.); and they can be subdivided into two groups: *boosters* and *maximizers*. Boosters denote a high degree on a scale. Words in this group include *very*, *so*, *really*, *a lot*, *very much*, *badly*, and *greatly*. Maximizers, on the other hand, indicate a much higher degree than boosters and fall on the upper extreme of the scale, such as *quite*, *extremely*, *absolutely*, *tremendously*, and *totally*. Emphasizers have a general heightening effect and are used to emphasize the speaker's opinions (e.g., *really*, *certainly* and *clearly*), while downtoners lower the effect of speaker's utterance. Downtoners can be subdivided into four categories: *compromisers*, *diminishers*, *minimizers*, and

*approximators*. Excessivizers are intensifiers that scale upward beyond an expectation, for example *too* and *too much*. Stance adverbials, based on Biber et al. (1999, pp. 853-856), include certainty adverbs. They can be subdivided into three types: epistemic, attitude, and style. In this study, two types of stance adverbials were found: epistemic (e.g., *truly*) and attitudinal stance (e.g., *incredibly*, *unbelievably*).

All of the intensifiers used in the translation of Thai amplifiers are presented in Figure 17 for ease of comprehension.

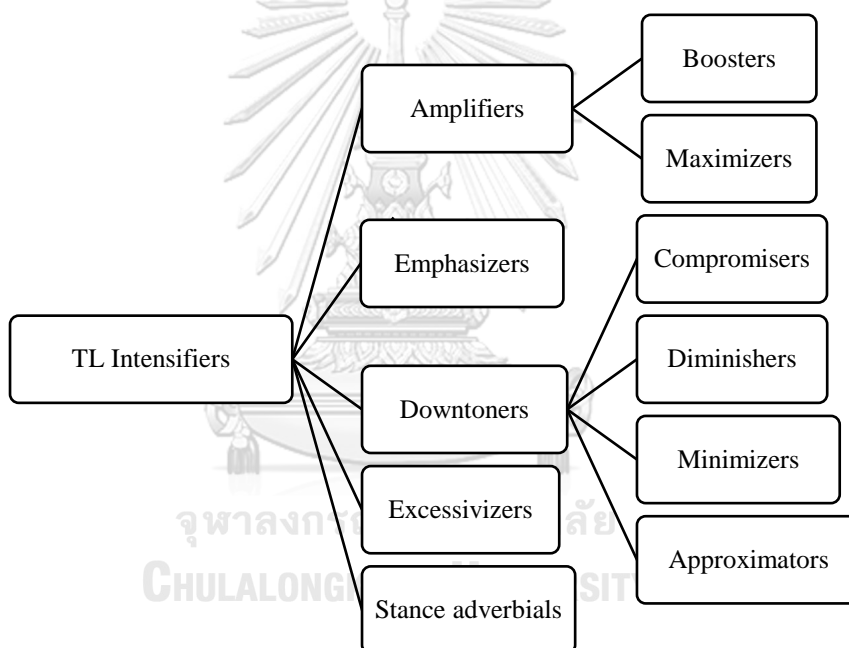


Figure 17: The diagram of TL intensifiers found in the translation of Thai amplifiers

The occurrences of TL intensifiers found in the translation of both standard and strong amplifiers are presented in Table 19.

Intensifiers	Standard		Strong	
	Token	Percentage	Token	Percentage
Amplifiers	262	84.24	167	74.22
Emphasizers	30	9.64	27	12.00
Excessivizers	15	4.82	13	5.77
Downtoners	3	0.96	5	2.22
Stance adverbials	1	0.32	13	5.77
<b>Total</b>	<b>311</b>	<b>100</b>	<b>225</b>	<b>100</b>

Table 19: Classifications of TL intensifiers involving the translation of Thai amplifiers

From Table 19, amplifiers were found to be used more in translating standard amplifiers (84.24%) than strong amplifiers (74.22%). It is noticeable that stance adverbials occur more in the translation of the strong amplifiers (5.77%), compared to 0.32% found in the standard group. The reason for this is perhaps that stance adverbs, such as *certainly*, *surely*, and *clearly*, convey strong conviction (Biber et al., 1999; Quirk et al., 1985) or strong degree (Huddleston and Pullum, 2002, p. 530), so they occur more in the translation of strong amplifiers.

All five kinds of intensifiers (amplifiers, emphasize, excessivizers, downtoners, and stance adverbs) are elaborated in the following section.

#### 1) Amplifiers

English amplifiers in this study can be subcategorized into two groups: *boosters* and *maximizers*. They are degree adverbs that scale upward to a very high and a maximal degree, respectively. The force suggested by these adverbs correspond to the degree conveyed by the ST amplifiers, which scale upward only. The two groups of amplifiers are described below.

### a) Boosters

Boosters are words that denote a high degree on a scale. They form an open class, and new expressions are frequently created to replace older ones whose impact follows the trend of hyperbole in rapidly growing ineffectual (Quirk et al., 1985, p. 590). According to Greenbaum and Quirk (1973), boosters include *badly, bitterly, deeply, enormously, far, greatly, heartily, highly, intensely, much, severely, so, strongly, terribly, violently, well, a great deal, a good deal, a lot, by far, exclamatory how*, and the comparative *more*. From the corpus, ten boosters are found to be compatible with Quirk et al.'s classification including *so, a lot, exclamatory how, badly*, the comparative *more, terribly, a great deal, greatly, deeply*, and *severely*. Other expressions are classified as boosters by the researcher based on the degree of intensity and definition provided by *Cambridge Online Dictionary*, such as *very, very well, so much, so many, awfully, horribly, considerably, and extra*.

Although various boosters were found, only six of them occurred frequently, namely *very* (128 tokens), *so* (108 tokens), *very much* (26 tokens), *so much* (24 tokens), *a lot* (21 tokens), and exclamatory *how* (15 tokens). In the BNC corpus, *very* is also found to be the most frequent booster (Kennedy, 2003). The frequency of these six boosters confirms that speakers tend to convey their feelings and emotions through common lexical

choices using frequent intensifiers or conventionalized ones (e.g., *very*, *so*). These results are compatible with Biber et al. (1999), Swales and Burke (2003), and Ito and Tagliamonte (2003), who note that *very* and *so* are the two most common intensifiers used in current British and American speech. Both *very* and *so* were found in the transfer of both standard and strong amplifiers, and as can be expected, *very* tends to occur more in the translation of standard amplifiers, while *so*, which carries stronger degree, appear more often as a translation equivalent of strong amplifiers. The frequencies of occurrences of boosters are given in Table 20.

Boosters	Standard group		Boosters	Strong group	
	Token	Percentage	Token	Percentage	
very	98	42.06	so	59	42.75
so	49	21.03	very	30	21.73
very much	20	8.58	exclamatory <i>how</i>	10	7.24
a lot	19	8.15	so much	10	7.24
so much	14	6.00	badly	7	5.07
much	10	4.29	very much	6	4.34
badly	7	3.00	terribly	3	2.17
exclamatory <i>how</i>	5	2.14	much	3	2.17
Comparative <i>more</i>	3	1.28	so many	2	1.44
a great deal	2	0.85	a lot	2	1.44
greatly	2	0.85	awfully	1	0.72
deeply	1	0.42	considerably	1	0.72
so many	1	0.42	horribly	1	0.72
very well	1	0.42	severely	1	0.72
terribly	1	0.42	extra	1	0.72
			Comparative <i>more</i>	1	0.72
<b>Total</b>	<b>233</b>	<b>100</b>	<b>Total</b>	<b>138</b>	<b>100</b>

Table 20: List of boosters involving the translation of standard and strong amplifiers

Although similar boosters are found across the two groups, their frequencies of occurrences vary depending on the degree suggested by the ST amplifiers. It can be seen that in the standard



group, most English boosters selected for the translation of มาก /maak2/ ‘much-many’ generally carry a weaker force, such as *very* (42.06%), *very much* (8.58%), *a lot* (8.15%). Stronger boosters can be found, but with a lower frequency, such as *so* (21.03%), *so much* (6%), *badly* (3%), and exclamatory *how* (2.14%). In the strong group, most boosters selected by the translators tend to have a strong degree, thus matching the ST amplifiers in terms of force, such as *so* (42.75%), exclamatory *how* (7.24%), *so much* (7.24%), *badly* (5.07%), and *terribly* (2.17%). Emotive adverbs of degree, such as *awfully*, *severely*, and *horribly*, are also found to occur as equivalents of strong amplifiers, while more neutral ones, such as *very well*, *a great deal*, *greatly*, *deeply*, are chosen for the translation of standard amplifiers. In short, the selection of boosters is largely determined by the degree of intensity suggested by the ST amplifiers.

#### b) Maximizers

According to Quirk et al. (1985, p. 590), maximizers denote the upper extreme of the scale, and Martin and White (2017) likewise state that they are at the uppermost end of the scale of intensification. Maximizers include *absolutely*, *altogether*, *completely*, *entirely*, *extremely*, *fully*, *perfectly*, *quite*, *thoroughly*, *totally*, *utterly*, *in all respects*, and *most*. The numbers of maximizers found to be transferred for both standard and strong

amplifiers are almost the same, but the types of maximizers found in the translation of strong amplifiers are much more varied. Table 21 illustrates the maximizers used for both groups of amplifiers.

Maximizers	Standard		Maximizers	Strong	
	Token	Percentage		Token	Percentage
quite	17	62.96	extremely	6	21.42
extremely	3	11.11	quite	6	21.42
absolutely	2	7.40	tremendously	4	14.28
totally	1	3.70	absolutely	3	10.71
tremendously	1	3.70	completely	2	7.14
visibly	1	3.70	closely	1	3.57
wholeheartedly	1	3.70	totally	1	3.57
Absolute <i>most</i>	1	3.70	utterly	1	3.57
			perfectly	1	3.57
			exceedingly	1	3.57
			vastly	1	3.57
			Absolute <i>most</i>	1	3.57
<b>Total</b>	<b>27</b>	<b>100</b>	<b>Total</b>	<b>28</b>	<b>100</b>

Table 21: Lists of maximizers involved in the translation of standard and strong amplifiers

From Table 21, it is noticeable that *quite* is the highest frequency maximizer used for translating standard amplifiers (62.96%), whereas *extremely* and *quite* are used for strong amplifiers at 21.42% each. It should be noted that *quite* has dual meanings; it can have an intensifying as well as a detensifying function (Bolinger, 1972; Borst, 1967; Martin and White, 2017; Quirk et al., 1972; Stoffel, 1901). Spitzbardt (1965, as cited in Hübler, 1983) regards *quite* as one of the most common detensifiers. In fact, *quite* can be used to scale both upward and downward. According to the *Longman Dictionary of Contemporary English*, American English uses *quite* to mean “very”, while British English

used it to mean both “completely” and “fairly.” It is therefore apparent that *quite* is equivalent to “very.” In this study, however, *quite* was used as an intensifying device for the translation of the Thai amplifiers, as shown in (29) and (30).

(29)

ST: หล่อน      เฉิดฉาย      และ      สม      สมัย      ขึ้น      กว่า  
*l@@n1 chqqt1chaaj4 lx3 som4 salmaj4 khvn2 kwaal*  
 ‘She glamorous and suitable age up than  
 เมื่อ      2      ปี      ก่อน      เป็น      อัน      มาก  
*mvva2 s@@ng4 pii0 k@@n1 pen0 ?an0 maak2*  
 when two year before be which much’

TT: [...] she had changed in the past two years to become **quite** glamorous and attractive.

(*The Sweet Scent of Hay*, pp. 223, 233)

(30)

ST: “แหม...      สรภาพ      เปิดเผย      ดี      จัง”  
*mxx4...saa4ra3phaap2 pqq1lphqqj4 dii0 cang0*  
 ‘Well... confess openly good **greatly**’

TT: “Well, you’re **quite** straightforward.”

(*Gold-pasted Cement*, pp. 198, 228)

Apart from *quite*, other maximizers found to be used for both standard and strong amplifiers include *extremely*, *tremendously*, *absolutely*, *totally*, and *most*. *Extremely* was undoubtedly found to be used more often for strong amplifiers, but it was also found to transfer standard amplifiers, as can be seen in the example below, where *extremely* obviously shows a stronger intensity than the source text มาก /maak2/ ‘much-many’.

(31)

- ST: "เอื้อ... ค่ะ... ท่าน เป็น คน ที่ น่านับถือ มาก"  
 ?qq2... kha1...than2 pen0 khon0 thii2 naa2nap3thvv4 **maak2**  
 Oh [PP] she be person that admirable **much**  
 TT: "Oh, yes...I found her **extremely** admirable."

(The Sweet Scent of Hay, pp. 46, 66)

Of the strong amplifiers, *extremely* and *quite* were found to be used the most (21.42%) followed by *tremendously* (14.28%), *absolutely* (10.71%), and *completely* (7.14%). The maximizers that were exclusively found to be used for the strong group were *completely*, *utterly*, *perfectly*, *closely*, *exceedingly* (included in this category as it means *extremely* according to the *Cambridge Dictionary Online*), and *vastly*. This clearly illustrates the variety of maximizers used for strong amplifiers. Examples 32 and 33 exemplify this phenomenon.

(32)

- ST: ทุก ๆ ภาพ สั่น สะเทือน ความรู้สึก ภายใน  
 thuk3 thuk3 phaap2 san1 salthvvan0 khwaam0ruu3svk1 phaaaj0naj0  
 'every every picture shake quake feeling inside  
 ของ เขา อย่าง รุนแรง  
 kh@@ng4 khaw4 jaang1 run0rxxng0  
 of him like strongly'

TT: [...] he found some of the pictures **utterly** nauseating.

(Democracy, Shaken and Stirred, pp. 222, 189)

(33)

- ST: ด้วย ว่า เงิน แต่ละ สี่สิบ ที่ จะ หลุด หล่น  
 duuaj2 waa2 ngqn0 txx1la3 salhvng4 thii2 ca1 lut1 lon1  
 'with that money each twenty-five satangs that will slip drop

ออก มา จาก เก้า ของ เด็ด นั้น ยากเย็น  
 ?@@k1 maa0 caak1 ke3 kh@@ng4 tiia1 nan3 jaak2jen0  
 out come from drawer of papa that difficult  
 แสน เข็ญ  
*sxxn4* *khen4*  
 hundred-thousand misery'

TT: Asking money from Pa was out of the question given that it was **exceedingly** difficult to get even a quarter to pop out of Pa's moneybox.  
 (Mad Dogs & Co, pp. 183, 129)

It is surprising that the maximizers that are found to be used for strong amplifiers were also found to be used for standard amplifiers, such as *extremely*, *absolutely*, *tremendously*, *utterly*, and *totally*. This may suggest that the translators paid attention to the degree of intensity and mainly chose the linguistic devices based on the context and structure in the target text when they transferred standard amplifiers into English.

## 2) Emphasizers

According to Quirk et al. (1985, p. 583), *emphasizers* have a general heightening effect. They do not need the force (that is distinct from the degree) of a constituent, which has a reinforcing effect on the truth value of the clause or part of the clause to which they apply. *Emphasizers* found in this study include *really*, *always*, *certainly*, *especially*, *particularly*, and *clearly*. Their frequencies of occurrences are provided in Table 22.

Emphasizers	Standard		Emphasizers	Strong	
	Token	Percentage		Token	Percentage
really	26	86.66	really	24	88.88
always	2	6.66	always	1	3.70
certainly	1	3.33	especially	1	3.70
clearly	1	3.33	particularly	1	3.70
<b>Total</b>	<b>30</b>	<b>100</b>	<b>Total</b>	<b>27</b>	<b>100</b>

Table 22: Lists of emphasizees involved in the translation of standard and strong amplifiers

From the table above, it is apparent that the total number of emphasizees are not very different (30 tokens found in the translation of the standard amplifiers and 27 tokens for the strong ones). Among the six emphasizees, *really* was found with the highest frequency in both groups of amplifiers (88.88% for the strong amplifiers and 86.66% for the standard ones), such as *really* happy (ดีใจเหลือขนาด /dii0caj0 lvva4kha1naat1/), *really* strange (แปลกเหลือเกิน /plxxk1 lvva4kqqn0/), *really* impressive (ช่างตื่นตาเหลือใจ /chaang2 tvvn1taa0tvvn1caj0/), *really* need (ต้องการมาก /t@ @ng2kaan0 maak2/), *really* upset (โมโหมาก /moo0hoo4maak2/), and so forth. *Always*, in the sentence “he had *always* been good at surviving” (ST: เขาเอาตัวรอดเก่งมาก /khaw4 ?aw0 tuua0r@ @t2 keng1maak2/) was used in translating both standard amplifiers (6.66%) and strong amplifiers (3.70%). The emphasizees *certainly* and *clearly*, which occur in the translation of standard amplifiers, were categorized as Group A<sup>14</sup> and functions as disjuncts expressing the comment that what is being said is

<sup>14</sup> According to Quirk (1985, p. 583), there are two groups of emphasizees: group A consists mainly of items that can also function as attitudinal disjuncts expressing the comment that what is being said is true, including *actually*, *certainly*, *clearly*, *definitely*, *indeed*, *obviously*, *plainly*, *really*, *surely*, *for certain*, *for sure*, *of course*; and group B consists mainly of items that can also function as style disjuncts conveying the speaker's assertion that he is speaking the unvarnished truth, including *frankly*, *honestly*, *literally*, *simply*, *fairly*, *just*.

true (Quirk et al., 1985, p. 583). This kind of emphazier can freely co-occur with any verb or predicates. Since it is normally expected that people intend their hearers to accept what they say as true, the addition of the comment or assertion in no way alters but only emphasizes the truth of the communication. One similarity between boosters and emphaziers is that when some emphaziers are used with gradable verbs, they may also have a scaling effect which is similar to that of boosters. However, they have a reinforcing and emphatic effect with nongradable verbs, unlike boosters.

The emphaziers *certainly* and *clearly*, which are found to be used in the translation of standard intensifiers, tend to have a scaling effect more readily with gradable words that are adjectives and nouns. The two examples below illustrate this tendency.

(34)

ST: ใน คืน แรก นั้น ฝ่าย กบฏ มี แว แห่ง  
 naj0 khvvn0 rxxk2 nan3 faaj1 ka1bot1 mii0 wxxw0 hxxng1  
 ‘in night first that side rebel have sign of  
 ชัยชนะ สูง มาก  
 chaj0cha0na3 suung4 maak2  
 victory high much’

TT: On that first night, it **certainly** looked like the rebels would win.  
 (Democracy, Shaken and Stirred, pp. 175, 146)

(35)

ST: นอกจาก เครื่องแต่งกาย ที่ ดูออก  
 n@@k2caak1 khrrvang2txxng1kaaj0 thii2 duu0?@@k1  
 ‘except clothes that recognize  
 ว่า มี ราคา มาก แล้ว ยัง มี บุคลิก  
 waa2 mii0 raa0kaa0 maak2 lxxw3 jang0 mii0 buk1kha3lik3  
 that have price much already yet have character

ท่าทาง	ที่	นุ่มนวล	เนิบนาบ
<i>thaa2thaang0</i>	<i>thii2</i>	<i>num2nuuan0</i>	<i>nqqp2naap2</i>
gesture	that	gentle	slow'

TT: They wear **clearly** expensive clothes and their manner is refined.

(*A Walk through Spring*, pp. 46, 57)

Syntactically, most intensifiers normally precede the item they emphasize (Quirk et al., 1972). For examples (34) and (35), the intensifiers *certainly* and *clearly* preceded the words they intensified (*looked like* and *expensive*) to emphasize the verbs มีแวว /mii0 wxxw0/ 'have sign' and ดูออก /duu0?@@k1/ 'recognize' with the intensifier มาก /maak2/ 'much-many'. In other words, the translators probably avoid using other intensifiers in order to convey the sense of "show[ing] that there is no doubt about it or easy to see" (*Cambridge Online Dictionary*), not only to convey *looked like* and *expensive* with intensifiers. As a result, the translator did not translate the lexical amplifier at the lexical level but at a larger unit.

### 3) Excessivizers

Greenbaum and Quirk (1973) define excessivizers as comparative expressions related through negation. They scale upward beyond a desired or expected maximum (King, 2016). The excessivizer *too* is found to denote the sense of "more than enough," suggesting a negative, judgmental attitude as well as disapproval on the part of the speaker. *Too* is used largely to intensify adjectives; in this study, they are found to collocate with words such as *much*, *well*, and *long*. The table below shows



the frequency of excessivizer used in the translation of standard and strong amplifiers.

Excessivizers	Standard		Excessivizers	Strong	
	Token	Percentage		Token	Percentage
too	8	53.33	too	12	92.30
too much	7	46.66	too much	1	7.69
<b>Total</b>	<b>15</b>	<b>100</b>	<b>Total</b>	<b>13</b>	<b>100</b>

Table 23: List of excessivizers used for translating standard and strong amplifiers

Although the intensity of standard amplifiers is weaker than that of strong ones, excessive *too* was found to be used, as exemplified in (36) below.

- (36)
- ST: “เฮ้อ... คน เรา นี่... บางที... ใจดี มาก ก็  
*hq2... khon0 raw0 nii2...baang0thii0...caj0dii0 maak2 k@@2*  
 ‘Hrr...person we this sometimes kind **much** then  
 ชุ้ง นะ บา ชัก รำคาญ เสีย แล้ว  
*jung2 na3 baa0 chak3 ram0khaan0 siia4 lxxw3*  
 busy [SP] Balee begin annoyed lost already  
 ใช่ ไหม”  
*chaj2 maj4*  
 right [question word]’
- TT: “Being **too** kind can be dangerous as well. You’re getting annoyed, right?”  
 (*Gold-pasted Cement*, pp. 204, 235)

From (36), the “too” was used for the standard amplifier มาก /*maak2*/ ‘much-many’ to intensify the adjective ใจดี /*caj0dii0*/ although the ST did not show any signs of excess. It might be possible that the sense of excess and disapproval was derived from the context, as the story suggests that the quality of being kind appears to have brought about a negative outcome. In addition, the word ชุ้ง /*jung2*/ also showed a negative impact of

ใจดี /caj0dii0/. Though being “kind” is generally accepted as a favorable characteristic, being “too kind” implies that the speaker is feeling uncomfortable with it. As a result, “too” was used to denote a strong emotive meaning with negative connotations, whereas other common intensifiers (e.g., *very*, *so*) may not show such connotation.

Concerning strong amplifiers, the use of the excessivizer *too* is shown in the examples below.

(37)

ST: รู้ แต่ เพียง ว่า เหงา เหลือเกิน อยาก มี  
 ruu3 txx1 phiiang0 waa2 ngaw4 lvva4kqqn0 jaak1 mii0  
 ‘know but just that lonely **exceedingly** want have  
 ใครสักคน เป็น เพื่อน แต่ ก็ ไร้ เพื่อน  
 khraj0sak1khon0 pen0 phvvan2 txx1 k@@2 raj3 phvvan2  
 someone be friend but then lack friend’

TT: He only knew he was **too** lonely, he wanted to have a friend to keep him company.

(*Mad Dogs & Co*, pp. 498, 361)

(38)

ST: “แย่ จัง เลย” เขา บ่น ออก  
 jxx2 cang0 lqqi0 khaw4 bon1 ?@@t1  
 ‘bad **greatly beyond** he complain endlessly’

TT: “It’s **too** much,” he complained.

(*Gold-pasted Cement*, pp. 331, 380)

In examples (37) and (38), *too* collocating with *lonely* suggesting “very lonely” aimed to convey the degree of loneliness of the fictional character who really wanted someone to be with. In (38), *too* modifying *much* indicates “very much,” suggesting that they had loved each other since they were kids. These two examples (37) and (38) involve a feeling which might be considered exceedingly overwhelming. As a result, excessive *too* was used.

Examples of excessivizers involving strong amplifiers are shown below.

(39)

ST: รู้ แต่ เพียง ว่า เหงา เหลือเกิน อยาก มี  
 ruu3 txx1 phiiang0 waa2 ngaw4 lvva4kqqn0 jaak1 mii0  
 ‘know but just that lonely exceedingly want have  
 ใครสักคน เป็น เพื่อน แต่ ก็ ไร่ เพื่อน  
 khraj0sak1khon0 pen0 phvvan2 txx1 k@@2 raj3 phvvan2  
 someone be friend but then lack friend’

TT: He only knew he was **too** lonely, he wanted to have a friend to keep him company.

(*Mad Dogs & Co*, pp. 498, 361)

(40)

ST: “แย่ จัง เลย” เขา บ่น ออก  
 jxx2 cang0 lqqj0 khaw4 bon1 ?@t1  
 ‘bad greatly beyond he complain endlessly’

TT: “It’s **too** much,” he complained.

(*Gold-pasted Cement*, pp. 331, 380)

The strong intensifiers เหลือเกิน /lvva4 kqqn0/ ‘exceedingly’ and จังเลย /cang0 lej0/ ‘forcefully’ in the examples above intensify the feeling of “lonely” and “terrible,” suggesting that the speakers were feeling overwhelmed and could not stand it anymore so they had to resort to a particular action. Using other intensifiers (e.g., *very*, *extremely*) in these two cases may not effectively convey the negative feeling in the source text; they may serve to transfer only the degree of such feelings, but the unpleasantness and negative attitude on the part of the speaker may be lost.

#### 4) Downtoners

Downtoners, or detensifiers, decrease or lessen the effect on the force of the verb, making the intensity weaker (Hübler, 1983; Quirk et al., 1972). They were found in the translation of amplifiers in small numbers (three tokens for the standard group and five tokens for the strong group), but an interesting occurrence of lowering effect on the force of the translated amplifiers was found. Among the four types of downtoners identified by Quirk et al. (1972)—**compromisers** (e.g., *enough*, *rather*, *sort of*), **diminishers** (e.g., *partly*, *slightly*), **minimizers** (e.g., *hardly*, *little*), and **approximators** (e.g. *almost*, *nearly*)—four downtoners were found in this study: *enough*, *hardly*, *rather*, and *pretty*. Downtoners occur more in the strong group than the standard ones as shown in Table 24.

Downtoners	Standard		Downtoners	Strong	
	Token	Percentage		Tokens	Percentage
enough	2	66.66	rather	2	40.00
hardly	1	33.33	hardly	1	20.00
			pretty	1	20.00
			enough	1	20.00
<b>Total</b>	<b>3</b>	<b>100</b>	<b>Total</b>	<b>5</b>	<b>100</b>

Table 24: Downtoners involving the translation of standard and strong amplifiers

It is noticeable from the table that *enough* and *hardly* were found in the translation of both standard and strong amplifiers. However, *enough* was the most frequently used in translating standard amplifiers (66.66%), while the most frequently used counterpart of the strong ones was *rather* (40%).

Downtoners found in the standard group were *enough* and *hardly*. *Enough* was used to comment on the maturity of a fictional character, as can be seen below.

(41)

ST:    อย่าง        น้อย        หล่อน        ก็        เดิบโต        มาก        แล้ว  
          *jaang1   n@@j3   l@n1   k@@2   tqqp1too0   maak2   lxxw3*  
          ‘like        few        she        then        grow        **much**        already

         อาจ        จะ        เป็น        ที่พึ่ง        ทางใจ        ของ  
          *?aat1    ca1    pen0    thii2phyng2   thaang0caj0   kh@@ng4*  
          may    will    be    shelter    mental        of

         น้องสาว        อีก        สอง        คน        ได้  
          *n@@ng3saaw4   ?iik1   s@@ng4   khon0   daj2*  
          sisters        more    two        people    get’

TT:    At least Balee was old **enough** to be a safe refuge, a spiritual support, for her little half-sisters.

(*Gold-pasted Cement*, pp. 49, 59)

In the example (41), the downtoner *enough* not only lowered the intensity of the source text but also suggested the speaker’s evaluation of the present situation. Here, it can be seen that common intensifiers such as *very*, *so*, or *really* are not appropriate in this context since the TT meaning may be different from the ST, as they suggest that the speaker was getting older in terms of aging, not maturity. Also, *enough* conveys the speaker’s judgement, so it has expressive meaning.

*Hardly* is another detensifying device used in translating standard amplifiers, as exemplified below.

(42)

ST:      ถึง      อย่างไร      คุณ      บุรี      ก็      ทำใจ      ได้      น้อย  
          *thvng4 jaang1raj0 khun0 bu1rii3 k@@2 tham0caj0 daj2 n@@j3*  
          ‘though    how      Mr.    Buri      then    get over    get    few  
          มาก      เขา      เป็น      ผู้ชาย      สมัย      เก่า      เต็ม      ตัว  
          *maak2 khaw4 pen0 phuu2chaaj0 sa1maj4 kaw1 tem0 tuua0*  
          **much**    he    is      man      age      old      full      body’

TT:      However, Buri **hardly** accepted the fact.

(*Gold-pasted Cement*, pp. 161, 187)

*Hardly* modifies the verb *accepted* and downplays its force.

Meaning “only just or almost not” (the *Cambridge Free Dictionary Online*), it is one of the most common downtoners (ibid.). The reason for the selection of *hardly*, which is a minimizer, in this sentence might be due to the fact that มาก /*maak2*/. in the source text modified the adjective น้อย /*n@@j3*/ ‘little’. In line with the ST น้อยมาก /*n@@j3 maak2*/ ‘very few’, the translator used *hardly* to tone down the force of the *accept* in the target text. It can be said the item being intensified may have an influence on the lexical choices of the translators. This aspect can also be found in the strong group.

Concerning downtoners found in the translation of strong amplifiers, four downtoners were used: *rather*, *hardly*, *enough*, and *pretty*.

Below are some examples of downtoners found in the strong group.

(43)

ST: ข้าง            เอง            นั้น            ก็            ให้            ประดักประเดิด  
*khaang2 keng4 eeng0 nan3 k@@2 haj2 pra1dak1pra1dqqt1*  
 ‘side      Geng      herself      that      then      give      awkward  
 เหลือเกิน      กับ      ชีวิต      ที่      ก้าว      ข้าม  
*lvva4kqqn0 kap1 chii0wit3 thii2 kaaw2 khaam2*  
**exceedingly**      with      life      that      step      across  
 ความเป็นเด็กหญิง  
*khwaam0pen0dek1jing4*  
 girlhood’

TT: Geng feels **rather** awkward during this difficult transition in her life into womanhood.

(*Walk Through Spring*, pp. 116, 155)

(44)

ST: นับ            เป็น            การไปเยี่ยม            ที่            คลุมเครือ            อย่างยิ่ง  
*nap3 pen0 kaan0pai0jiiam2 thii2 khlum0khrvva0 jaang1jing2*  
 ‘count      be            visit            that            vague            **most**’  
 TT: It was a **pretty** confused journey.

(*Brotherhood of Kaeng Khoi*, pp. 400)

Regarding the first pair of sentences, the compromiser *rather* was used to translate the strong amplifier เหลือเกิน /lvva4 kqqn0/ ‘exceedingly’. According to the *Cambridge Free Dictionary Online*, *rather* means “to a slight degree.” This means that the translator used it to lessen the degree of *awkwardness* or ประดักประเดิด /pra0dak1pra0dqqt1/, not to intensify it. Likewise, in (44), the translator used the downtoner *pretty*, to be more specific a *compromiser* (Bolinger, 1972), for the strong amplifier อย่างยิ่ง /jaang1 jing2/ “most,” thus weakening the original meaning.

It is interesting to note that the downtoners *hardly*, *rather*, and *pretty* found in this study support the assertion of Strohm and Klinger

(2018), who state that “downtoners can partially be interpreted as ‘light version’ of negations.” In other words, they showed opposite polarity or flipped polarity from intensifying to downtoning, e.g., *rather awkward* (ST: ประดักประเดิดเหลือเกิน /praɪdakɪpraɪdɔqtɪ lvva4 kqqn0/) or *pretty confused* (ST: คลุมเครืออย่างยิ่ง /khlum0khrvva0 jaang1jing2/), which has a meaning similar to negation, rejecting the existence of intensity in the source text.

##### 5) Stance Adverbials

Stance adverbials refer to adverbs expressed by a range of lexicogrammatical features including grammatical devices, value-laden word choice, and paralinguistic devices (Biber et al., 1999, pp. 966-969). The use of adverbials is a common way to mark personal stance (Biber et al., 1999). Stance adverbials can serve a variety of discourse functions in addition to conveying epistemic, attitudinal, and style meanings (Biber et al., 1999, p. 874). They distinguish three main types of stance adverbs, based on semantic criteria: epistemic adverbs, attitudinal, and stylistic (ibid.). These adverbs express meanings associated with the speaker or writer’s attitude, or stance, towards what s/he is saying.

Epistemic stance adverbs<sup>15</sup> (e.g., *generally*, *truly*) express the speaker’s judgment about certainty, reliability, and limitations of the proposition, or indicate the source of information. Attitudinal stance adverbs (e.g., *incredibly*, *amazingly*) indicate the speaker’s feelings or

<sup>15</sup> They convey one of the following six major areas of meaning: doubt and certainty, actuality and reality, source of knowledge, limitation, viewpoint or perspective, and imprecision (Biber et al. 1999, pp. 854-856).



value judgments about what is said or written. Style stance adverbs (e.g., *frankly, honestly*) indicate styles of speaking and presenting information (Biber et al., 1999; Hunston and Thompson, 2000). According to Biber et al. (1999), stance adverbials are important to the interactive nature of conversation and to soften disagreement. Fiction writers employ a variety of adverbs to convey the stance of fictional characters when they speak (Biber et al., 1999, p. 968).

Stance adverbials found in this study include epistemic (*truly, generally*) and attitudinal stance adverbials (*unusually, incredibly, unbelievably, nicely, amazingly, exceptionally, indescribably, unimaginably*). The greatest variety of stance adverbs was used in the translation of strong amplifiers, as shown in Table 25.

Stance adverbials	Standard		Stance adverbials	Strong	
	Token	Percentage		Token	Percentage
unusually	1	100.00	incredibly	3	23.07
			unbelievably	2	15.38
			precisely	1	7.69
			nicely	1	7.69
			exceptionally	1	7.69
			indescribably	1	7.69
			unimaginably	1	7.69
			amazingly	1	7.69
			truly	1	7.69
			generally	1	7.69
<b>Total</b>	<b>1</b>	<b>100</b>	<b>Total</b>	<b>13</b>	<b>100</b>

Table 25: List of stance adverbials found in the translation of standard and strong amplifiers

The table shows that translators used a wide array of stance adverbs for strong amplifiers, but only one occurrence was found for standard amplifiers.

The adverb *unusually* occurs only once in the translation of standard amplifiers. It functions as an attitudinal stance adverbial and was used for the Thai standard amplifier มาก /maak2/, as can be seen from the sentence pair below.

(45)

ST: “[...] เทร็ก ก้าว ขึ้น ผู้ ทำเนียบ เอเจนต์ ค้า อาวุธ  
*threk1 kaaw2 khvn2 suu1 thamOniiap2 ?ee0jen2 khaa3 ?aa0wut3*  
 ‘Trek step up to directory agent trade weapons  
 ระดับ สูง รวดเร็ว มาก[...]  
*ra3dap1 suung4 ruuat2rew0 maak2’*  
 level high quickly much

TT: “Trek rose **unusually** rapidly to become a top contender in any important arms deals [...]”

(*Democracy, Shaken and Stirred*, pp. 290, 251)

In (45), มาก /maak2/ was transferred into English using the adverb *unusually* to modify “rapidly” (รวดเร็ว /ruuat2rew0/). According to the *Cambridge Free Online Dictionary*, *unusually* means “more than is usual or expected, or in a way that is not usual.” In the target text, *unusually* was used to convey the abnormal growth of the Trek company, thus suggesting that there was something fishy going on. In other words, the translator used the word to suggest the speaker’s negative attitude towards “rapid growth.” Instead of intensifying the growth of the company as the

original source text did, the translator modulated it by showing the attitude of a character, which could reflect the interactive nature of conversation.

For strong amplifiers, stance adverbials were used more variously, including epistemic (*truly* and *generally*) and attitudinal stance adverbials (*incredibly*, *unbelievably*, *nicely*, *amazingly*, *exceptionally*, *indescribably*, *unimaginably*). Of these, the most common stance adverbial was *incredibly*, followed by *unbelievably*. They were used for different types of strong amplifiers e.g., ช่าง...สิ้นดี /chaang2... sin2 dii0/, นัก /nak3/, สุดยอด /sut1 j@@t2/. An example below illustrates the stance adverbial of attitude:

(46)

ST:      การละเล่น      ที่      โรงเรียน      นั้น  
             kaan0la3len2    thii2    roong0riian0    nan3  
             ‘recreation      that      school      that  
             ช่าง      จืดชืด      สิ้น      ดี  
             chaang2    cvvt1chvvt2    sin2    dii0  
             **inclined**      bland      **lack good**  
 TT:      School activities were **incredibly** bland.

(*Brotherhood of Kaeng-Khoi*, pp. 171)

In the sentence above, *incredibly*, an adverb commonly found in conversation (Biber et al., 1999, p. 564), was used to show the attitude of a fictional character toward school activities, which he found extremely bland. The stance adverb *incredibly* means “extremely” (*Cambridge Free Dictionary Online*). In this study, it was used for the strong amplifier

ช่าง...สิ้นดี /chaang2 ...sin2 dii0/ ‘craftsman-awfully’. The use of the Thai

noun ช่าง /chaang2/ ‘craftsman’ “entails that the speaker has a connection, a personal involvement, or an evaluation of that particular quality or situation” (Poonlarp, 2009, p. 195). The intensifier สิ้นดี /sin2 dii0/ ‘awfully’ generally collocates with negative words rather than positive words (ibid.), as in จืดชืด /cvvt1chvvt2/ ‘bland’. The reason for using *incredibly* was perhaps because it conveys both the degree of intensity and strong attitude of the character. That is, school activities were boring beyond his expectation.

(47)

ST: ผู้หญิง คน นี้ ประเสริฐ นั้ก แล้ว  
 phuu2jing4 khon0 nii3 pra1sqqt1 **nak3** lxxw3  
 ‘woman person this excellent **so much** already’

TT: This woman was **truly** virtuous, giving him love and warmth over the years.

(*Gold-pasted Cement*, pp. 9, 11)

The sentence above exemplifies the use of the epistemic stance adverb *truly*. According to the *Longman Free Dictionary Online*, *truly* is “used to emphasize that the way you are describing something is really true.” From the concept of epistemicity and the definition of *truly*, perhaps this word was used to express the speaker’s judgement about the reality of the woman’s characteristics. That is, the translator commented on the status of the woman’s virtue as factual or real and emphasized that this woman was genuinely kind.

## 4.2.1.2 Lexical coloring

Lexical coloring refers to the use of extreme adjectives, strong verbs, or strong nouns (e.g., *furious*, *love*, *sorrow*) to translate Thai amplifiers together with the word being intensified (e.g., ชอบมาก /ch@@p2 maak2/). In other studies, such words are called “intensified lexemes”: words containing an element of evaluation superimposed on the main meaning (Ullman, 1956, as cited in Poonlarp, 2009, p. 44). Lexical coloring was found to be the second most frequently used device (14.26%) (see Table 20). Lexical coloring was found in 14.06% of translations of standard amplifiers and 14.48% translations of strong amplifiers. Lexical coloring in this study comprises 1) extreme or strong adjectives e.g., *filthy* (ST: แสนสกปรก /sxxn4 sok1ka1prok1/ ‘hundred thousand dirty’), 2) strong verbs, e.g., *enrage* (ST: โกรธมาก /kroot1 maak2/ ‘very angry’, and 3) strong nouns, e.g., *womanizer* (ST: เจ้าชู้จะตาย /caw2 chuu3 caltaaj0/ ‘very licentious’).

(48)

ST: “[...] ผม เคย แย้ง ให้ เขา รู้ ว่า ผม รู้”  
*phom4 khqj0 jxxng3 haj2 khaw4 ruu3 waa2 phom4 ruu3*  
 ‘I used to oppose give him know that I know  
 เขา โกรธ มาก แสดง ว่า มัน มี มูล  
*khaw4 kroot1 maak2 sa0dxxng0 waa2 man0 mii0 muun0*  
 he **angry much** show that it has source’

TT: “I don’t have any evidence at hand, but I once let him know that I knew. He was **livid**.”

(*Democracy, Shaken and Stirred*, pp. 289, 250)

From the example above, the ST intensity was expressed through the standard amplifier มาก /maak2/, but was transferred into the Thai as a single

adjective, *livid*. The translator did not translate the source text items as two separate units (words being intensified and amplifiers) but as a single unit, which includes both the core meaning and the strong degree.

In another example, *love* is used in place of the literal translation “like very much,” as can be seen below.

(49)

ST: หนู ชอบ น้ำ มาก  
 nuu4 ch@@p2 nam3 **maak2**  
 ‘I like water **much**’  
 TT: You **loved** the water.

(*The Happiness of Kati*, pp. 65, 58 )

The verb *love* is employed because it means to *like extremely* (*Collins COBUILD Online Dictionary*), thus exceeding the degree conveyed by the ST standard amplifier มาก /maak2/ ‘much-many’.

The lexical coloring noun *sorrow* was found to be used in translating the Thai phrase เศร้าใจ /sao2jai0/ “sad” with the standard amplifier มาก /maak2/ ‘very’.

This example is shown below.

(50)

ST: “ย่า ใหญ่ บอก ว่า ปี นั้น  
 jaa2 jaj1 b@@k wa2 pii0 nan3  
 ‘Grandma big tell that year that  
 เป็น ปี ที่ ย่า ใหญ่ เศร้า ใจ มาก”  
 pen0 pii0 tii2 jaa2 jaji1 saw2 caj0 maak2  
 is year that Grandma big **sad heart very**’

TT: “Big grandma told me that it was the year of **sorrow** for her.”

(*A Walk through Spring*, 214, 296)

*Sorrow*, according to the *Longman Dictionary Online*, is “a feeling of great sadness.” It was used here probably because the English construction in

this context did not allow the phrase “very sad” as in the original text. The translator used a strong expression to increase the force of feeling to the extreme level without the help of amplifiers. This phenomenon is also found in the research of Baños (2013), who observed that *delicioso* (delicious), an intensified adjective, was used instead of just *bueno* (good) with common intensifiers. According to Baños (2013), “this strategy is common in colloquial conversation both in Spanish and in English and the use of intensified lexemes seems an appropriate strategy to reduce the text and achieve isochrony without losing the emphasis of the original.” (p. 538). Similarly, Leech and Svartvik (1994) observe that in familiar speech some adjectives and adverbs e.g., “good” or “nice” have little meaning, so other adjectives such as “terrific” or “fantastic” are employed. The translator probably used this linguistic device because of the strong intensity carried by the word itself.

#### 4.2.1.3 Emphasizing adjectives

Emphasizing adjectives in this study refers to adjectives that occur before a noun (i.e. that have an attributive function), such as *bad*, *terrible*, *great* and *enormous*. They ranked third with 4.25%. This category includes adjectives that are used to modify adjectives (e.g., *real* heavy) and nouns (e.g., *real* fool). Emphasizing adjectives were frequently used to translate both standard and strong amplifiers although they tend to occur more in the translation of strong amplifiers rather than standard ones. It is interesting to note that words being intensified did not occur randomly but are governed by specific collocations. Collocation plays a vital part in the selection of words that co-occur. For

example, the adjective that can co-occur with *respect* is *great*, not other common intensifiers.

The types and tokens of emphasizing adjectives found in the corpus are discussed based on the data from Table 26.

Emphasizing adjectives	Standard		Emphasizing adjectives	Strong	
	Token	Percentage		Token	Percentage
great	3	18.75	terrible	4	18.18
bad	1	6.25	great	2	9.09
dark	1	6.25	continuous	1	4.54
dear	1	6.25	delicious	1	4.54
delicious	1	6.25	eager	1	4.54
exceptional	1	6.25	enormous	1	4.54
foul	1	6.25	incredible	1	4.54
huge	1	6.25	intense	1	4.54
overwhelming	1	6.25	real	1	4.54
real	1	6.25	severe	1	4.54
total	1	6.25	special	1	4.54
whole-hearted	1	6.25	supreme	1	4.54
long-term	1	6.25	top	1	4.54
deep	1	6.25	unquenchable	1	4.54
			utmost	1	4.54
			fucking	1	4.54
			close	1	4.54
			filthy	1	4.54
<b>Total</b>	<b>15</b>	<b>100</b>		<b>22</b>	<b>100</b>

Table 26: Lists of emphasizing adjectives used to translate standard and strong amplifiers

From the table it is clear that *great*, *delicious*, and *real* occur more frequently than other adjectives in the translation of both standard and strong groups. A closer inspection reveals that those found in the translation of the strong group exhibit a much stronger degree (e.g., *incredible*, *intense*, *severe*, *supreme*, *utmost*) and are highly attitudinal (e.g., *fucking*, *filthy*) compared to those found in the standard group (e.g., *bad*, *real*, *total*, *deep*, *exceptional*). Among the sixteen emphasizing adjectives found in translating standard



amplifiers, the highest frequency belongs to *great* (three tokens), followed by *big* (two tokens), e.g., *great respect* (ST: นับถือมาก /nap3thvv4 maak2/), *great aroma* (ST: หอมมาก /h@@m4 maak2/ ‘fragrant-very’), *big debt* (ST: มีบุญคุณมาก /mii0 bun0khun0 maak2/), and *big role* (ST: มีส่วนมาก /mii0 suan1 maak2/)

(51)

ST: “[...] ใจ ชั่ว มือ สะอาด ผม นับถือ มาก”

caj0 svv2 mvv0 sa1?aat1 phom4 nap3thvv4 **maak2**  
 ‘mind honest hand clean I respect **much**’

TT: “I have **great** respect for your clean heart and hands.”

(*Democracy, Shaken and Stirred*, pp. 224, 191)

In (51), *great* was used to transfer the meaning conveyed by the standard amplifier /maak2/ to intensify the noun *respect*, where intensifiers are not allowed. In fact, in the source text, นับถือ /nap3thvv4/ or *respect* is a verb, not noun.

The word *foul* in (52) is defined as “extremely unpleasant” (*Cambridge Dictionary Online*). It was used to intensify the emotion of a character who was in a bad mood. Thus, using *foul* in this case can increase the intensity without the translator’s having to resort to common intensifiers.

(52)

ST: “[...] ถ้า ไม่ อยู่ ใน ภาวะ หงุดหงิด มาก”

thaa2 maj2 juu1 naj0 phaa0wa3 ngut1ngit1 **maak2**  
 ‘if not stay in condition moody **much**’

ก็ พอ รับฟัง ได้ เรื่อย ๆ

k@@2 ph@@0 rap3fang0 daj2 rvvaj2 rvvaj2  
 then enough listen get continuous continuous’

TT: “If I am not in a **foul** mood, I can take them as they come.”

(*A Walk through Spring*, pp. 155, 210)

Of the strong amplifiers, the most prolific form is *terrible* (four tokens).

Its collocates are as follows:

*terrible woman* (ST: ร้ายกาจเหลือเกิน /raaj3kaat1 lvva4 kqqn0/)

*terrible sin* (ST: บาปหนานัก /baap1 naa4 nak3/)

*terrible headache* (ST: ปวดหัวลิบหาย /puuat1huua4 chip1haaj4/)

*terrible pain* (ST: เจ็บปวดสุดแสน /cep1puuat1 sut1 sxxn4/)

For the adjective *great*, *great pain* (ST: เจ็บปวดนัก /cep1puuat1 nak3/) and *great need* (ST: ต้องการอย่างยิ่ง /t@@ng2 kaan0 jaang1 jing2/) were found. This linguistic device was widely used to translate strong intensifiers, e.g., นัก /nak3/, เหลือเกิน /lvva4 kqqn0/, ลิบหาย /chip1haaj4/, อย่างยิ่ง /jaang1jing2/, สุดแสน /sut1 sxxn4/, etc. Below are some examples of the emphasizing adjectives found in the translation of strong amplifiers.

(53)

ST: “เขา พูด กับ อ็อตโต้ ด้วย ท่าที”  
*khaw4 phuut2 kap1 ?@t3too2 duuaj2 thaa2thii0*  
 ‘he speak with Otto with manner

และ น้ำเสียง ที่ แสน สุภาพ  
*lx3 nam3siiang4 thii2 sxxn4 su1phaap2*  
 and voice that **hundred-thousand** polite’

TT: “Shane told Otto with the manners and tone of **utmost** courtesy.”

(*Mad Dogs & Co*, pp. 445, 320)

#### 4.2.1.4 Quantifiers and determiner such

Quantifiers refer to expressions involving imprecise reckoning of numbers, such as *many* (e.g. *many sins*), and *a lot of* (e.g. *a lot of patience*),

according to Martin and White's (2017) classification. The use of quantifiers in this study may be motivated by the meaning of the Thai amplifier มาก /maak2/ "much-many," which originally was an expression of quantity (*The Royal Institute of Dictionary of Thai* 1999) derived from the visual field and related to the human ability for quantification. It is surprising that they are found more in translating strong amplifiers (4.98%) than standard amplifiers (2.00%).

Quantifiers	Standard		Quantifiers	Strong	
	Token	Percentage		Token	Percentage
many	5	29.41	such	19	86.36
such	2	11.76	a lot of	2	66.66
a lot of	2	11.76	many	1	33.33
<b>Total</b>	<b>9</b>	<b>100</b>	<b>Total</b>	<b>22</b>	<b>100</b>

Table 27: Lists of quantifiers involving the translation of standard and strong amplifiers

As can be seen from Table 27, "such" was found to be most frequent (21 tokens), followed by *a lot of* (2 tokens). "Such" was found much more in the translation of strong amplifiers (19 tokens) than of standard amplifiers (2 tokens). According to the data, *such a long time* is a prolific form that was found four times in the translation of นานนักแล้ว /naan0 nak3 lxxw3/, นานนักหนาแล้ว /naan0 nak3naa4 lxxw3/, นานนักหนา /naan0 nak3 naa4/, and นานเหลือเกิน /naan0 nak3 lvva4 kqqn0/, followed by *such a nuisance* which occurred twice. *Such a nuisance* was used for ร้ายจะตาย /ram0 khaan0 caltaaj0/ and ยิ่งยากจะตายไป /jung2jaak2 caltaaj0paj0/. All of them occurred in speech or in dialogues between interlocutors. None of them was found to be used in narration.

The aforementioned data suggests that the use of *such* is quite attitudinal, especially when considering the collocates which have negative connotations. The data show that *Such* occurring with an adjective or a noun with an indefinite article can function as an intensifier to intensify a speaker's feelings and emotions.

(54)

ST: “มอง โลก ใน แ่ง ร้าย เหลือเกิน นะ คุณหลวง  
*m@@ng0 look2 naj0 ngx2 raaj3 lvva4kqqn0 na3 khun0luuang4*  
 ‘look world in part bad **exceedingly** [SP] Count’

TT: “Why are you **such a pessimist**.”  
 (Democracy, Shaken and Stirred, pp. 88, 72)

(55)

ST: “มี อะไร ก็ มี แต่ คน ไม่ สบาย นะ  
*mii0 ?a1raj0 k@@2 mii0 txx1 khon0 maj2 sa1baaj0 na1*  
 ‘have what then have but person not fine [SP]  
 น่ารำคาญ จะ ตาย”  
*naa2ram0khaan0 ca1 taaj0*  
 annoying to death’

TT: “Of course, there and even more. But a sick person is **such a nuisance**, dear.”  
 (A Walk through Spring, pp. 121, 162)

From both examples above, *such* precedes nouns that are highly attitudinal, such as *pessimist* and *nuisance*. It is worth noting that in (54), the word being intensified is not a noun but a verb (มองโลกในแง่ร้าย /*m@@ng0 look2 naj0 ngx2 raaj3*/) and in (55) น่ารำคาญ /*naa2ram0khaan0*/ is an adjective not a noun. When they were translated into the target text, however, they were shifted into nouns. Literal translation, i.e., “why do you look at the world in a very negative way” and “a sick person is so annoying,” would result in intensity loss and may not sound natural to the target reader. The translator also changed the

syntactic form of the source text in (54) from an affirmative to a question, possibly to achieve naturalness in the target text.

The quantifiers *many* and *a lot of* were found to be used in translating both standard and strong amplifiers, but they are found more in the former group. For example:

(56)

ST:      ลุง      กา      พูด      ขึ้น      ว่า      ดี      หลาย      ๆ      ขอบใจ  
          lung0   kaa0   phuut2   khvn2   waa2   dii0   **laaj4**   **laaj4**   kh@@p1caj0  
          ‘uncle   Ka   speak   up   that   good   **many**   **many**   thank  
          หลาย”   ๆ  
          **laaj4**   **laaj4**  
          **many**   **many**’

TT:      “**Many** thanks for this wonderful chicken.”

(*A Child of the Northeast*, pp. 252, 383)

Instead of using the common linguistic realization *thank you very much*, the translator used the quantifier *many* to intensify the noun *thanks*, to match the colloquialism in the SL. Indeed, the Thai amplifier หลาย /laaj4/ is equivalent to the amplifier มาก /maak2/ ‘much-many’, so this may prompt the translator to use the quantifier *many* for the amplifier หลาย /laaj4/.

It is surprising that quantifiers were also found to be used in translating strong amplifiers that do not originate from lexemes denoting quantity like the other group of amplifiers. Three quantifiers, namely *much*, *a lot of*, and *many* were found. One possible reason for this is that the TL structures influence the use of quantifiers, as shown below.

(57)

ST: “นั้น เคย จน เคย ลำบาก มา ยิ่ง กว่า เธอ  
*chan4 khqqj0 con0 khqqj0 lam0baak1 maa0 jing2 kwaa1 thqq0*  
 ‘I used to poor used to struggle come most than you  
 หลาย ต่อ หลาย เท่า นั้”  
*laaj4 t@@1 laaj4 thaw2 nak3*  
 many continue many times **so much**’

TT: “I had had a hard life, **many** times harder than yours.”

(*The Sweet Scent of Hay*, pp. 43, 63)

(58)

ST: “เขา เบี้ยว กัน มา ชะ นั้ ละ... ใ้ คน  
*khaw4 biiaw2 kan0 maa0 sa3 nak3 la3 ?aj2 khon0*  
 ‘they break a promise together come lost **so much** [SP] that person  
 จ่าย เงิน ก็ เช่ ไป ชะ นั้ เหมือน กัน [...]”  
*caaj1 ngqn0 k@@2 sqq2 paj0 sa3 nak3 mvvan4 kan0*  
 pay money then dumb go lost **so much** like together’

TT: “You’re right. There are **a lot of** cases like that, and it makes those who pay look foolish.”

(*Gold-pasted Cement*, pp. 201, 232)

In (57) and (58), *many* and *a lot of* were used for the strong amplifier นั้

/nak3/; according to the *Royal Institute Dictionary of Thai* (1999), นั้ /nak3/ is related to มาก /maak2/, which was originally used for quantification. It is also noticeable that *many* was not only used to translate the amplifier นั้ /nak3/ but also หลายต่อหลายเท่า /laaj4 t@@1 laaj4 thaw2/ ‘times’. The words being intensified are nouns (*times* and *cases*), so using intensifiers may not be possible. It is worth noting that the use of quantifiers is motivated by the TL structures.

#### 4.2.1.5 Multiple devices

Multiple intensifiers involve the use of more than one intensifier.

Multiple intensifiers occur eight times in the translation of standard amplifiers,

and eleven times in that of strong amplifiers. The strong tendency for multiple devices suggests the translator's effort to convey intensification in the ST to the point that it sometimes results in over-intensification, especially in standard amplifiers which are considered to carry weaker intensity. It is also worth noticing that some combinations demonstrate the opposite result: instead of increasing the degree, they sometimes lower it. The combinatory patterns can involve any of the types of linguistic devices mentioned earlier. Usually, the number of devices combined would be up to three, as in *real* + *fucking* + *much* and *real* + *fucking* + *great*. They were found in the translation of a standard and a strong amplifier.

SL Text	TL text	Multiple-devices
“พวกเขาทำผมเจ็บมาก [...]” /phuak2 khao4 tham0 phom4 cep1 <b>maak2/</b> ‘group do me hurt <b>much</b> ’	“They did me a <b>real bad</b> turn”	Real + bad
“ตอนนี้เด็กมากจริง ๆ สุเนตรา [...]” / th@@0 nii2 dekl <b>maak2 cing0 cing0</b> su1net2traa0/ ‘you this child <b>much true true</b> Sunetra’	“You're <b>really very</b> young and innocent.”	Really + very
เพราะเรื่องของเธอหิบนั่นรบกวนจิตใจเธออย่างยิ่ง /phr@3 rvvang2 kh@@ng4 ?a0 jip1 rop2kuuan0 cit1caj0 thq0 <b>jaang1jing2/</b> ‘group of Ah yip that disturb her <b>most</b> ’	[...] because Ah Yip's question bothered her <b>so very much</b> .	So + very much
น้ำจิ้มเป็ดที่นี่หวานจังเลย /nam3cim2 pet1 thii2 nii2 waan4 <b>cang0</b> <b>lqqj0/</b> ‘sauce duck here sweet <b>forcefully</b> ’	Duck sauce at this place is <b>much too</b> sweet.	Much + too
...ไอ้ล้านนะ เกือบตาย เสือกขนแตกเข้าไปมาก /?ai2 laan3 na1 kvvap1 taaj0 svvak1 khon4 dxk1 khaw2 paj0 maak2 / ‘he bald [PP] almost die interrupt carry eat enter <b>much</b> ’	“Larn, you know, almost died. He had taken <b>too fucking much</b> .”	too + fucking + much

Table 28: Examples of sentences showing the use of multiple intensifiers

Table 28 shows that this category consists of various combinations e.g., *really* combined with *very*, *so* combined with *rich*, and *much* with *too*. Of these,

so plus other intensifiers were found to be most frequent. The use of the swearword *fucking* was also found to combine with other devices, and it was used to translate both groups of Thai amplifiers. Each word that was combined can be used as a single device, but it was also found to co-occur with other intensifiers, which, in turn helps strengthen the speaker's feelings.

Standard intensifiers were found to be translated into multiple intensifiers. This can lead to an increase in the force of the speaker's feelings and emotions from the source text, where มาก /maak2/ is regarded as a weaker form of intensifier, giving rise to “moderate, non-emotive structures” as suggested by Poonlarp (2009). Surprisingly, not all structures with มาก /maak2/ are moderate in intensity. Some combinations are far from moderate when they co-occur with other intensifiers; they are strongly attitudinal, as can be seen from (59) exemplifying *really a lot*:

(59)

ST: “... อา คิด ว่า นะ... คง สำคัญ มาก  
 ... ?aa0 khit3 wa2 na3 ... khong0 sam4khan0 maak2  
 ‘I think that [SP] ... may important very’  
 TL: “[...] I believe, **really a lot**.”

(*Gold-pasted Cement*, pp. 251, 292)

Some combinations, on the other hand, lower the intensity when combined with other intensifiers, as shown in (60) below:

(60)

ST: [...] ชีวิต คุณ ดู เปลี่ยน ไป มาก  
 chii0wit3 khun0 duu0 pliiian1 paj0 **maak2**  
 ‘life your look change go **much**’  
 TT: “[...] Your life seems to have changed **quite a lot** [...]”

(*Democracy, Shaken and Stirred*, pp. 284, 245)



In (60), *quite* was added to a quantifier *a lot*. Instead of increasing the force of the speaker's feeling, it tones down the intensity. A plausible explanation for this is that in (60) *quite* was added due to the word *seems*; in the original text the speaker commented courteously to the interlocutor using the verb “ดู” /duu0/ ‘seem’. In the translated text, therefore, the translator toned down the speaker’s feeling to suit the source text. According to the *Longman Dictionary Online*, *seem* is used to make what one is saying less strong or certain and more polite. Multiple intensifiers can be used to strengthen the speaker’s attitudes, while some decrease the intensity.

Multiple intensifiers were found to be used in translating strong amplifiers, especially *so* plus another intensifier, which were the most prolific forms (five tokens). The use of multiple intensifiers was found to co-occur with other intensifiers including *strongly*, *well*, *badly*, *very much*, as well as metaphorical expressions. The examples below demonstrate the use of multiple intensifiers using *so* for the strong amplifier to translate Thai นึก /nak3/ ‘so much’.

(61)

ST: “งั้น มึง นั้น แหะ แดก คนเดียว อยาก แดก นึก”  
 ngan3 mvng0 nan2 lx1 dxxk1 khon0diiaw0 jaak1 dxxk1 **nak3**  
 ‘then you that [SP] eat alone want eat **so much**’  
 TT: “Then you eat’m on your own, since you want’m **so badly**.”

(*Mad Dogs & Co*, pp. 680, 494)

In (61), the translator used the intensifier *so* and the intensifier *badly* to convey the strong amplifier นึก /nak3/, which also denotes sarcasm (อยากแดกนึก

/jaak1 dxxk1 **nak3**/). Therefore, *badly* with *so* added to increase the intensity of *badly* may also carry a sarcastic connotation.

The other prolific form was excessive *too* plus other intensifiers (*too many*) and other intensifiers plus *too* (*much too* and *really too*).

(62)

ST:      น้ำจิ้ม      เป็ด      ที่      นี้      หวาน      จัง      เลย  
             nam3cim2    pet1    thii2    nii2    waan4    **cang0**    **lqqj0**  
             ‘chili paste    duck    place    this    sweet    **greatly**    **beyond**’

TT:      Duck sauce at this place is **much too** sweet.

(A Walk through Spring, pp. 96, 125)

(63)

ST:      จำลึก      อย่าง      แสน      เสียหาย  
             ram0lvk3    jaang1    sxxn4    siia4daaj0  
             ‘recall    like    **hundred-thousand**    regret’

TT:      Thinking back, it's **really too** bad that I didn't see [...]

(Brotherhood of Kaeng Khoi, pp. 376)

In (62) and (63) the translator added *much* and *really* to the excessive *too* to make it more forceful and enrich emotivity in the target text. *Too* was used to denote the negative meaning of *sweet* (i.e. that the duck sauce is not good because it is too sweet). In (62), the context is a complaint by grandmothers who always think that things in their youth were the best and things in the time of their granddaughters are inferior (the duck sauce was not as good as the duck sauce of their youth). The translator therefore interpreted the utterance as a complaint and may have added *too* to carry this connotation.

In (63), on the other hand, excessive *too* was opted for and given extra intensity by adding *really*. The speaker really regretted what she missed in the past. If common intensifiers (e.g., *so*, *very*) had been used, the notion of strong regret may not be conveyed into the target text since their intensity is weaker.

Multiple intensifiers function to add further emphasis to an assertion. Any item that was added can be removed without much change in the core meaning, except for the degree of intensity. This does not mean, however, that multiple intensification added to the TT should be considered redundant. In fact, combined intensifying devices are used to carry extra intensifying force and to enrich emotivity in the TT (Poonlarp, 2009). There is no restriction on what types of devices can combine with each other. They can pile up and can co-occur with various words. For example, *too* co-occurred with both *much* and *many* and *so* co-occurred with *badly* and *strongly*.

#### 4.2.1.6 Swear words

Swear words in this study are defined as an offensive word used to express solidarity and intimacy between interlocutors. They are regarded as impolite, and usually serve to convey anger or a strong emotion on the part of the speaker. The occurrence of swear words was motivated by the source text. In the data, swear words were found exclusively in the translation of strong amplifiers, which carry extreme emotion. They are a marginal group, occurring with only 1.72% of all amplifiers in the data. Despite the small number, the results revealed interesting phenomena regarding the use of swear words in the translation of Thai intensifiers.

The swear words that were found in this study include *so damn* (four tokens), *fuckin/fucking* (four tokens), *damn* (three tokens), *darn* (one token), *goddamn* (one token), and *so fuckin* (one token). They can be classified mainly into two groups: *damn* and *fucking*. The words *damn* and *fuckin* were found to combine with the intensifier *so* as in *so damn* and *so fuckin*, and

*fucking* combined with *die* as in *fucking die*, thus making these swear words even stronger and more powerful.

(64)

ST: “ยุ่ง ตาย ห่า! ถอย กลับ มา ที่ นี้ ก่อน”  
*jung2 taaj0 haa1 th@@j4 klap1 maa0 thii2 nii2 k@@n1*  
 ‘busy **die** **plague** return back come place this before’  
 TT: “**Damn.** Come back here then.”

(*Democracy, Shaken and Stirred*, pp. 222, 189)

(65)

ST: “เปล่า ใคร จะ เบื่อ ลง อยู่ อย่าง นี้  
*plaw1 khraj0 ca1 bvva1 long0 juu1 jaang1 nii3*  
 ‘No who will bored down stay like this  
 เพลิน จะ ตาย ห่า ไป [...]  
*phlqqn0 ca1 taaj0 haa1 paj0*  
 enjoyed **to** **death** **plague** go’

TT: “No, how can you be fed up? But to stay like this, we’ll **fucking die** laughing.”

(*Mad Dogs & Co*, pp. 389, 279)

(66)

ST: “เมา ลิบหาย”  
*maw0 chip1haaj4*  
 ‘drunk **disaster**’  
 TT: “I’m so **damn** high,”

(*Mad Dogs & Co*, pp. 569, 414)

The use of swear words *damn* and *fucking* in the target text were motivated by ST swear words (ตายห่า / *taaj0 haa1*/ and ลิบหาย / *chip1haaj4*/). The word ตายห่า / *taaj0 haa1*/ is a spoken-language expression that imbues the utterance with a higher degree of emotivity than other intensifiers. Its literal meaning is “to die in a horrible way”, and it was later was adopted as an intensifier. In the data, the intensifier ตายห่า / *taaj0 haa1*/ co-occurred both with

verbs carrying a negative connotation, as in (64) ชุ้งตายห่า /jung2 taaj0 haa1/ and a positive meaning, as in (65) เฟล็นจะตายห่า /phlqqn0 ca1 taaj0 haa1/. In both examples, ตายห่า /taaj0 haa1/ was translated using different swear words; the former was *damn* and the latter was *fucking*. They are considered “strong” language; in fact, they border on vulgarity<sup>16</sup> denoting strong emotion, and the choice of them was motivated by swear words in the ST.

ฉิบหาย /chip1haaj4/ is a curse word, literally meaning “ruined” or “damned.” Its original purpose was to curse someone or to express a wish to harm someone, so it was a prohibited word, but it later adopts an intensifying usage (Poonlarp, 2009). *Damn* was used in the translation motivated by this abusive word in the ST.

The swear words found in the translation were not limited to cases where swearwords occurred in the source text but were also found in the translation of common strong amplifiers such as จัง /cang0/ and เหลือเกิน /lvva4kqqn0/, as can be seen from the two examples below:

(67)

ST: “อ้าว!        แต่        จัง”  
       ?aaw2 jxx2 *cang0*  
       ‘Oh        bad        greatly’  
 TT: “**Darn!**”

(*The Sweet Scent of Hay*, pp. 221, 231)

<sup>16</sup> According to Jay (1992: 6 as cited in Soler-Pardo 2015), vulgarity is “the language of the common person, ‘the person in the street’ or the unsophisticated, unsocialized, or un-educated. [...] To be vulgar is to be common, not necessarily bad or evil.”

(68)

ST:           สมอง           ไม่           รับรู้           เรื่องราว           ด้วย  
           sa0m@@ng4 maj2 rap3ruu3 rvvang2raaw0 duuaj2  
           ‘brain           not   acknowledge   story           with  
  
           พยายาม           จะ           รวบรวม           กำลังใจ           ขึ้น           พูด  
           pha3jaa0jaam0 ca1 ruuap2ruuam0 kam0lang0caj0 khvn2 phuut2  
           try           to           gather           spirit           up           talk  
  
           กับ           แม่           แต่           ก็           ยากเย็น           เสีย           เหลือเกิน  
           kap1 mxx2 txx1 k@@2 jaak2jen0 siia4 lvva4kqqn0  
           to   mother   but           then   difficult   lost   exceedingly’

TT:   He tried to find the nerve to talk to his mother, but it was **damn**  
 difficult.

(*Mad Dogs & Co*, pp. 312, 223)

In these two examples, the former is in a dialogue, and the latter is in narrative illustrating a man’s inner thoughts. These swear words were used as intensifiers. Although the ST did not contain any vulgar elements, they still appeared in the target language. A plausible explanation for this phenomenon in (67) was that the interlocutor is the speaker’s close friend. Therefore, to show the intimacy of the relationship between the two, the swear word *darn* (a euphemistic form of *damn*) was used. In (68), on the other hand, it was a relationship between a son and his mother. However, in this sentence, it was the son’s inner thoughts; he was talking to himself, and not to his mother. The use of swear words for non-swear words in the TT probably indicated that the translator may want to show the speaker’s strong emotion but at the same time give the impression that the fictional character is not the kind of person who avoids offensive language. It may be considered as a vulgarism, not as an instance of rudeness.

#### 4.2.2 Morphological processes

The morphological process involves changing a stem to adjust its meaning to fit its syntactic and communicative context using inflectional morphemes (e.g. *-er* and *-est*).

##### 4.2.2.1 Inflectional comparatives and superlatives

In this study, two morphological devices were found: inflectional comparatives and superlatives.

Comparison is used to express the notion that a person, thing or situation has more or less of a quality. A gradable adjective can be marked for comparative or superlative degree. As the meaning of comparative and superlative involves a degree, comparison can be used for intensification (Wouden and Foolen, 2017). A meagre 1.61 % of the linguistic devices found in the translation belong to the category of comparatives and superlatives. It is not a large number, but these examples show significant linguistic features in transferring intensifiers from the ST to the TL. In fact, it is normal in everyday communication, especially in conversation, to use graded adjectives without mentioning the other entity in the comparison.

Standard amplifiers	Frequency		Strong amplifiers	Frequency	
	Token	Percentage		Token	Percentage
Comparatives	7	87.5	Comparatives	4	66.66
Superlatives	1	12.5	Superlatives	2	33.33
<b>Total</b>	<b>8</b>	<b>100</b>	<b>Total</b>	<b>6</b>	<b>100</b>

*Table 29: Frequency of inflectional comparatives and superlatives constructions*

Table 29 shows that comparatives were more common as a translation for standard amplifiers, accounting for 87.5% of the total for morphological amplification, followed by superlatives (12.50%). For strong amplifiers,

comparatives were also used at the highest frequency (66.66%) followed by superlatives (33.33%). Each comparative construction is illustrated in the following sections.

#### a) Inflectional Comparatives

In this study, “comparatives” refers to the inflected form *-er* (*than*) used in translating both standard and strong amplifiers. The reasons behind this usage are probably because there is a comparative connotation in the context when a longer stretch of text is taken into consideration, and the context did not allow intensifiers; otherwise, the meaning would be different from the source text.

In the group of standard amplifiers, comparative expressions were found to be used with the highest frequency (seven tokens, 87.5 %).

(69)

ST:	แต่	ปี	นี้	แข่ง	เห็น	พ่อ	ยุ่ง	มาก	จน	แม้
	<i>txx1</i>	<i>pii0</i>	<i>nii3</i>	<i>kheng1</i>	<i>hen4</i>	<i>ph@@2</i>	<i>jung2</i>	<b><i>maak2</i></b>	<i>con0</i>	<i>mxx3</i>
	‘but	year	this	Keng	see	father	busy	<b>much</b>	until	though
	วัน	ปี	ใหม่	ก็	ยัง	เดินทาง		ออก	ไป	นอก
	<i>wan0</i>	<i>pii0</i>	<i>maj1</i>	<i>k@@2</i>	<i>jang0</i>	<i>dqqn0thaang0</i>	<i>?@@k1</i>	<i>paj0</i>	<i>n@@k2</i>	
	day	year	new	then	still	travel		out	go	outside
	หมู่บ้าน		กับ	เพื่อนบ้าน		กลุ่ม	หนึ่ง [...]			
	<i>muu1baan2</i>		<i>kap1</i>	<i>phvvan2baan2</i>		<i>klum1</i>	<i>nvng1</i>			
	village		with	neighbor		group	one’			

TT: Keng notices that her father has been particularly **busier than** before during this year’s festival [...]

(*A Walk through Spring*, pp.31, 38)

These examples suggest that the reason for replacing the intensifier มาก /*maak2*/ ‘much-many’ with the comparative structure is



perhaps due to the fact that in the ST the speaker compared the work of her father with the previous year and that this year her father has more work to do than the earlier year, although the author did not use the comparative construction at all. In other words, the speaker judged his father's situation on a comparative basis, and the translator's choice makes the target text more explicit.

(70)

- ST: “บาลี อาจ จะ เสร้ง ได้ เนื่องจาก  
 baa0lii0 ?aat1 ca1 see4sxxng2 daj2 nvvang2caak1  
 ‘Balee may will pretend get because  
 อายุ หล่อน มาก แล้ว”  
 ?aa0ju3 l@@n1 **maak2** lxxw3  
 age her **much** already’  
 TT: “Balee was **older** now, so she pretended not to care about her past.”  
 (Gold-pasted Cement, pp. 54, 65)

Example (70) shows the use of a comparative (older) in rendering the intensifier มาก /maak2/. The example used a comparative with the inflected construction *-er than* to convey the standard amplifier มาก /maak2/. To translate it as “Balee was **very/so/really old** now” would produce a different meaning in the target text, denoting that Balee was an elderly woman, so the translator used the comparative *-er* to indicate that Balee had become older with more maturity. The use of this linguistic device may therefore be due to the constraints of the target text's words.

For strong amplifiers, comparatives were found less frequently in the translation than in the standard group.

(71)

ST: [...] กลาย เป็น ชมพู ปรือ และ แดง จัด  
*klaaj0 pen0 chom0phuu0 rvva2 lx3 dxxng0 cat1*  
 ‘turn be pink pale and red **intense**

ตรง โหนกแก้ม  
*trong0 nook1kxxm2*  
 at cheekbones’

TT: [...] now looked pinkish, accented by **darker** pink around her cheekbones.

(*The Sweet Scent of Hay*, pp. 113, 122)

(72)

ST: “ก็ นั้นแหละ” คราว นี้ อา ต่าย โสว  
*k@@2 nan2 lx1 khraaw0 nii3 ?aa0 taaj1soow4*  
 ‘then that [SP] time this Ah tai Sou

เสียง ดัง ที่เดียว [...]  
*siiang4 dang0 thii0diiaw0*  
 voice loud **once**

TT: ‘Do me a favour!’ Ah tai Sou's voice rises even **louder**, [...]

(*A Walk Through Spring*, pp. 192, 265)

The examples above used comparatives without *than* (*darker* and *louder*) to convey the strong amplifiers จัด /cat1/, ที่เดียว /thii0diiaw0/. In (71), *darker* was used to denote the intensity of pink for the source text แดงจัด /dxxng0 cat1/, and in (72), *louder* was used for the strong amplifier ที่เดียว /thii0diiaw0/ to intensify the voice. The reason for replacing these strong intensifiers with a comparative structure may be that the speaker compared the situations happening at that time with the previous time: in the source text, there were words that suggested comparative connotation including กลายเป็น /klaaj0 pen0/ “become” and คราวนี้ /khraaw0 nii3/ “this time.” The implicit

comparison is therefore made explicit in the TT by the translator. It is worth noting that the translator translated not at the lexical level but the phrasal level, which suggests that the whole context has been taken into consideration.

#### b) Inflectional Superlatives

According to the *Collins Dictionary Online*, superlatives denote “the form of an adjective or adverb that expresses the highest or a very high degree of quality.” It is usually marked by the suffix *-est*. From the data, there are several reasons why superlatives were used: to make the sentence sound lively and poetic, to arouse the reader's emotions, and to suit the target text structure. Take (73) as an example:

(73)

ST: กระดูก หมู อ่อน นิ่ง เต้าหู้ ชอย พริก  
*kra1duuk1 muu4 @@n1 nvng2 taw2sii2 s@@j0 phrik3*  
 ‘bone pork tender steam black bean sauce chop chili  
 แดง เม็ด ใหญ่ ลง ไป ด้วย นะ จะ หอม มาก  
*dxxng0 met3 jaj1 long0 paj0 duuaj2 na3 ca1 h@@m4 maak2*  
 red seed big down go too [SP] will aromatic **much**’

TT: “Steamed pork cartilage in black bean sauce will have **the sweetest** aroma if you sprinkle it with finely chopped red paprika.”

(*A Walk through Spring*, pp. 252, 349)

The words หอมมาก /h@@m4 maak2/ in the source text were transferred into English as *the sweetest aroma* using superlatives with the *-est* suffix. The translator may have wanted to add liveliness to the translated text by maximizing the degree of the aroma in order to avoid blandness and arouse the reader’s emotion.

#### 4.2.3 Syntactic processes

Syntactic processes are linguistic devices that occur at the syntactic level. The syntactic patterns found in the corpus include *idioms*, *figures of speech*, *exclamatory constructions*, *syntactic comparison*, and *repetition*.

##### 4.2.3.1 Idioms

*The Cambridge Free Dictionary Online*, defines *idioms* as “a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own.” Many scholars agree that idioms take their meanings from the construction as a whole; they cannot be derived or predicted from the meanings of the constituent words (Nattinger and DeCarrico, 1992, pp. 32-33; Williams, 1994; Wood, 1986). According to Kövecses and Szabó (1996), idioms include metaphors (e.g., *spill the beans*), metonymies (e.g., *throw up one's hands*), pairs of words (e.g., *cats and dogs*), idioms with *it* (e.g., *live it up*), similes (e.g., *as easy as pie*), sayings (e.g., *a bird in the hand is worth two in the bush*), phrasal verbs (e.g. *come up*, as in *Christmas is coming up*), and grammatical idioms (e.g. *let alone*).

In this study, however, idioms and metaphors are discussed in separate sections due to certain differences between the concepts. Reimer and Camp (2006, p. 845) define metaphor as “a figure of speech in which one thing is represented (or spoken of) as something else.” According to Levison (1983, as cited in Anastasiou, 2010, p. 56), the difference between metaphors and idioms may be clarified by

the notion of “connotative penumbra”, which implies that the meaning of metaphors is built compositionally and is semantically rich and flexible. The meaning of idioms, on the other hand, was retrieved from memory.

In this study, idioms were found to be used in translating standard amplifiers with a frequency of 5.35%, compared to 4.51% for translating strong ones (see Table 20). Based on Makkai (1972)’s classification, idioms are classified into two types: *lexemic* and *sememic* idioms. Idioms of the former type consist of more than one word, but their meaning cannot be predicted from their constituent parts (e.g., *give in*). Idioms of the latter type are a multiple-word structure whose meaning can be derived from its constituent lexemes but which has an unpredictable pragmatic function. This includes longer expressions and complete utterances including sayings and proverbs, e.g., *don’t put all the eggs in one basket* (Liu, 2008). In this research, idioms found in the translation of Thai amplifiers are classified into Makkai’s two types: 1) lexemic idioms (e.g., *be in dire straits*, *be in deep trouble*) and 2) sememic idioms (e.g., *a piece of cake*, *couldn’t believe one’s ears*).

(74)

ST: เธอ ลำบาก มาก ทั้ง ลูก ก็ เล็ก ๆ  
*thq0 lam0baak1 maak2 thang3 luuk2 k@@2 lek3 lek3*  
 ‘she struggle much all kid then small small  
 แล้ว ยัง มี ร้าน อีก  
*lxxw3 jang0 miii0 raan3 ?iik1*  
 then still have shop more’

TT: “You were **in dire straits**. And your kids were small and you had to run your shop as well.”

(*A Walk through Spring*, pp. 267, 368)

The idiom “in dire straits” means “in a very bad situation that is difficult to fix” (*Cambridge Dictionary Online*). The meaning of this idiom cannot be derived from its constituents since each word has its own meaning (dire means “very serious” and “strait” literally means “a narrow area of water.” From the definition, it is apparent that this idiom can convey the SL meaning suggested by ลำบากมาก /*lam0baak1 maak2*/ ‘having a lot of difficulty’ since “you” were having a very difficult time having a lot of responsibilities. Other examples of idioms beginning with the preposition *in are* “in deep trouble” and “in high spirits.”

(75)

- ST: "เขา กำลัง แย่มาก ค่ะ สุขภาพ แย่  
*khaw4 kam0lang0 jxx2 maak2 kha1 suk1kha1phaap2 jam2jxx2*  
 ‘he in the act of **bad much** [PP] health bad’  
 TT: He’s **in deep trouble**. His health is deteriorating.  
 (Gold-pasted Cement, pp. 34, 42)

(76)

- ST: หญิงสาว ดูมีความสุขมาก  
*jiing4 saaw4 duu0 mii0 khwaam0suk1 maak2*  
 ‘female young look **have happiness much**  
 ใน คืน นี้  
*naj0 khvvn0 nii3*  
 in night this’  
 TT: Phettriang was **in high spirits**.  
 (Gold Pasted Cement, pp. 232, 269)

(77)

- ST: คุณนึกอายและกลัวมาก  
*khuun0 nvk3 ?aaq0 lx3 kluua0 maak2*  
 ‘Koon think **embarrassed and scared much**  
 TT: Koon **felt a knot in his stomach**.  
 (A Child of the Northeast, pp. 72, 114)

The idiom “in deep trouble” was used for the non-idiomatic expression เข้มมาก /jxx2maak2/ suggesting that the person mentioned is having a serious problem. According to Macmillan Dictionary Online, “in deep trouble” means “in a very difficult situation.” The adjective *deep* is used to emphasize the seriousness, strength, importance, or degree of something (*Cambridge Dictionary Online*). Thus, in this idiom, *deep* may not function as an intensifier but an emphasizing adjective used to strengthen the degree of trouble. In (76), “*in high spirits*” refers to “feelings of happiness and energy, especially when you are having fun” (*Longman Dictionary Online*). In example (77), the idiom *felt a knot in his stomach* was used to transfer the standard amplifier /maak2/ ‘much-many’ with its items being intensified (อาาย /?aaj0/ and กลัว /kluua0/). According to the *Merriam-Webster Dictionary Online*, this idiom (someone's stomach is in knots) is used to say that a person “has an unpleasant and tight feeling in the stomach, usually from nervousness”. The idiom can convey the feelings and degree of the feelings อาาย /?aaj0/ and กลัว /kluua0/) to the target text effectively because it involves a concrete experience. An idiom such as *a knot in stomach* allows the target-text readers to grasp the feelings of the characters, thus resulting in a better understanding of the fictional character. In addition, using idioms also makes the translation sound more natural.

(78)

ST: [...]และ นั้น ทำให้ โหว โล่งอก ไป มาก

*lx3 nan2 tham0haj2 hoow4 loong2?ok1 paj0 maak2*

‘and that cause Hou relieve go **much**’

TT: [...] This takes **a load off** Hou’s mind.

(*A Walk through Spring*, pp. 177, 245)

The use of the idiom *takes a load off one’s mind* in this example was likely to be motivated by the TT structure. This idiom means that it causes you to stop worrying (*COBUILD Advanced English Dictionary*). Hou, who was a maid at a doctor’s house, was worried about the housework since the doctor’s wife was so hard to please. When she did not have to cook lunch and dinner for her employers, she stopped worrying about it.

Apart from lexemic idioms involving phrasal verbs, sememic idioms including proverbs and sayings which are relevant to the age and feelings of the speakers were also found to be used. The sememic idioms that were found are *green* (ST: อ่อนอาวโสมาก /?@@n1?aa0wu3soo4 maak2/), *couldn’t believe his ears* (ST: ดีใจมาก /dii0caj0 maak2/), and *a piece of cake* (ST: สบายมาก /sa1baj0 maak2/). In fact, using idioms that carry forceful intensity suggests that common degree modifiers may not be strong enough to arouse the target reader’s feelings, prompting translators to resort to idioms which provide image schema and have more appeal to readers.



As mentioned earlier, idioms used to translate strong amplifiers were found in much smaller numbers compared with the standard group. It is interesting to note that only lexemic idioms involving phrasal verbs were found to be used in translating strong amplifiers, as illustrated below:

(79)

ST: “กู ว่า ตอน มัน นั่ง แดก กับ พวก มึง  
*kuu0 waa2 t@@n0 man0 nang2 dxk1 kap1 phuuak2 mvng0*  
 ‘I think when he sit eat with group your  
 สี่ ห้า วัน นั้น มัน คง ขำ จิบหาย’  
*sii1 haa2 wan0 nan2 man0 khong0 kham4 chip3haaj4*  
 four five days those he may laugh darn

TT: “I think that for the four or five days he sat feasting with the lot of you, he must’ve **died laughing**.”

(*Mad dogs & Co*, pp. 283, 203)

(80)

ST: คัน เป็น บ้า เลย  
*khan0 pen0 baa2 lqqj0*  
 ‘itchy be crazy beyond’

TT: It made my blood boil.

(*The Sweet Scent of Hay*, pp. 205, 213)

Both *died laughing* and *blood boil* are idioms used for the translation of จำจิบหาย /kham4 chip3haaj4/ and คันเป็นบ้าเลย /khan0 pen0baa2 lqqj0/ respectively. They covered both intensifiers (จิบหาย /chip3haaj4/ and เป็นบ้า /pen0baa2/) and the item being intensified (จำ /kham4/ and คัน /khan0/). The meanings of these two idioms cannot be derived from the individual words. According to the *Longman Free Dictionary Online*, *die laughing* is found in spoken language meaning “laugh a lot,” and make someone’s *blood boil* means “to make



(82)

ST: “เมื่อ ยิบหาย”  
 mvvaj2 **chip1haaj4**  
 ‘stiff **disaster**’  
 TT: “Stiff **like hell**. Man.”

(Mad Dogs &amp; Co, pp. 136, 92)

(83)

ST: ...ไอ้ เหี้ย เอ๊ย แม่-ง หลอก ให้ เรา  
 ?aj2 hiia2 ?qaj3 mxxng2 l@@k1 haj2 raw0  
 ‘that darn [SP] [your] mother deceive give us  
 วิ่ง แทบ ตาย  
 wing2 **thxxp2 taaj0**  
 run **almost die**’

TT: The bastard, he tricked us into running **like hell**,”

(Mad Dogs &amp; Co, pp. 434, 312)

The translators used *like hell* for the translation of swear words ยิบหาย /chip1haaj4/ and แทบตาย /thxxp2 taaj0/ to intensify the unpleasant stiffness (82) and running (83). According to the *Cambridge Online Dictionary*, *like hell* means “very much,” and does not refer at all to “hell” as “the place where some people are believed to go after death to be punished for ever for the bad things they have done during their lives”.

*As a fiddle* is an example of a figurative idiom.

(84)

ST: พวก หมอ เขา บอก ว่า  
 phuuak2 m@@4 khaw4 b@@k1 waa2  
 ‘group doctor they tell that  
 ฉัน แข็งแรง ออก  
 chan4 khxxng4rxxng0 ?@@k1  
 I healthy **out**’

TT: "The doctor said that I was fit **as a fiddle**.

(A Walk through Spring, pp. 142, 192)

In the example above, *fit as a fiddle* was used to render the strength of the fictional character (ST: แข็งแรงออก /khxxng4rxxng0 ?@@k1/ suggesting that the speaker is in very good physical condition (*Oxford Advanced Learner's Dictionary Online*). The word “fiddle” means “violin” (*Cambridge Online Dictionary*). It is noticeable that the meaning of both *like hell* and *as a fiddle* cannot be predicted from its constituents.

Using idioms for intensifying the speaker's feeling was also found in the study of Poonlarp (2009), who notes that idioms were used to create vivaciousness. Similarly, Fernando (1996, p. 25) observes that “idioms are socially acceptable as well as precise, lively and interesting.” He further states that since idioms are such a prominent part of language, they are widely prevalent in works of fiction. Idioms and other figurative expressions have a significant role in making the text attractive and appealing.

#### 4.2.3.2 Figures of speech

Figures of speech are personal imaginative insight that transcends the existing semantic limits of the language that enlarges the hearers' or readers' emotional and intellectual awareness (Dagut, 1976). In this study, the figures of speech found include *simile* and *hyperbole*.

Simile refers to a phrase that uses a comparison to describe. For example, “life” can be described as similar to “a box of chocolates.”

Similes highlight the differences between the source and target domains, and the partial nature of the metaphoric mappings. *Like* and *as* are particularly common in image metaphors because they have sparser, more partial structures than other kinds of metaphor (Sullivan, 2007).

Hyperbole is used to highlight the speaker's stance in narrating propositions, depicting events and showing an expressive stance to other participants in any communication activities (Hsiao and Su, 2010). Spitzbardt (1963) identifies several features used in hyperbolic expressions including numerical expressions (e.g., *millions of*), expressions of spatial extent (e.g., *seas*), extreme adjectives and adverbs, and extreme metaphors and similes. Smith (1657, p. 54) states that hyperbole occurs “when the trope is exceedingly enlarged, or when the change of signification is very high and lofty, or when in advancing or repressing one speaks much more than is precisely true.”

Figures of speech in this study were found to be used exclusively in the translation of strong amplifiers (3.30%). Out of fourteen metaphorical expressions, six patterns were found, including *as if* (five tokens) and *as* (three tokens), followed by *like* (one), *feel* (three), an instance of a *numerical expression* (“a million miles away”), and a phrase (“war clouds loom”, ST: กำลังวุ่นวายเหลือเกิน /kam0lang0 wun2waj0 lvva4kqqn0/). Of these patterns, only one was regarded as hyperbole (*a million miles away*) and the rest of them were identified as similes.



(86)

ST:      ปลอด            ขึ้นกราน            เสียง            เข้ม            บาดี            แสน  
          *pl@@t1 jvvn0kraan0 siiang4 hiiam2 baa0lii0        sxxn4*  
          ‘Plaud            affirm            voice            ruthless            Balee            **hundred-thousand**  
                     อตุร            ยิ่ง            นั้ก            เมื่อ            ได้ยิน  
          *?aa0duun0 jing2 nak3 mvva2 daaj2jin0*  
          **lament            most so-much**            when            heard’

TT:      “No!” Plaud’s voice was firm and harsh. Balee **felt heartbroken** on hearing Plaud.

(*Gold-pasted Cement*, pp. 257, 299)

(87)

ST:      นึก            ขึ้น            มา            แล้ว            ก็            ยัง            ใจหาย            เสีย            นั้ก  
          *nvk3 khvn2 maa0 lxxw3 k@@2 jang0 caj0haaj4 siia4 nak3*  
          ‘think    up            come    already    then            still            **startled**            **lost**            **so much**’

TT:      When he thought about it, Songmuang **felt his heart sink**.

(*Gold-pasted Cement*, pp. 317, 365)

These figurative expressions were found to be used in translating the strong amplifiers แสน...ยิ่งนั้ก /sxxn4...jiing2nak3/ and นั้ก /nak3/ to show deep regret, as found in (86) and (87). They were in narrations rather than dialogues.

Although few hyperbolic expressions were found to be used in the translation of strong intensifiers, they represent an interesting phenomenon, as can be seen in (88):

(88)

ST:      บาง            ส่วน            ใน            ตัว            ผม            เหมือน            ถูก            กระชาก  
          *baang0 suuan1 naj0 tuua0 phom4 mvvan4 thuuk1 kra1chaak2*  
          ‘some    part            in            body            my            like            undergo            yank  
          ปลิด            ออก            จาก            ขั้ว            แล้ว            เติลิด            หาย            ไป  
          *plit1 ?@@k1 caak1 khuua2 lxxw3 tal1qqt1 haaj4 paj0*  
          pluck            out            from            stem            then            scatter            disappear            go  
          ไกล                            แสน                            ไกล  
          *klaj0                            sxxn4                            klaj0*  
          far            **hundred-thousand**            far’

TT:      It felt as though some part of me got yanked off and hurled **a million miles away**.

(*Brotherhood of Kaeng-Khoi*, pp. 14)

In the translation, “a million” was selected to indicate a great distance, while the source text used แสน /sxxn4/ ‘hundred-thousand’ which is much shorter. The reason for the selection of the hyperbole was probably due to the fact that it increased the magnitude of the speaker’s feeling, thus creating a striking and memorable impression of how he views an event by evoking strong feelings in his interlocutors. Another reason is probably because the feelings or emotions are abstract, and to verbally express how one feels requires something more concrete to convey the feelings or emotions to the hearer.

#### 4.2.3.3 Exclamatory constructions

This linguistic device generally involves the use of interrogative words (*what*, *where*, *how* and yes/no question) and an exclamation mark to express a strong emotion. Exclamatory constructions were found to be used to translate both standard (0.89%) and strong amplifiers (3.08%). This type of intensification involves the interrogative words *what* and *how* and shares the scalar basis of adjectival degree modification (Siemund, 2017). Exclamatory *what*, however, can also be used without an adjective, especially with a singular countable noun and noun that does not denote a gradable sense, as in “what a headache!” or “what pain she was feeling” as illustrated below:



(89)

ST:      หล่อน      รู้สึก      เจ็บปวด      รวดเร็ว      ล้น      ดี      ที่เดียว  
*l@@n1 ruu3svk1 cep1puuat1 ruuat2raaw3 sin2 dii0 thii0diiaw0*  
 ‘she      feel      hurt      painful      lack      good      once’

TT:      **What pain she was feeling!**

(*The Sweet Scent of Hay*, pp. 118, 126)

(90)

ST:      ปวด      หัว      เหลือเกิน  
*puuat0 huua4 lvva4kqqn0*  
 ‘pain      head      exceedingly’

TT:      **What a headache!**

(*A Walk through Spring*, pp. 186, 257)

From the examples, it can be observed that the exclamative *what* was used to express the strong feelings of speakers. The original texts are affirmative sentences where strong amplifiers (ล้นดีทีเดียว /sin2dii0 thii0diiaw0/ and เหลือเกิน /lvva4kqqn0/) were used to strengthen the unpleasant conditions suffered by the speakers (pain and a headache). In the translated text, on the other hand, the exclamative *what* was used since common intensifiers are not allowed in these contexts.

This structure was found just once in the translation of a standard amplifier, as shown below:

(91)

ST:      อากาศ      สดชื่น      มาก  
*?aa0kaat1 sot1chvvn2 maak2*  
 ‘weather      fresh      much’

TT:      And **what a day.**

(*A Child of the Northeast*, pp. 215, 318)

In (91), the ST sentence is an affirmative describing a fine weather, but when translated into English, it became an exclamatory construction that can be interpreted as either a good or a bad day, depending on the context. As noted by Quirk et al. (1972), *what* in exclamations are almost equivalent to the amplifier *so*. In informal or familiar forms of English, emphatic content or intensification can be realized through exclamation (Biber et al., 1999; Leech and Svartvik, 1994; Quaglio, 2009, as cited in Baños, 2013).

This category also involves the use of *how* as an intensifying device, as shown in the example below:

(92)

ST: [...] เพิ่ง รู้ ว่า ผู้ชาย ไทย มี  
*phqng2 ruu3 waa2 phuu2chaaj0 thaj0 mii0*  
 ‘just know that men Thai have  
 สมรรถภาพ ใช้การ ได้ ดี มาก เลย”  
*salmat1thalphaap2 chaj3kaan0 daj2 dii0 maak2 lqqj0*  
 efficiency use get good much beyond’  
 TT: [...] Now I know **how good Thai men are with women.**”

(*The Sweet Scent of Hay*, pp. 160, 175)

The constructions with *how* provided above are functioning as exclamatory constructions (*how* followed by adjective *good*). A plausible explanation for this phenomenon is that using common intensifiers (e.g., *very*, *so*) was not appropriate in the TL construction because it may sound too matter-of-fact and therefore not fictional, conveying a different tone to the target text. That is, if the translator translated the source text as “the structure of our economy was very

fragile” or “Thai men are very good with women,” the message would be dry and lack vivacity.

Apart from exclamative *what* and *how*, it is worth noting that additional exclamatory constructions were found in the translation, including *where* (*Where’s my manners!* for the ST: เสียมารยาทเหลือเกิน /siaa4 maa0ra3yaat2 lvva4kqqn0/) and yes-no questions (e.g. *Isn’t he charmer!* for the ST: อาจารย์นี่ร้ายกาจมาก /?aa0jaan0 nii2 raaj3kaat1 maak2/). They look like ordinary interrogative sentences that end with an exclamation mark, which signals strong emotions.

#### 4.2.3.4 Repetition

Repetition is “a means of strengthening an utterance (Jespersen, 1956, p. 173). The process of repetition or iteration are referred to differently depending on the units repeated (“reduplication” or “syntactic reduplication” (Wierzbicka, 1985, p. 228); “word reduplication” (Dressler and Barbaresi, 1994, p. 510); or “doubling” (Inkelas and Zoll, 2005). Repetition for intensification in this current study involves repetition of the whole or part of a word. As noted by Leech (1969, p. 173), saying a word or expression can be said twice not only strengthens the utterance, but also indicates the intensity of emotion by presenting a simple emotion with a forceful effect. In the data, repetition was used as a device in translating both strong amplifiers (1.18%), and standard amplifiers (0.21%).

In the standard group, repetition occurred only once, as in (93):

(93)

ST:    ทิศ            จุ่น            เป็น            ยากจน            ขึ้นแค้น            มาก            ๆ  
           maak2   maak2  
           ‘Tid       Jun     be     poor       destitute       **much    much**  
 TT:    he is *too poor, too poor*...

(A Child of the Northeast, pp. 253, 385)

The Thai amplifier มาก ๆ /maak2maak2/ was transferred to the English language using excessive *too*. This example showed the repetition of the excessivizer *too*. It is also interesting to note that not only was *too* reiterated, but also the adjective *poor* as *too poor*, and these two words were stated twice, presenting a stronger emotion. The repetition was probably motivated by the source text repetition ยากจนขึ้นแค้น /jaak2con0 khon2kxxn3/ ‘very-poor’ and the reduplicative มาก ๆ /maak2maak2/ ‘very much’. The underlined item is the core word, which is the first member of the pair. That is, the additive element ขึ้นแค้น /khon2kxxn3/ reinforces the core meaning ยากจน /jaak2con0/, thus creating intensity and sonority. In addition, มากๆ /maak2 maak2/, which was intensified by the repeat sign ๆ may also motivate the use of repetition in this context. Using common intensifiers e.g., *very poor* for the standard amplifier มากๆ /maak2 maak2/ in this context may not show a sufficient degree of intensity, so translators may add another intensifying form on top of one another to produce intensification. Thus, the repetition of a qualifying adjective *poor* with the excessivizer

*too* reinforces the meaning of the utterance (cf. Quirk et al., 1985, p. 1441) or more specifically the adjective.

Repetition found in the translation of strong groups as mentioned earlier is not surprising since strong groups carry a stronger force of intensity. An example is provided below:

(94)

ST: “อัย ทิพย์ เจ้า คือ เช็ด กับข้าว เก่ง นั้ก”

*jaj0 thip3 caw2 khv0 het3 kap1khaaw2 keng1 nak3*

‘Yai Tip you be do dishes good **so much**’

TT: “Yai Tip! You're a **great** cook, I mean **really great**!”

(*Brotherhood of Kaeng-Khoi*, pp. 177)

The example above contains four intensifying devices: 1) the use of the emphasizing adjective *great*, 2) the addition of the intensifier *really*, 3) the repetition of *great* and 4) the use of an exclamation mark (!). While the source text has only one strong intensifier นั้ก /nak3/, its translation combines these four processes to achieve a forceful effect, suggesting that emotivity in a literary work is important and should be taken into consideration in the translation process; otherwise, it may become bland. Another example is given here.

(95)

ST: “ไม รู้ ว่า พ่อ ฟังใจ อะไร กับ มัน นั้ก

*maj2 ruu3 waa2 ph@@2 fang4caj0 ?a1raj0 kap1 man0 nak3*

‘not know that father insist on what with it **so much**’

TT: Otto didn't understand **why his father kept insisting on this, why he felt so strongly about it.**

(*Mad Dogs & Co*, pp. 400, 287)

In example (95), นั้ก /nak3/ was transferred to the English language using *the* intensifier *so* which was added to the intensifier

*strongly*, and the repetition of the second clause (*why he felt so strongly about it*) to the first clause (*why his father kept insisting on this*) to strengthen Otto's feeling about his father. The translator made use of syntactic repetition, asking *why* twice to achieve an intensifying effect, along with a combination of intensifiers (*so* and *strongly*). Such creativity is likely to produce an emotional effect in the target readers.

#### 4.2.3.5 Syntactic Comparison and Superlatives

Another interesting device of intensification is the syntactic comparative *more* and superlative *the most*. They are employed to convey the emotional expressions of the speakers. The example below illustrates the use of *more* as an intensifying device.

(96)

ST: หมอ                      สัพยอก                      เขา                      เป็น                      สูตินรีแพทย์                      ที่  
*m@@4 sap1pha0j@@k2 khaw4 pen0 suu4ti1na3rii0phxxt2 thii2*  
 'doctor                      banter                      he                      be                      obstetrician                      that  
 หล่อ                      อารมณ์                      ดี                      มี                      อธิษาศัย                      ซึ่ง                      ทำให้  
*l@@1 ?aa0rom0 dii0 mii0 ?at1tha3jaa0saj4 svng2 tham0haj2*  
 handsome                      mood                      good                      has                      hospitality                      that                      cause  
 คนไข้                     อบอุ่น                      อย่าง                      มาก  
*khon0khaj2 ?op1?un1 jaang1 maak2*  
 patient                      warm                      like                      much'

TT: He was a handsome obstetrician who was funny and friendly. His personality helped his patient feel **more** secure.

(*Gold-pasted Cement*, pp. 350, 400)

In (96), the translator used the premodifier *more* to convey the amplifier อย่างมาก /*jaang1maak2*/. *More* in (96) was used to boost the feeling of the patient assuming that they might feel warmer and safer after being taken care of by this friendly doctor.

The superlative “the most,” on the other hand, shows the superlative degree, as in (97):

(97)

ST: เด็ก หญิง หน้า ตา สวย กว่า เพื่อน ผู้  
*dek1 jing4 naa2 taa0 suuaj4 kwaa1 phvvan2 phuu2*  
 ‘child female face eye beautiful than friend who  
 แสน ขลาด กลัว และ ข้าง หัวใจไหว  
*sxxn4 khlaat1 kluua0 lx3 chaang2 wan1waj4*  
**hundred-thousand coward scare and inclined sensitive**  
 ก็ ยัง ใจชื้น ขึ้น มาก  
*k@@2 jang0 caj0chvvn3 kvn2 maak2*  
 then still relieved up much’

TT: and even Gwai, the prettiest and **most panicky** among them, feels more comforted.

(*A Walk through Spring*, pp. 68, 87)

(98)

ST: ...เหมือน มอง ดู มนุษย์ สมัย หิน ที่  
*mvvan4 m@@ng0 duu0 ma3nut3 salmaj4 hin4 thii2*  
 ‘like watch look human age rock that  
 แสน อารมณ์ โหดเหี้ยม แทน  
*sxxn4 ?am0ma3hit1 hoot1hiiam2 thxxn0*  
**hundred-thousand cruel ruthless replace**  
 ความกำซาบ ว่า เขา เป็น ชาย มีเสน่ห์  
*khwaam0kam0saap2 waa2 khaw4 pen0 chaaj0 mii0 salneel*  
 permeation that he be man have charm’

TT: Looking at him as she would look at **the most** savage, **the most** heartless creature from the prehistoric past, not at a civilized, charming man as he had appeared to be earlier.

(*The Sweet Scent of Hay*, pp. 8, 19)

In (97), the superlative structure was perhaps used because Gwai was more beautiful than other girls, so a using superlative form may provide a clearer picture that Gwai was the prettiest. As a result, since the previous element was in the superlative construction (the prettiest) connected by the

conjunction *and*, “most panicky” was used to make the construction parallel. In (98), the strong degree in the ST was conveyed through the strong amplifier แสน /sxxn4/ and the semantic doublets อ้ามหิตโหดเหี้ยม /?am0ma3hit1 hoot1hiiam2/. As the context involves a changing perception of a man the character knew, the translation highlights this stark contrast (of the charming man he once was versus the cruel man he has become) by repeating the superlative *the most* to achieve this effect and make it sound poetic to the target reader’s ears.

#### 4.2.3.6 Rhetorical questions

The last syntactic device that was found to be used in the translation of Thai amplifiers is rhetorical questions. A rhetorical question is question that does not require an answer. Rhetorical questions, as a communicative technique of prompting an expected statement, have been used since the times of Aristotle (Areni, 2003). In the corpus, only one token was found, which is “*How can you know all that?*” for transferring the Thai utterance “อ่าเก่งจัง” /?aa0 keng1 cang0/ ‘uncle smart greatly’. The speaker asked the question without expecting an answer, but rather as a way of expressing admiration for the intelligence of the interlocutor since he can tell which woman suits him most by analyzing their characteristics. This is compatible with Petty et al. (1981), who suggest that rhetorical questions may help in the creation of strong attitudes.



All the linguistic devices used in the translation of Thai amplifiers are summarized in Figure 18 for ease of comprehension.

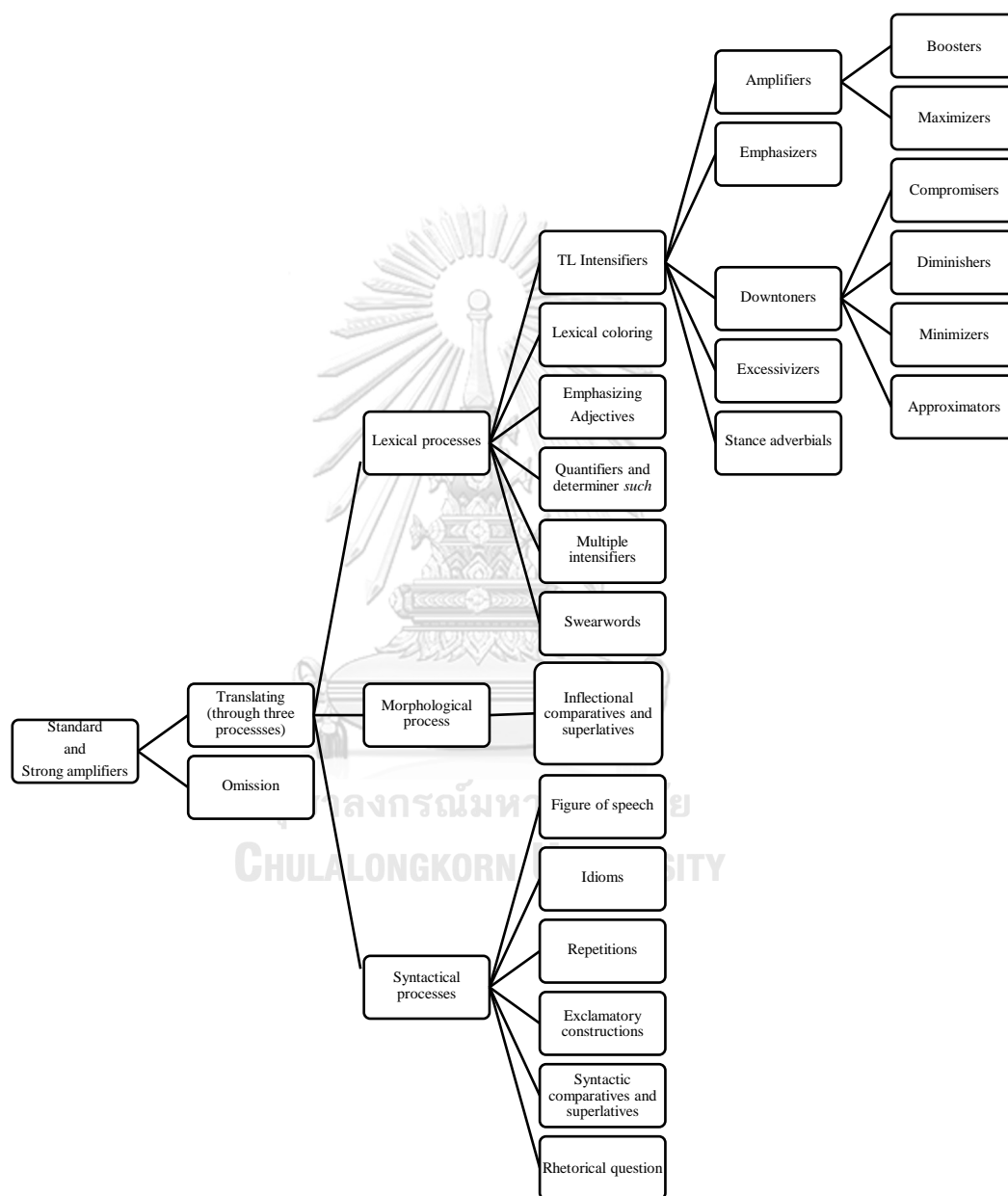


Figure 18: The diagram of English linguistic devices as selected by the translators

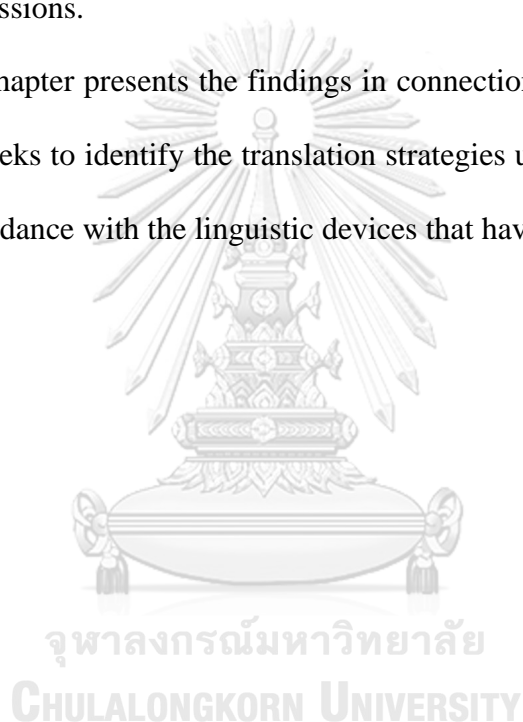
### 4.3 Summary

With regard to the first research question: “What are the linguistic devices used in translating standard and strong amplifiers from Thai into English? lexical devices with degree adverbs were found to be most frequently used, followed by lexical-semantic resources with sub-classifications of lexical coloring, and metaphors. These findings support the first hypothesis that a variety of linguistic devices are used to render standard and strong amplifiers in Thai. The results indicate that not only degree adverbs or intensifiers but also other lexical-semantic words are used to intensify the feelings and emotions of the characters. Therefore, the translators used various strategies of translation focusing on meaning to convey the Thai amplifiers into the TL.

This use of a range of linguistic devices, especially those that were not translated as a single unit (exclamatory constructions, comparative and superlatives, idioms, and figures of speech) is in line with the view of Bassnett-McGuire (1980, p. 115) who emphasizes that the translator of a prose fiction should not treat individual sentences in isolation, or s/he might damage the integrity of the piece as a whole. Individual sentences form part of the total structure, and this is the reason why they should not be translated in isolation, but rather as part of the overall structure and composition of the text. Lefevere (1992) likewise states that translators do not translate just individual expressions or sentences but larger chunks of text, which in turn should not be translated as something separable from the rest of the text. Instead, the translator should treat the prose text as an integral and structured unit, while also carefully paying attention to the stylistic, grammatical and idiomatic features of the target language (Bassnett-McGuire, 1980, p. 117).

Although the occurrences of linguistic devices found in the translation of standard and strong amplifiers are quite similar, the variety of linguistic devices found in the translation of strong amplifiers is greater than standard ones. This is perhaps because the strong group tends to be more prolific and more emotive, and is therefore likely to generate a wider range of expressions in the translation than its standard counterparts, which carry a lower degree of intensity and tend to be translated with less emotive expressions.

The next chapter presents the findings in connection with the second research question, which seeks to identify the translation strategies used in translating the Thai amplifiers in accordance with the linguistic devices that have been presented.



## CHAPTER V

### TRANSLATION STRATEGIES FOUND IN THE TRANSLATION OF STANDARD AND STRONG AMPLIFIERS

Now that the linguistic realizations of the Thai standard and strong amplifiers categorized under each linguistic device have been reported in Chapter 4, Chapter 5 presents the analysis of translation shifts as translation strategies used to render these linguistic realizations into English. As mentioned earlier, translation strategy and translation shift are not exactly the same. “Strategy” is a broad term focusing on the translators’ decision-making processes. “Translation shift,” on the other hand, focuses on the end-product or finished product, aiming to identify the differences between the ST and TT. Therefore, the linguistic realizations grouped as thirteen devices as presented in Chapter 4 are the end-product of the translation of Thai amplifiers, and the translation shifts which occur as a result of the translators’ decisions are presented in this chapter as translation strategies.

To analyze the data, each linguistic realization needed to be considered item by item, since the linguistic realizations found in the translation of Thai amplifiers were classified as involving two strategies: 1) translation without shift (e.g. *very*, *so*, *really* for มาก /maak2/ ‘much-many’) and 2) translation with shift (e.g. *felt a knot in his stomach* for อายและกลัวมาก /?aaj0 lx3 kluua0 maak2/, literally ‘embarrassed and scared much’).

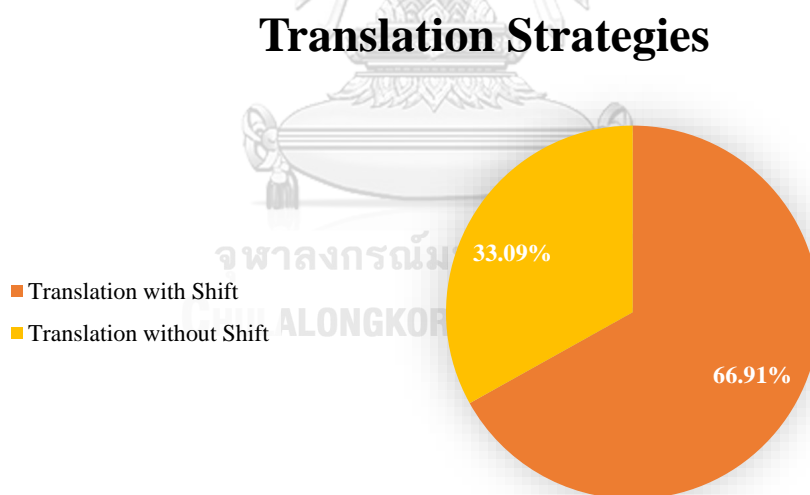
As a result, the purpose of the current chapter is to present the findings of these two translation strategies. The outline of this chapter is as follows:

- 1.1) Overall findings
- 1.2) Translation with shift
- 1.3) Translation without shift

### 5.1 Overall Findings

In this study, findings regarding translation strategies are classified into two main types: translation with shifts and translation without shifts. Translation with shifts are further divided into three categories based on van Leuven-Zwart (1989)<sup>17</sup>: Modulation, Modification, and Mutation. van Leuven-Zwart (1989) refers to translation without shift as “Absence of Shift”.

The overall findings of the translation strategies are shown in the pie chart below.



*Figure 19: Percentage distribution of translation shifts*

Figure 19 reveals that interestingly, translation with shifts is much greater in frequency (66.91%) than translation without shifts (33.09%). Although there are

<sup>17</sup>See figure 14 in Chapter 3 for more detail

equivalent words for the Thai amplifiers, the translators tend to translate them by means of various kinds of shifts.

Subcategories of translation with shifts are presented in the pie chart below.

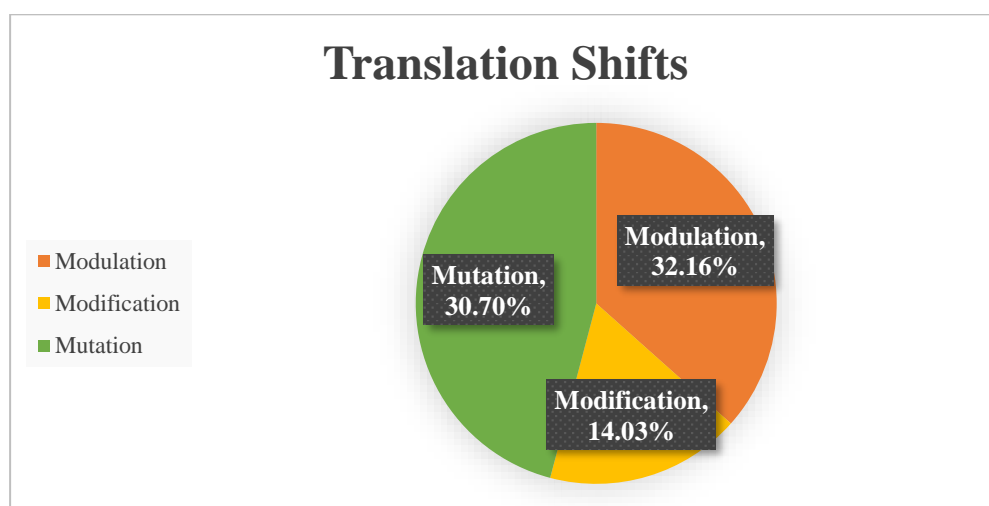


Figure 20: Subcategories of translation with shifts

Regarding translation with shifts, Modification and Modulation coming in with subcategories. Of the 1,254 concordances in this study, shifts were found at 66.91%. Mutation was found with highest frequency (30.70%) followed by Modulation (22.16%). Modification was found least in the translation of Thai amplifiers at 14.03%. The translation involves shifts ranging from semantic and pragmatic to omission. It is also interesting to see that Mutation—or deletion of intensifying elements—occurs at the highest frequency. The number of Mutations in this study is much higher than that found in comparable studies, such as that of (Poonlarp, 2009), which reports a rate of omission of only 16% in the translation of the English intensifiers *so*, *very*, and *really* into Thai.

Looking at the data more closely, the types of shifts occurring in standard and strong amplifiers occur at different frequencies, as can be seen in Table 30.

Translation shift	Standard amplifiers		Strong amplifiers	
	Frequency	Percentage	Frequency	Percentage
Modulation	239	38.17	39	6.21
Mutation	178	28.43	207	32.96
Modification	10	1.59	166	26.43
<b>Total</b>	<b>626</b>	<b>100</b>	<b>628</b>	<b>100</b>

*Table 30: Types of shifts found in standard and strong amplifiers*

From the table, it can be seen that Modulation occurs in standard amplifiers at a much higher percentage than in strong ones (38.17% versus 6.21% respectively). The opposite can be observed for Modification, which was found at 1.59% for standard and 26.43% for strong amplifiers. In other words, the differences lie in the frequency of Modulation and Modification. The former occurs more far more frequently with standard amplifiers (38.17%), while the latter occurs considerably more frequently with strong amplifiers (26.43%). Mutation was found at almost the same percentage (28.43%) for standard as for strong amplifiers (32.96%).

In the section that follows, the two types of shifts and their subcategories are explained with examples provided.

## 5.2 Translations with Shifts

Translation with shift refers to the change in forms and meanings found in the target texts. It can take the forms of Modulation, Modification, or Mutation, which are discussed below.

### 5.2.1 Modulation

Modulation has been defined as a variation in the form of the message when the transfer from the source to the target language cannot be made directly. It also involves a change of point of view (Vinay and Darbelnet, 1995, pp. 88-91). Modulation is also used when translators find difficulties in

translation, since direct translation may prove impossible due to the great diversity of possible word associations (ibid. 1995).

In this study, Modulation was found to be used in 32.16% of cases, which is the highest among all kinds of shifts. Modulation is subdivided into two categories: Semantic Modulation (15.55%) and Stylistic Modulation (6.61%). The former was found to be higher than the latter.

Consider Table 29 with respect to Semantic Modulation. This type of shift was found more in the translation of the standard group (24.92%) than the strong ones (10.66%). Stylistic Modulation, on the other hand, was used exclusively in translating standard amplifiers, as shown in the following table.

Shifts	Standard amplifiers		Strong amplifiers	
	Frequency	Percentage	Frequency	Percentage
Semantic Modulation	156	24.92	67	10.66
Stylistic Modulation	83	13.25	0	0.00
<b>Total</b>	<b>239</b>	<b>100</b>	<b>39</b>	<b>100</b>

Table 31: Classification of Modulation

The research results with respect to each of these categories are analyzed below.

#### 1) Semantic Modulation

Semantic Modulation, in van Leuven-Zwart's view, is concerned with a semantic choice on the part of the translators, which is either more specific or more general than the one made by the author of the original text (1990, p. 70). In the present study, Modulation is generally found to involve changes in intensive elements, i.e., an increase or decrease in degree from the ST, or changes from an abstract



concept (e.g., feelings) to a more concrete description in the TT or vice-versa. Among these three kinds of changes, Modulation involving *intensive* elements was found with the highest frequency (89.74%), followed by concrete (10.25%). Examples of intensive elements and concrete elements are given below.

#### a) Intensive Elements

A change in intensive elements concerns a dissimilar intensity that occurs either in the STT or the TTT. One kind of intensive element found in this study is the use of a strong adjective, as can be seen from the example below.

(99)

ST:      น้ำแกง                      อร่อย                      มาก                      เลย                      ครับ  
           naam3kxxng0    ?a1r@@j1    maak2    lqgj0    khrap3  
           'soup                      delicious    **much**    **beyond**    [PP]'

TT:      The soup is **divine**.

(A Walk through Spring, pp. 296, 409)

While it is possible for the translator to simply translate อร่อยมาก /?a1r@@j1 maak2/ as *very delicious* or *so delicious*, the word *divine* was opted for, which suggests that the taste of the soup is out of this world and evokes heavenly experience. In this case, the choice of word in the translation serves to amplify the speaker's feelings, convey his excitement, and heighten sincerity in his praise of the cook's culinary skills.

## b) Concrete Elements

Concrete elements in this category means that the STT or the TTT have a more concrete description than the other.

(100)

ST:           กูน           นึก           อาย                   และ           กลัว           มาก  
           khuun0   nvk3       ?aaj0           lx3   kluua0   maak2  
           ‘Koon   think   **embarrassed**   **and**   **scared**   **much**’

TT:   Koon **felt a knot in his stomach.**

(*A Child of the Northeast*, pp. 72, 114)

To make the feeling concrete and tangible in the reader’s mind, the translator opted for *felt a knot in his stomach*, a metaphorical expression related to the physical experience. With this trope, the description of the unpleasant feeling becomes more concrete as it involves experiential phenomena with an association basis.

## 2) Stylistic Modulation

Stylistic Modulation is caused by a dissimilarity in stylistic aspects concerning two kinds of Stylistic Modulations: **specification** (a stylistic aspect of disjunction manifests that itself in the TTT [Target Text Transeme], while the STT [Source Text Transeme] lacks such an aspect) and **generalization** (a stylistic aspect of disjunction appears in the STT, while only one(s) of conjunction appears in the TTT) (van Leuven-Zwart, 1989, p. 161). Stylistic Modulation can be subcategorized into seven elements: register, professional, temporal, text-specific, culture-bound, paradigmatic, and syntagmatic elements.

The first five elements involve social aspects, and the last two elements involve expressive aspects.

In this study, Stylistic Modulation was found to occur at a frequency of 16.61%. Four subcategories of Stylistic Modulation were identified, namely register, temporal, paradigmatic, and syntagmatic elements. None these elements were found in the STT. Paradigmatic and syntagmatic *elements*, grouped under the expressive aspect and involving repetition, figures of speech, and hyperbole were found to be used. Register and temporal elements, grouped under the **social aspect** and involving the use of swear words (e.g. impolite words and dialectical forms) were also detected.

From the current data presented in the table above, shifts concerning paradigmatic elements were used with the highest frequency (83.33%), followed by register (13.25%), temporal (1.20%), and syntagmatic (1.20%) elements respectively. Each subcategory is discussed below.

#### a) Paradigmatic Element

*Paradigmatic elements* involving expressive aspects show intensification which is only one(s) of conjunction or similarity of the STT appeared in the TTT. To illustrate this, the shift in the following examples involves the expressive aspect of *paradigmatic elements* by opting for hyperbole to translate the common amplifier มาก /maak2/ ‘much-many’ into English.

(101)

ST: ไม่ ทราบ ครับ... ผม ไม่ ได้ เจอะ คุณ สายทอง  
*maj2 saap2 khrap3 phom4 maj2 daj2 cq1 khun0 saaj4th@@ng0*  
 ‘not know [PP] I not get meet Ms. Saithong  
 มา นาน มาก แล้ว  
*maa0 naan0 maak2 lxxw3*  
**come long much already**

แต่ ก็ อยาก จะ พบ พูดคุย กัน มั่ง  
*txx1 k@@2 jaak1 ca1 phop3 phuut2 khuj0 kan0 mang2*  
 but then want will meet speak talk together too’

TT: We haven’t seen each other **for ages**, but I really want to see her.  
 (*Gold-pasted Cement*, pp. 19, 22)

(102)

ST: เมือง... บา เขา รัก เมือง นะ หวัง ดี กับ เมือง มาก  
*mvvang0 baa0 khaw4 rak3 mvvang0 na3 wang4 dii0 kap1 mvvang0 maak2*  
 ‘Muang Ba she love Muang [SP] hope good with Muang **much**’  
 TT: “Ba loves you. She **wishes you all the best**, Muang.”

(*Gold-pasted Cement*, pp. 224, 260)

From the results, it is apparent that shift occurs when the TTT uses hyperbole to convey a sense of intensity. According to the (Wen and Taylor, 2021, p. 408), hyperbole means “over- or understating the magnitude of something.” In this study, hyperbole refers to the overstating of the intensification in the STT, such as *for ages* and *all the best*. These were employed to convey the standard amplifier มาก /maak2/ ‘much-many’ which carries a weak intensifying effect. This process results in a stronger expressive effect in the TTT.

## b) Register Elements

The example below shows a *register element* involving occurrences of shifts in which disjunction is manifested in terms of use-related language variation.

(103)

ST:	เจ้าเมือง	เวียงจันทน์	โกรธ	หลาย
	<i>caw2mvvang0</i>	<i>wiiang0can0</i>	<i>krood1</i>	<b><i>laaj4</i></b>
	'governor	Vientiane	angry	<b>many</b>
TT:	He was <b>very</b> angry.			

(A Child of the Northeast, pp. 199, 295)

(104)

ST:	แม่-ง	เมา	มาก	นะ	นี่
	<i>mxxng2</i>	<i>maw0</i>	<b><i>maak2</i></b>	<i>na3</i>	<i>niia2</i>
	'damn	drunk	<b>much</b>	[SP]	here'
TT:	"The fucker's <b>damn</b> high."				

(Mad Dogs &amp; Co, pp. 573, 416)

The aspect of disjunction in the cases above is a *register element* which provides information on the context in which a specific language variety is used, e.g., informal for formal words, impolite for polite, etc. That is to say, a shift results from changes involving *register elements*. These elements provide information about social proximity or distance between the fictional characters, and may indicate that the speaker may have a close relationship with the interlocutor.

For example, in the first sentence pair, the TTT *very* typically conveys intensity, but the dialectal feature (หลาย /laaj4/) in the STT was not transferred, which is usually the case when dialects are involved. In another instance, the TTT

involves vulgarism, while the STT (the common amplifier မာက /maak2/) is rather neutral. In other words, in the TT, the translator opted for the swear word *damn*, while the ST simply used the amplifier မာက /maak2/. The swear word မာ-ဒ် /mxxng2/ was conveyed by the word the *fucker*, so the use of *damn* is potentially motivated by vulgar elements in the ST. It can be noted that these instances showed stylistic differences with respect to the social aspect of register which may affect the interpersonal function<sup>18</sup> between fictional characters (Etges, 2000) and with respect to the expressive aspect, which may produce stronger intensity in the TT.

#### c) Temporal Elements

Interestingly, a shift in temporal elements was found in the corpus, though marginally. This subcategory occurs due to disjunction manifested in the use of words that belong to a different time from the ST. As noted by van Leuven-Zwart (1989, p. 163), this category involves archaisms or neologisms. Only one example is found in this study, as shown below.

---

<sup>18</sup> Interpersonal function, according to Halliday (1994), is the use of language to encode interaction, to act on the others in the environment.

(105)

- ST: ของเล่น ที่ อิต มาก ๆ ตอน นั้น  
*kh@@ng4len2 thii2 hit3 maak2 maak2 t@@n0 nan3*  
 ‘toy that popular much much time that  
 คือ จรวด กามิกาเซ่  
*khvv0 ca1ruuat1 kaa0mi3kaa0see2*  
 be rocket Kamikaze’  
 TT: The toy that was **all the rage** in those days was the Kamikaze Rocket.  
 (*Brotherhood of Kaeng Khoi*, pp. 400)

*All the rage* means “to be very popular at a particular time,” and is described as an old-fashioned term (*Cambridge Dictionary Online*). It was used to translate the word อิต /hit2/ which somewhat more up-to-date. The occurrence of phenomenon may be due to the *temporal element* of the narrated happenings—very popular at that time—(in those days) accounting for the old-fashioned word in the TTT. The translator may consider the word อิต /hit2/ was used in a time dimension later than that of the events narrated.

#### d) Syntagmatic Element

A shift in syntagmatic elements was found only minimally (1.20%). It concerns repetition of words, as can be seen from this sentence pair:

(106)

- ST: ทิด จุ่น เป็น ขากจน ข้นแค้น มาก ๆ  
*thit3 cun1 pen0 jaak2con0 khon2khxxn3 maak2 maak2*  
 ‘Tid Jun be poor destitute much much’  
 TT: he is **too poor, too poor...**  
 (*A Child of the Northeast*, pp. 253, 385)

This example showed the repetition of the excessivizer *too*.

Both *too* and the adjective *poor* were repeated as *too poor*, and these two words were reiterated, leading to stronger emotion in the TTT.

### 5.2.2 Modification

Modification occurs when both source and target transems have an aspect of disjunction, on the basis of which each has a hyponymic relationship with the ATR (a relation of contrast between transems). Modification and Modulation are similar in many respects: they both can occur on the level of semantics and of stylistics, and the respective subcategories as proposed by van Leuven-Zwart (1989) are the same in number and type. However, the main difference lies in the fact that both transems are hyponyms of the architranseme, so the relationship between them is one of contrast. The aspects of disjunction may be semantic, stylistic or syntactic, resulting in three subcategories of Modification: Semantic Modification; Stylistic Modification; and Syntactic Modification.

Subcategories of Modification	Standard amplifiers		Strong amplifiers	
	Frequency	Percentage	Frequency	Percentage
Semantic modification	0	0.00	29	18.58
Stylistic modification	0	0.00	126	80.76
Syntactic-pragmatic modification	9	90.00	8	5.12
Syntactic-stylistic modification	1	10.00	3	1.92
<b>Total</b>	<b>10</b>	<b>100</b>	<b>156</b>	<b>100</b>

Table 32: Subcategories of Modification found to be used in the translation of standard and strong amplifiers

Table 32 shows that Syntactic-Pragmatic Modification (90.00%) and Syntactic-Stylistic Modification (10.00%) were found to be used in the



translation of standard amplifiers, while Semantic Modification (18.58%) and Stylistic Modification (80.76%) were exclusively used for the translation of the strong group. Stylistic Modification was found much more frequently in translating strong amplifiers, because strong amplifiers generally have emotive elements as an intrinsic part. For example, ชื่นนัก /jing2nak3/ and เหลือเกิน /lvva4kqqn0/ carry emotive nuances that do not exist in their standard counterpart มาก /maak2/. Thus, as aspects of disjunction found with both the STT and TTT, sentence pairs carrying strong amplifiers tend to be classified as Modification. The following section discusses each category.

#### 1) Semantic Modification

Semantic Modification means that both the STT and TTT show a semantic aspect of disjunction (van Leuven-Zwart, 1989) with regard to form/class/mode, aspectual, subjective, concrete, and intensive elements. In this study, this category of Modification involves shifts in the intensive and concrete elements.

##### a) Intensive Element

Semantic Modification involving intensive elements takes place when aspects of disjunction can be detected both in the STT and TTT, and the degree of intensity in the translation differs from the original. A case in point is provided below.

(107)

ST: นับ เป็น การไปเยี่ยม ที่ กลุ่มเครือ อย่างยิ่ง  
 nap3 pen0 kaan0pai0jiiam2 thii2 khlum0khrvva0 jaang1jing2  
 ‘count be visit that vague most’  
 TT: It was a **pretty** confused journey.

(Brotherhood of Kaeng Khoi, pp. 400)

In the ST, the strong amplifier อย่างยิ่ง /jaang1jing2/ carries a strong degree and is considered formal language, while in the TT, *pretty* is a downtoner, which causes a decrease in degree from the ST and is considered informal. In this case, with the core meaning being one of degree, disjunctions can be observed both ways.

## b) Concrete Elements

The example below shows a concrete element involving occurrences of shifts in which disjunction is manifested in terms of a real image in the reader’s mind.

(108)

ST: ปลอด ขึ้นกราน เสียง เข้ม บาเลี แสน  
 pl@@t1 jvvn0kraan0 siiang4 hiiam2 baa0lii0 sxxn4  
 ‘Plaud affirm voice ruthless Balee hundred-thousand  
 อาดูร ยิ่ง นึก เมื่อ ได้ยิน  
 ?aa0duun0 jing2 nak3 mvva2 daj2jin0  
 lament most so-much when heard’

TT: “No!” Plaud’s voice was firm and harsh. Balee **felt heartbroken** on hearing Plaud.

(Gold-pasted Cement, pp. 257, 299)

From the example, the use of *heartbroken* for แสนอาดูรยิ่งนัก /sxxn4?aa0duun0 jing2 nak3/ is related to our experience of the heart that is part of our bodies; it is an image which has been

generated in the process of interaction with this physical human organ. This can therefore create a vivid picture in the target reader's mind.

## 2) Stylistic Modification

The stylistic disjunctive aspect may affect the social and expressive functions resulting from changes involving register, professional, temporal, text-specific, culture-bound, syntagmatic, and paradigmatic elements. These elements may provide information about the social distance between narrator and reader. In the data, Stylistic Modification was found to be used with a frequency of 10.04% and was exclusively used in the translation of strong amplifiers. The subcategories of Stylistic Modification that were found in this study are paradigmatic, register, and syntagmatic. These will be illustrated in order below.

### a) Paradigmatic Elements

Paradigmatic elements under this category are related to figures of speech, as shown in the following example:

(109)

ST:	พวก	หมอ	เขา	บอก	ว่า
	<i>phuuak2</i>	<i>m@@4</i>	<i>khaw4</i>	<i>b@@k1</i>	<i>waa2</i>
	'group	doctor	they	tell	that
	ฉัน	แข็งแรง	ออก		
	<i>chan4</i>	<i>khxng4rxxng0</i>	<i>?@@k1</i>		
	I	healthy	out'		

TT: The doctor said that I was fit **as a fiddle**.

(*A Walk through Spring*, pp. 142, 192)

In the example above, the strong amplifier ออก /?@@k1/ is informal and denotes a degree of intensity. The expression *fit as a fiddle* in the target text not only generates a mental picture, but is also idiomatic and sounds more appealing to the target reader.

#### b) Register Element

Instances display occurrences of shifts in which disjunction is manifested in terms of register or language variation involving interpersonal functions.

(110)

ST:           สมอง           ไม่           รับรู้           เรื่องราว           ด้วย           พยายาม           จะ  
                   sa0m@ @mg4 maj2 rap3ruu3 rvvang2raaw0 duuaj2 pha3jaa0jaam0 ca1  
                   ‘brain           not           perceive           story           too           try           will  
                   รวบรวม           กำลังใจ           ขึ้น           พูด           กับ           แม่  
                   ruuap2ruuam0 kam0lang0caj0 khvn2 phuut2 kap1 mxx2  
                   collect           encouragement           up           talk           with           mother  
                   แต่           ก็           ยากเย็น           เสีย           เหลือ           เกิน  
                   txx1 k@@2 jaak2jen0 siia4 lvva4 kqqn0  
                   but           then           hard           lost           left           beyond’

TT:           He tried to find the nerve to talk to his mother, but it was **damn** difficult.  
                   (Mad Dogs & Co, pp. 312, 223)

(111)

ST:           ปวด           หัว           เจ็บหาย           ปวด           หัว           เจ็บหาย  
                   puuat1 huua4 chip1haaj4 puuat1 huua4 chip1haaj4  
                   ‘ache           head           **damned**           ache           head           **damned**’

TT:           “I’ve got a **terrible** headache. My head hurts.”  
                   (Mad Dogs & Co, pp. 489, 355)

The aspect of disjunction in the above examples involves *register elements*. Such elements feature a contrastive relationship in which a specific language variety is used. In the case of the first

sentence pair, the ST เหลือเกิน /lvva4kqqn0/ was somewhat literary and carries a strong degree of intensity, but the TT opted for the swear words *damn* and its euphemistic form *darn*. In the other example, by contrast, the ST was the swear word ชิบหาย /chip1haaj4/, but the TTTs applies the more polite word *terrible*. This phenomenon shows a contrasting relationship in terms of language register.

### c) Syntagmatic Element

In this study, a syntagmatic element under Stylistic Modification is concerned with repetition in the TT. In the example below, the bolded words exhibit Stylistic Modification involving a syntagmatic element.

(112)

ST: ไม่ รู้ ว่า พ่อ ฝังใจ อะไร กับ มัน นึก  
maj2 ruu3 waa2 ph@@2 fang4caj0 ?a1raj0 kap1 man0 **nak3**  
'not know that father engrave what with it **so much**'

TT: Otto didn't understand **why his father kept insisting on this, why he felt so strongly about it.**

(*Mad Dogs & Co*, pp. 400, 287)

Note that in this example, the stylistic disjunction occurs in both ST and TT. For example, the ST used an amplifier with a metaphorical basis นึก /nak3/, an expression derived from the experience of things piling up together and accumulating more weight (Bunson and Poonlarp, 2018). The TT, on the other hand, transfers the ST by repeating the clause ("why his father kept

insisting on this, why he felt so strongly about it”) regardless of this notion, so they have a contrasting relationship.

### 3) Syntactic-Pragmatic Modification

Syntactic-Pragmatic Modification is characterized by structural differences between the ST and the TT. Shifts in this category, therefore, often involve speech acts or thematic meaning (van Leuven-Zwart, 1989, p. 167). The concept of a *speech act* is derived from the observation that when people utter sentences they also perform acts of various kinds, such as declaring, asking, requesting, commanding, and promising (Leech and Short, 2007). A *theme* is “the element which serves as the point of departure of the message; it is that with which the clause is concerned” (Halliday, 1994, p. 37). In short, the SL structures are shifted into other structures and the emphasis is changed in the TL.

#### a) Thematic Meaning

As noted by Halliday (1994), a theme can be identified by looking at the first position, organizing the clause as a message. A shift in thematic meaning is related to the structuring of the transeme elements in terms of order and emphasis (Etges, 2000, pp. 68-69). In other words, what in one text is presented as less important is presented in the other as more important. The following example contains such a shift:

(113)

ST: กล้า ลง นั่ง เต้า... เต้า ถึง ทุกสิ่งทุกอย่าง ที่ ได้ รู้สึก  
*klaa2 long0 nang2 law2 law2 thvng4 thuk3sing1 thuk3jaang1 thii2 daj2 ruu3svk1*  
 ‘Kla down sit tell tell to everything everything that get feel  
 ที่ คิด ว่า มัน น่าเบื่อ เหลือเกิน  
*thii2 khid3 waa2 man0 naa2bvva1 lvva4kqqn0*  
 that think that it boring **exceedingly**

ใน การเป็น มัคคุเทศก์ ให้ แม่ ฟัง  
*naj0 kaan0pen0 mak3khu1thet2 haj2 mxx2 fang0*  
 in being tour guide give mother listen’

TT: He sat down and told her everything—about **how he felt, about how much he was bothered by being a guide.**

(*The Sweet Scent of Hay*, pp. 192, 201)

From the instance above, the TT presents a different focus; the focus of the information in the ST is the word น่าเบื่อ /naa2bvva1/ being emphasized by the amplifier เหลือเกิน /lvva4kqqn0/, but when translated into the TT, the sentence sees a change in focus. For example, in the TT “**how much he was bothered** by being a guide”, the focus is on how he felt about the job, not the boredom of the job itself as in the ST. This completely changes the perspective from which the situation in the source text is portrayed.

#### b) Speech Act

A shift in speech act includes the use of exclamative constructions, rhetorical questions, and so on. The examples below show Syntactic-Pragmatic Modification with respect to speech acts found in the translation of two strong amplifiers.

(114)

ST:     กู             โชคดี             เจ็บหาย  
           kuu0 chook2dii0 **chip3haaj4**  
           ‘I         lucky         **damned**’  
 TT:     See **how bloody** lucky I am.

(Mad Dogs &amp; Co, pp. 155, 107)

(115)

ST:     และ     อยาก     เหลือเกิน     จะ     ไป     ร่วม     ดำ     ผุด     ดำ     ว่าย  
           lxx3 jaak1 **lvva4kqqn0** ca1 paj0 ruuam2 dam0 phut1 dam0 waaj2  
           ‘and want **exceedingly** will go join dive rise dive swim  
  
           กับ         พวก         เธอ  
           kap1 phuuak2 thqq0  
           with group them’  
 TT:     Oh, **how we wanted to** dive in, pop up and down around with them.

(Brotherhood of Kaeng Khoi, pp.198)

As seen in both examples, affirmative sentences were shifted into an imperative clause and a noun clause, both of them containing *how* (*how bloody lucky I am*, and *how we wanted to*) instead of using a common amplifier as in the ST. In the first example, the representative speech act was shifted into a directive, as the translation is not a statement of how lucky he was, but an invitation for others to witness his luck. In the second example, the representative speech act becomes an expressive speech act, with the interjection *oh* to signal a strong emotion. Such modification is found in the translation of strong amplifiers rather than standard amplifiers, probably due to the fact that translators may want to intensify and make the character’s feeling clearer to the readers.



#### 4) Syntactic-Stylistic Modification

Syntactic-Stylistic Modification is characterized by syntactic differences concerning the quantity of elements that convey information. According to van Leuven-Zwart (1989, p. 167), when there are more elements in the TTT than in the STT, the shift is classified as Syntactic-Stylistic Modification, or explicitation. When the opposite occurs, then the shift is named Syntactic-Stylistic Modification, or implicitation. In explicitation, “the translator simply expands the TL text, building into it a semantic redundancy absent in the original” (Blum-Kulka, 1986, p. 21). In other words, the STT is extended in the TTT. In the data, Syntactic-Stylistic Modification occurred at the lowest frequency, 0.31%, and is used almost equally in the translation of the two groups of amplifiers (0.15% for the standard group and 0.47% for the strong group). Syntactic-Stylistic Modification with explicitation was identified in the data. The example below illustrates the expanded TT, which is signaled by the bold type.

(116)

ST: ...เพราะ คุณ สงสาร พ่อ และ แม่ เหลือเกิน

*phr@3 khuun0 song4saan4 ph@@2 lx3 mxx2 lvva4kqqn0*

‘because Koon sympathize father and mother **exceedingly**’

TT: and **thinking about how hard his mother and father worked, all the time, to feed family.**

(*A Child of the Northeast*, pp. 242, 363)

From the example, it can be seen that the elements in the TT are longer than the ST. The STT เหลือเกิน /lvva4kqqn0/ modifies the verb สงสาร /song4saan4/ suggesting the feeling of care or pity on the part of speakers.

In the TTT, however, the intensity of that feeling was expanded by elaborating the reason why he has such feeling (his parents work very hard), so the shift occurs because the STT does not express the speaker's reason, but only the feeling.

### 5.2.3 Mutation

Mutation refers to the case where no corresponding transeme can be found as a result of addition or deletion in the translation process. Moreover, if there is a corresponding transeme in the other language, but the semantic difference is too large, it is categorized as Mutation involving a radical change of meaning (van Leuven-Zwart, 1989, p. 169).

In this study, all TTTs that have no corresponding element to the STT due to omission are grouped as Mutation. This is a kind of translation with shift, since intensification in the ST is not conveyed to the TT, thus causing a loss in expressivity. From the findings of the current research, Mutation was found to be used with at a high frequency (30.70%), ranking second out of all strategies. This phenomenon was found to be used both in the translation of standard (28.43%) and strong amplifiers (32.96%). Unrealized amplifiers were found more often in the strong group than the in the standard one.

The examples displayed below show occurrences of Mutation in which amplifiers in the source text are omitted, so there is no aspect of conjunction and thus no basis for comparison can be found. In other words, they are instances of translation in which the elements of the TTT “have no visible counterpart” (Etges, 2000; Hermans, 1999). The omitted word in the target text is signaled by the  $\emptyset$  symbol.

(117)

ST: คุณ ทำให้ ผม แปลกใจ มาก  
 khun0 tham0haj2 phom4 plxxk1caj0 **maak2**  
 ‘you cause me surprise **much**’

TT: “I’m ∅ surprised that you know...

(*Democracy, Shaken and Stirred*, pp.181, 152)

(118)

ST: ไป คราว นี้ พี่ คง เป็นห่วง บ้าน มาก เลย  
 paj0 khraaw0 nii3 phii2 khong0 pen0hhuang1 baan2 **maak2 lqqj0**  
 ‘go time this I may worry home **much beyond**’

TT: “I’ll be ∅ worried about things here when I’m away.

(*Gold-pasted Cement*, pp. 262, 304)

In these two examples, the amplifier มาก /maak2/ and its variation มากเลย /maak2 lqqj0/ were not realized in the TTT. This decreases the amplifying effect of “surprise” in the TT. Although the examples displayed all have the common denominator of deletion, the core meaning remains understandable despite the lack of amplifying effect.

### 5.3 Translations without Shift

van Leuven-Zwart (1989) refers to translations without shift as “Absence of Shift,” which is identified by the establishment of a relationship between the two transems (the ST and the TT) that shows a synonymic relationship with the ATR (i.e., content words are shared by the ST and TT transems). Applied to the translation of Thai amplifiers, Absence of Shift occurs when a Thai amplifier is translated into English through an expression deemed equivalent in terms of intensity, register, or poetic quality. For example, the following English words are classified in this research as having a synonymic relationship with the Thai amplifiers:

Thai standard amplifier มาก /maak2/:

*very, very much, really, a lot, a great deal, greatly,*

Thai strong amplifiers เหลือเกิน /lvva4kqqn0/, แสบ /sxxn4/, เหลือแสบ /lvva4sxxn4/, ยิ่ง

นัก /jing2nak3/, อย่างยิ่ง /jaang1jing2/:

*so, such, badly, terribly, extremely*

The sentence pairs below present cases where standard and strong amplifiers are translated into English without any shift occurring.

(119)

ST: “พี่ ดีใจ มาก นะ บา ที่ เรา จะ มี ลูก [...]”

*phii2 dii0caj0 maak2 na2 ba0 thii2 rao0 ca1 mii0 luuk2*

‘I happy very [SP] Ba that we will have baby’

TT: “I’m **really** happy that we’re going to have a baby.”

(*Gold-pasted Cement*, pp. 308, 359)

(120)

ST: “เอ๊ยม รำคาญ พวก คัดจริต นี่ จัง [...]”

*?iam3 ramkan0 phuak2 dat1cha1rit1 nii2 cang0*

‘I annoy these pretentious this **forcefully**’

TT: “I’m **terribly** sick of these people. [...]”

(*Gold-pasted Cement*, pp. 184, 213)

Absence of shift can also occur with multiple devices where the translated expression retains a strong force, as in:

(121)

ST: ช่าง ทรมาน อะไร ปาน นี้

*chaang2 th@@0ra0maan0 ?a1raj0 paan0 nii3*

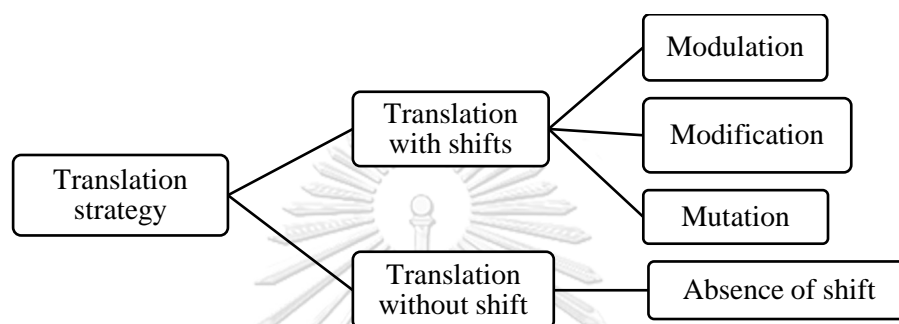
‘inclined torture what like this’

TT: **What a torture.**

(*Mad Dogs & Co*, pp. 447, 322)

In (121), the expression ช่าง ...อะไรปานนี้ /chaang2 ?a1raj0 paan0 nii3/ is rendered “What a torture.” The translation retains emotivity and intensity as conveyed by the ST.

All the types of translation strategies used for the translation of Thai amplifiers are summarized in the figure below.



*Figure 21: The diagram of translation strategy of Thai amplifiers selected by the translators*

#### 5.4 Summary

The findings indicate that the translation strategies found in the translation of Thai amplifiers into English can be categorized into two main categories: translation with shift and translation without shift. Translation with shift consists of three main categories: Modulation (occupying the top rank in terms of frequency of occurrence), Modification, and Mutation. Modulation and Modification are further classified as Semantic Modulation, Stylistic Modulation, Semantic Modification, Stylistic Modification, Syntactic-Pragmatic Modification, and Syntactic-Stylistic Modification. These vary as a result of the degree of change or shift in translation. The analysis was implemented based on an analytical framework adapted from van Leuven-Zwart (1989) and van Leuven-Zwart (1990). The results show that translation without shift, or Absence of Shift, can be equated with literal translation. More than sixty percent of

amplifiers were translated with shifts in their meaning and forms. The second most frequently found category of shift is mutation. This is most frequently found in the translation of standard and strong amplifiers. Neither Semantic nor Stylistic Modification were found to be used in the translation of standard amplifiers, and Stylistic Modulation was not found in the transfer of strong amplifiers either. Syntactic-Stylistic Modification was used the least for translating standard amplifiers and Semantic Modulation was used the least for translating strong amplifiers.

Various translation shifts identified in the findings of this research suggest a wide range of possibilities for translators. A shift in translation can be used when appropriate to create a natural English translation, but translation without resorting to shift is also a valid choice. The fact that the Thai amplifiers can be translated into English either literally or non-literally is compatible with previous research such as that of Poonlarp (2009). Since the English and Thai languages are different in structure, transferring texts from one language to another may require various strategies in order to achieve natural equivalence.

In the next chapter, the translation of amplifiers by Thai and non-Thai translators is compared to see whether the two groups of translators utilized similar or different linguistic features, processes, and translation strategies.

## Chapter VI

### SIMILARITIES AND DIFFERENCES BETWEEN THAI AND NON-THAI TRANSLATORS

The main goal of this part is to answer the third research question: “what are similarities and differences between Thai and non-Thai translators as regards the use of linguistic devices and translation strategies?” Similarities and differences in the translated texts made by Thai and non-Thai translators were identified in order to determine whether they reflect standard grammatical structures, or whether they are dependent on the source or their mother tongue. To reach this goal, intensifying processes and their corresponding linguistic realization and translation strategies used by Thai and non-Thai translators were analyzed. A corpus consisting of works by the two groups of translators was extracted from the eight novels. Of the total number of 1,254 tokens, 932 come from Thai translators (516 of which are standard and 416 strong amplifiers), and 322 tokens from non-Thai translators (110 of which are standard amplifiers and 212 strong amplifiers).

The list of linguistic devices and translation strategies of the two groups of translators were compared to see whether there is any difference between the two groups of translators. The results presented in each section are illustrated with tables and graphs. Section 6.1 shows the linguistic devices made by Thai and non-Thai translators. These results demonstrate the preferences of the two groups of translators as well as variation in translation strategies according to directionality in translation.

The following section presents the linguistic devices found in the translation of amplifiers preferred by Thai and non-Thai translators.

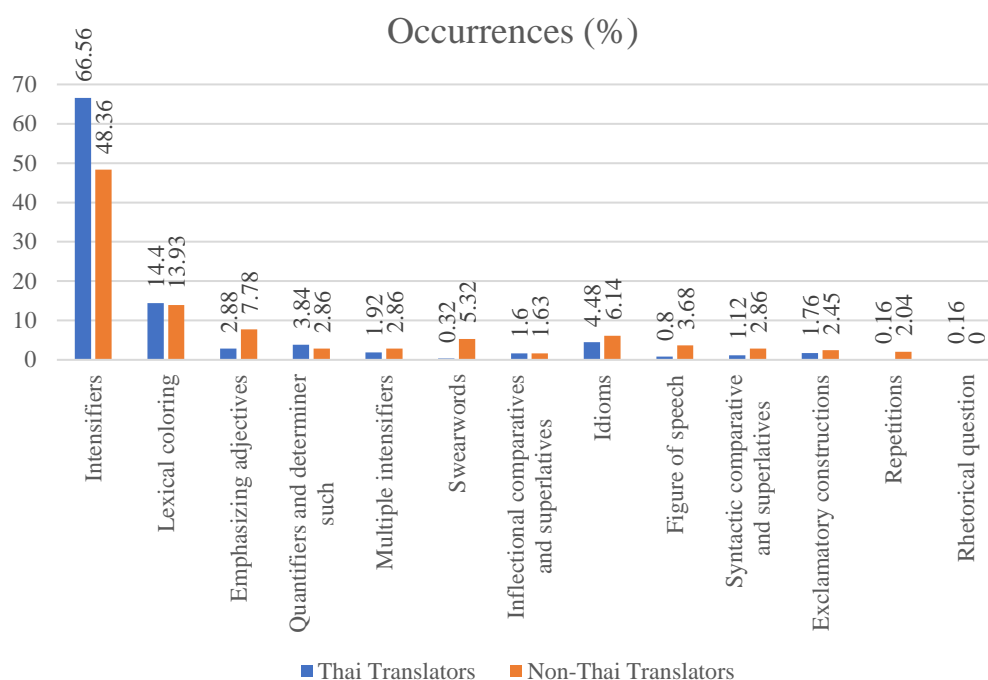
### 6.1 Linguistic devices of Thai and non-Thai translators

The linguistic devices selected by Thai and non-Thai translators are compared in Table 31 in order to reveal similarities and differences in their translation. The findings indicate that both Thai and non-Translators conveyed the Thai amplifiers mainly through three intensification processes: lexical, morphological, and syntactic.

Intensification processes	Linguistic devices	Thai		Non-Thai	
		Frequency	Percentage	Frequency	Percentage
Lexical	Intensifiers	416	66.56	118	48.36
	Lexical coloring	90	14.40	34	13.93
	Emphasizing adjectives	18	2.88	19	7.78
	Quantifiers and determiner <i>such</i>	24	3.84	7	2.86
	Multiple intensifiers	12	1.92	7	2.86
	Swear words	2	0.32	13	5.32
	Inflectional comparatives and superlatives	10	1.6	4	1.63
Syntactic	Idioms	28	4.48	15	6.14
	Figures of speech	5	0.80	9	3.68
	Syntactic comparatives and superlatives	7	1.12	7	2.86
	Exclamatory constructions	11	1.76	6	2.45
	Repetitions	1	0.16	5	2.04
	Rhetorical questions	1	0.16	0	0.00
	<b>Total</b>	<b>625</b>	<b>100</b>	<b>244</b>	<b>100</b>

Table 33: Classifications of linguistic devices used in translating Thai amplifiers by Thai and non-Thai translators





*Figure 22: Percentages of linguistic device occurrences in the work of Thai and non-Thai translators*

The results show that with respect to Thai translators, the linguistic devices occurring with the highest frequency were intensifiers (66.56%), followed by lexical coloring (14.40%), idioms (4.48%), and quantifiers and determiner such (3.84%). Although Thai and non-Thai translators both opted for intensifiers, Thai translators used them more often. The use of rhetorical questions was exclusively found to be used by Thai translators (0.16% of occurrences). Regarding syntactic processes, idioms were found to be used with the highest frequency (4.48%). Others were found at low frequencies, e.g., exclamatory constructions (1.76%), syntactic comparatives and superlatives (1.12%), and figures of speech (0.80%). Rhetorical questions were exclusively found to be used by Thai translators.

Compared to syntactic processes, it is evident that intensification through lexical processes was a preferred means of intensification for Thai translators.

For non-Thai translators, the most frequently used linguistic device was also intensifiers (48.36%), followed by lexical coloring (13.93%), emphasizing adjectives (7.78%), and idioms (6.14%). The results are quite different from their Thai counterparts. Non-Thai translators tend to use more various linguistic devices than Thai translators do, except for intensifiers, which were used at a much smaller frequency. Non-Thai translators employed intensifying devices realized through syntactic processes much more than Thai translators did, e.g., idioms (6.14%), figure of speech (3.68%), syntactic comparatives and superlatives (2.86%), and repetition (2.04%).

The following section discusses linguistic devices used for standard and strong amplifiers.

#### 6.1.1 Linguistic devices of standard amplifiers used by Thai and non-Thai translators

Standard amplifiers realized by the two groups of translators show both similar and different aspects. Whereas Thai translators opted for thirteen devices to translate the standard group, three linguistic devices were not found to be used by non-Thai translators, as Table 34 shows.

Intensification processes	Linguistic devices	Thai		Non-Thai	
		Frequency	Percentage	Frequency	Percentage
Lexical	Intensifiers	260	69.70	49	62.02
	Lexical coloring	49	13.13	14	17.72
	Emphasizing adjectives	12	3.21	4	5.06
	Quantifiers and determiner <i>such</i>	8	2.14	1	1.26
	Multiple intensifiers	6	1.60	2	2.53
Morphological	Inflectional comparatives	8	2.14	0	0.00

	and superlatives				
Syntactic	Idioms	23	6.16	4	5.06
	Syntactic comparatives and superlatives	4	1.07	3	3.79
	Exclamatory constructions	3	0.80	1	1.26
	Repetitions	0	0.00	1	1.26
<b>Total</b>		<b>373</b>	<b>100</b>	<b>79</b>	<b>100</b>

Table 34: Linguistic devices for standard amplifiers used by Thai and non-Thai translators

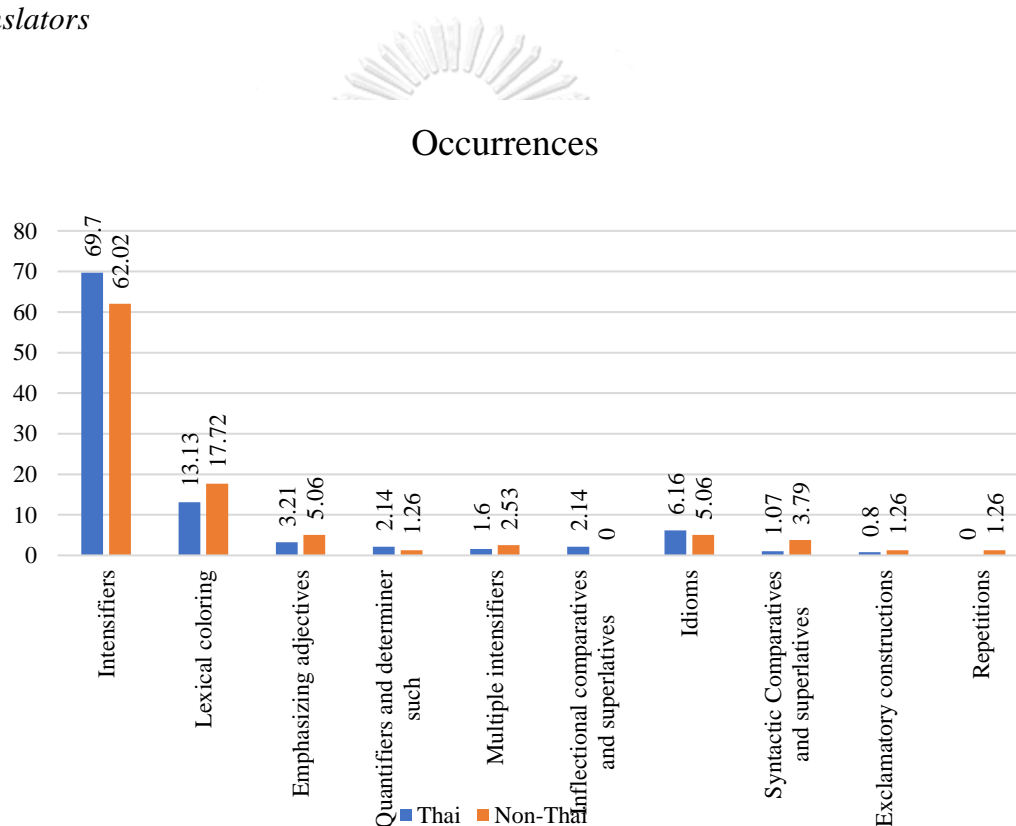


Figure 23: Linguistic devices found in the translation of standard amplifiers by Thai and non-Thai translators

From the data as illustrated in the table and graph above, it can be seen that comparatives and superlatives were not found to be used by non-Thai translators. *Repetition*, in contrast, was found to be used only among Thai translators in the translation of standard amplifiers. *Intensifiers* were found to

be used by both Thai and non-Thai translators with the highest frequency (69.70% by Thais and 62.02% by non-Thais). However, non-Thai translators opted for *lexical coloring* (17.72%) much more often than their counterparts did (13.13%).

#### 6.1.2 Linguistic devices used by Thai and non-Thai translators for strong amplifiers

It is surprising that, just as with the standard group, Thai translators used more varied amplifying expressions than non-Thai translators in the translation of strong amplifiers. This is shown in Table 35.

Intensification processes	Linguistic devices	Thai		Non-Thai	
		Frequency	Percentage	Frequency	Percentage
Lexical	Intensifiers	156	61.17	69	41.81
	Lexical coloring	41	16.07	20	12.12
	Emphasizing adjectives	6	2.35	15	9.09
	Quantifiers and determiner <i>such</i>	16	6.27	6	3.63
	Multiple devices	6	2.35	5	3.03
	Swear words	2	0.78	13	7.87
Morphological	Inflectional comparatives and superlatives	2	0.78	4	2.42
Syntactic	Idioms	8	3.13	11	6.66
	Figures of speech	5	1.96	9	5.45
	Syntactic comparatives and superlatives	3	1.17	4	2.42
	Exclamatory constructions	8	3.13	5	3.03
	Repetitions	1	0.39	4	2.42
	Rhetorical questions	1	0.39	0	0.00
<b>Total</b>		<b>255</b>	<b>100</b>	<b>165</b>	<b>100</b>

Table 35: Linguistic devices used by Thai and non-Thai translators for strong amplifiers

This table shows that, non-Thai translators did not opt for rhetorical questions to render the strong amplifiers, which means that Thai translators used more varied choices of words than non-Thai translators. Thai translators used intensifiers (61.17%) and quantifiers (6.27%) much more than non-Thai translators did (41.81% and 3.63% respectively). Non-Thai translators, on the other hand, employed swear words (7.87%), figures of speech (5.45%), and repetition (2.42%) more often than the Thai group (0.78%, 1.96%, and 0.39% respectively).

The results indicate that Thai and non-Thai translators use quite different approaches to the translation of strong amplifiers. This suggests that directionality in translation may not affect the translators, but rather their proficiency in English, as can be seen from various devices they used.

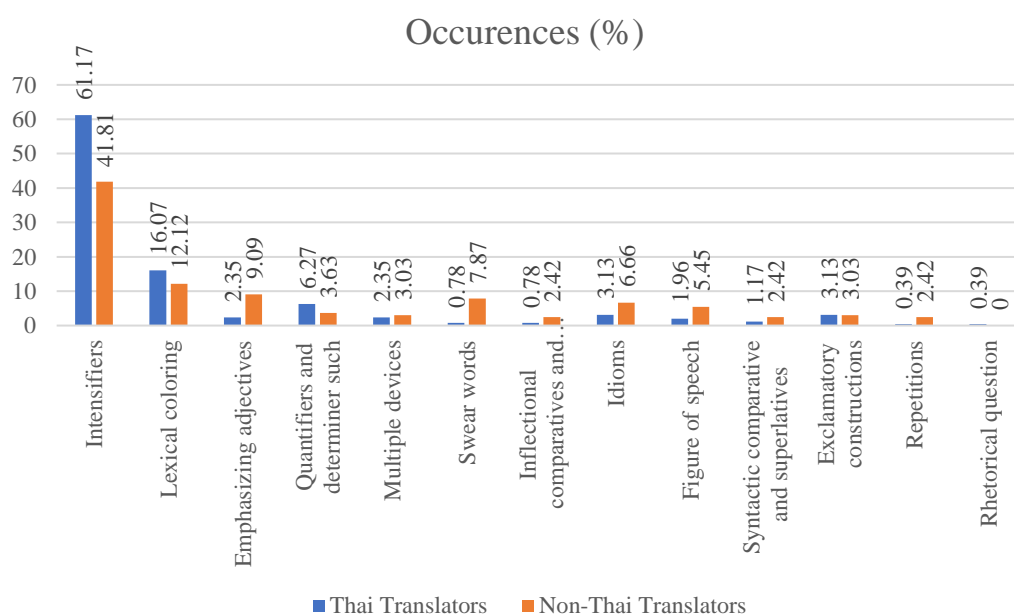


Figure 24: Translation devices used by Thai and non-Thai translators

To summarize, the findings reveal that Thai and non-Thai translators use similar linguistic devices. However, considering each device, certain differences are apparent; strategies such as rhetorical questions used by Thai translators may not be found among non-Thai translators. Both groups of translators, on the other hand, tend to translate more literally, as can be seen from the fact that the category of linguistic devices used most frequently was intensifiers (61.17% for Thais and 41.81% for non-Thais). This may indicate that both translators try to keep the translated text as close to the original as possible due to the great usage of degree adverbs.

This similarity in the use of linguistic devices by Thai and non-Thai translators may be evidence that the quality of the translation, fluency and acceptability in the target language environment depend primarily on the individual abilities of a particular translator, on his/her translation strategy and knowledge of the source and target cultures, and not on his/her mother tongue and the direction into which he/she is translating (Pokorn, 2005). In addition, the preference for a translation direction is the result of several factors (e.g., training, work domain, experience) (Whyatt and Kosciuczuk, 2013).

## **6.2 Translation strategies of Thai and non-Thai translators**

This part investigates whether strategies of translation used by Thai translators are different from those used by non-Thai translators. These two groups of translators are familiar with the cultures of the source and target languages to varying degrees, and it would therefore be advantageous if differences and similarities in the use of strategies between their works were to be determined.

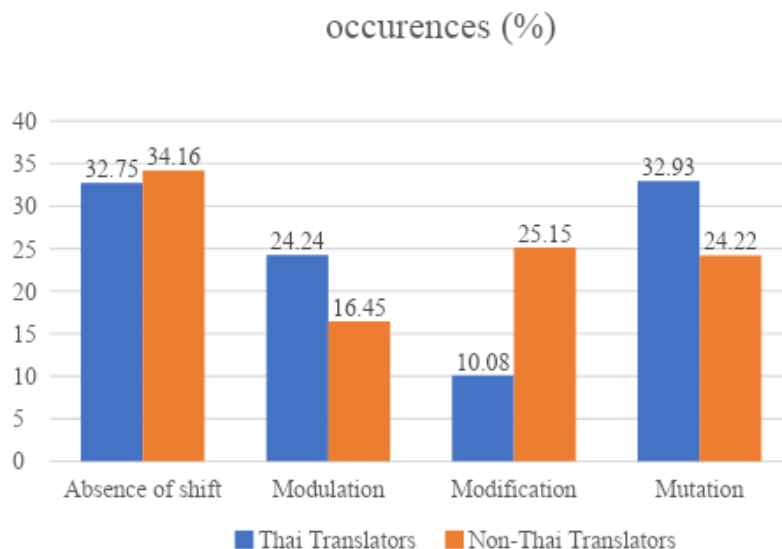
Table 36 below shows the frequency of four translation strategies used by Thai and non-Thai translators: Absence of Shift (translation without shift), Modulation, Modification, and Mutation.

Translation strategies	Thai		Non-Thai	
	Frequency	Percentage	Frequency	Percentage
Absence of Shift	305	<b>32.75</b>	110	<b>34.16</b>
Modulation	226	<b>24.24</b>	53	16.45
Modification	94	10.08	81	<b>25.15</b>
Mutation	307	<b>32.93</b>	78	24.22
<b>Total</b>	<b>932</b>	<b>100</b>	<b>322</b>	<b>100</b>

*Table 36: Translation strategies used by Thai and non-Thai translators*

This table shows that the translation strategies chosen by both Thai and non-Thai translators with the highest frequency is Absence of Shift (32.75% and 34.16% respectively). This is consistent with the previous result that intensifiers are the most popular devices among translators. The difference is that Thai translators used Modification much less than the non-Thai group (10.08% and 25.15%). Modulation is their second highest frequency of translation strategies (24.24%).

The results suggest that non-Thai translators tend to use a wider range of relationships between the SL and the TL amplifiers because absence of amplifiers was used at an obviously lower frequency than that of Thai translators. Moreover, Thai translators omitted the SL intensifiers in their translations more than non-Thai translators did. It appears that non-Thai translators may pay more attention to the feelings or emotions of the speakers and that they tend to exhibit more lexical diversity and vocabulary richness.



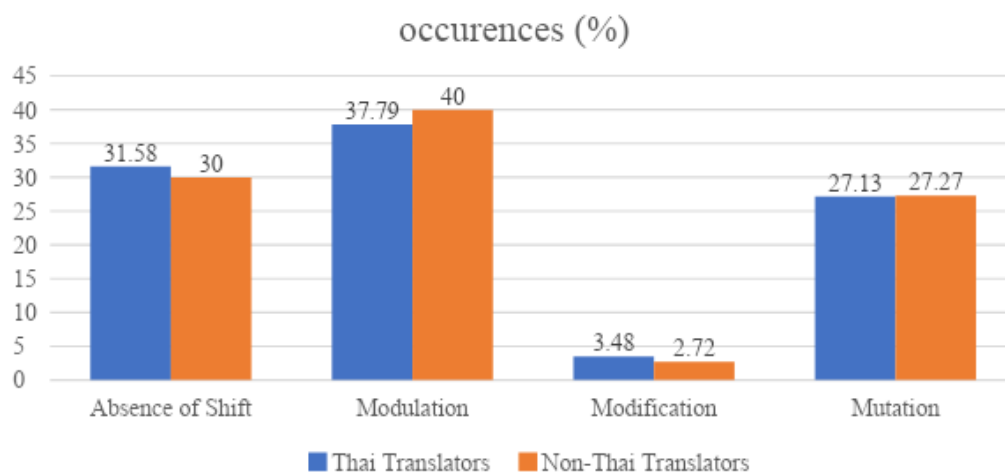
*Figure 25: Percentages of translation strategy occurrences made by Thai and non-Thai translators*

#### 6.2.1 Translation strategies for standard amplifiers used by Thai and non-Thai translators

Translation strategies	Thai		Non-Thai	
	Frequency	Percentage	Frequency	Percentage
Absence of Shift	163	31.58	33	30.00
Modulation	195	37.79	44	40.00
Modification	18	3.48	3	2.72
Mutation	140	27.13	30	27.27
<b>Total</b>	<b>516</b>	<b>100</b>	<b>110</b>	<b>100</b>

*Table 37: Translation strategies used for standard amplifiers by Thai and non-Thai translators*





*Figure 26: Percentages of translation strategy occurrences used in the translation of standard amplifiers*

Regarding the translation strategies used in the translation of standard amplifiers, the data shows similarity in the translation strategies made by Thai and non-Thai translators. The frequency of use for each strategy by these two groups is almost equal, e.g., Absence of Shift (31.58% versus 30.00%), Modulation (37.79 versus 40.00%). Both translator groups omitted the Thai amplifiers at almost the same rate (27.13% by Thai translators and 27.27% by non-Thai translators). The results suggest that standard amplifiers can be transferred to the target text both directly and indirectly since the frequency of Absence of Shift and Modulation is quite similar.

### 6.2.2 Translation strategies of strong amplifiers used by Thai and non-Thai translators

Translation strategies	Thai		Non-Thai	
	Frequency	Percentage	Frequency	Percentage
Absence of shift	139	<b>33.41</b>	77	<b>36.32</b>
Modulation	31	7.45	9	4.24
Modification	86	20.67	79	<b>37.26</b>
Mutation	160	<b>38.46</b>	47	22.16
<b>Total</b>	<b>416</b>	<b>100</b>	<b>212</b>	<b>100</b>

Table 38: Translation strategies used for strong amplifiers made by Thai and non-Thai translators

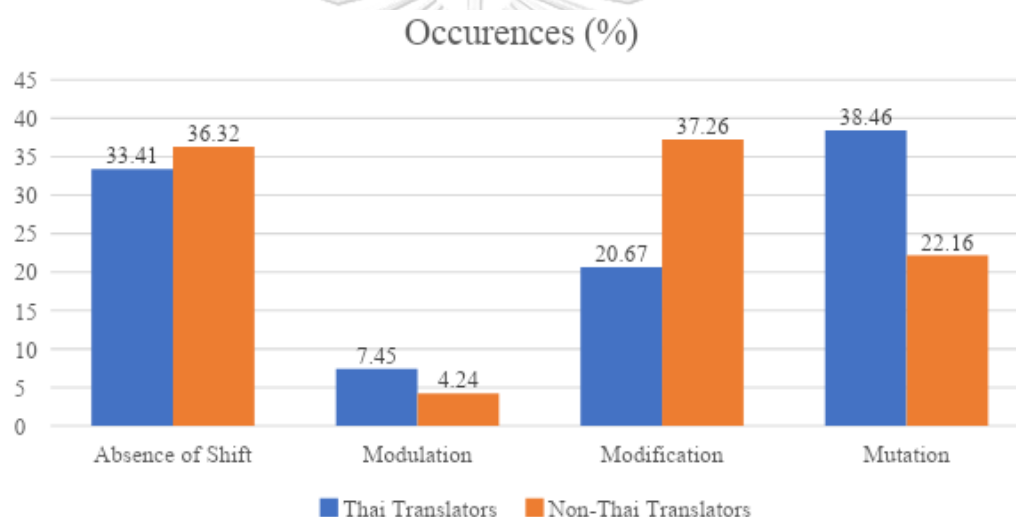


Figure 27: Percentages of translation strategy occurrences used in the translation of strong amplifiers

The data indicates that Thai and non-Thai translations share both similarities and differences. That is, both Thai and non-Thai translators mostly rendered strong amplifiers into English literally. On the other hand, the findings suggest that Thais tend to omit strong amplifiers rather than keeping them since for them the frequency of Mutation is the highest (38.46%); non-Thai translators, by contrast, prefer to adapt them using Modification, which accounts

for the highest number of occurrences (37.26%) for this group. These differences, however, are not statistically significant.

In conclusion, the analysis suggests that both Thai and non-Thai translators make an effort to stay as close to the original as possible. Thais, with the advantage of belonging to the same culture as the ST, did not translate in a substantially different way from their counterparts. Additionally, the non-Thai translators, with their proficiency both in Thai and in the target language culture, seem to translate in a much more natural manner, with more varied choice of words and less omission. This could be an indicator that the translations by native and non-native speakers of English do not reflect different perceptions when it comes to translating amplifiers.

### **6.3 Translators' perspectives on translation of Thai amplifiers**

The quantitative results detailed above are supplemented with qualitative analysis of data from interviews with Thai and non-Thai professional translators. As can be observed from the results, they try to transfer the ST into English as closely as possible and try to make it natural for the target readers.

There are three main interesting points arising from the analysis of the interviews: importance of amplifiers in general, amplifying devices and how to select them, and ways to transfer them and the factors that need to be taken into consideration.

Regarding the importance of intensifiers, the non-Thai translator (Peter Montalbano) stated that because amplifiers carry meaning, they are important in all text types, not only literary texts. He further notes that if amplifiers are not considered necessary for the meaning or the feeling, then he does not translate them directly. In

contrast, the Thai translator (Bancha Suvannanonda) attempts to retain the meaning in the ST and render it as closely as possible in English. For Montalbano, on the other hand, all translations depend on conveying meaning and creating the proper style. Sometimes this requires directly translating, sometimes not translating at all. Subjective judgments need to be made during the translation process.

Regarding amplifying devices, both translators take context into consideration. Suvannanonda explains that Thai amplifiers can be translated in a number of ways depending on the context, text type and genre (e.g., expressive or narrative texts, or dialogues between fictional characters). Montalbano, on the other hand, regards adverbs as the primary devices for translating amplifiers. He also provides a list of correspondences between amplifying devices, as shown below:

มาก: *much, a lot, very, plentifully, abundantly, profusely, extremely, and many more,*

จริงๆ: *quite, indeed, very much, so much, extremely, certainly, greatly, etc.*

เหลือเกิน: *amply, abundantly, superabundantly, plentifully, excessively, very, truly, etc.*

He also notes that selection of amplifiers in English depends on context: there are no rules for translating them. For example, “เหลือเกิน” /lvva4kqqn0/ can just mean “very” or “truly,” not necessarily indicating excess, depending on how it is used. In addition to these words, Montalbano also points out that there are lots of words that function as semantic amplifiers, increasing intensity, expressing certainty and showing precision.

In this regard, the translators were also asked to indicate the reasons for using different devices in the TT for translating expressions conveying similar strong degree.

For example:

(122)

ST: ผม รู้สึก เสียหาย สุด แสบ  
*phom4 ruu3svk1 siia4daj0 sut1 sxxn4*  
 ‘I feel disappoint edge thousand’  
 TT: I was **tremendously** disappointed.

(123)

ST: และ อยาก เหลือเกิน จะ ไป ร่วม  
*lx2 jaak1 lvva4kqqn0 ca1 paj0 ruam2*  
 ‘and want **exceedingly** will go join  
 ดำผุดดำว่าย กับ พวกเธอ  
*dam0phut1dam0waaj2 kap1 phuak2qq0*  
 swim with you’  
 TT: Oh, **how we wanted to** dive in, pop up and down around with them.

Montalbano points out that “tremendously” as a translation functions by combining the intensifier and the modifier into a single, more intense word. For the second sentence pair, he used an exclamation to convey enthusiasm implying great excitement in the English language.

Suvannanonda provides the interesting viewpoint that when translating a common word like an amplifier as an idiom or a metaphorical expression, the equivalence of the two words is generally not exact, although this is not always the case since it depends on the context, such as the personality of fictional characters,

temporal setting, and story. Montalbano points out that figurative language is intended to create an image, association, or other effect in the mind of the listener or reader that goes beyond the literal meaning or expected use of the words involved.

With respect to the factors that need to be considered in translating amplifiers, Suvannanonda says that contextual elements such as genres, relationships between the fictional characters, and content of the story are key factors in translating amplifiers. Montalbano also suggests in a similar vein that the appropriate use (or disuse) of amplifiers depends on their necessity, the register of language being used, and so on. For instance, “อร่อยมากๆ” /ʔaroimaak2maak2/ can be translated as “really delicious!” “really, quite tasty!” or “super yummy!” depending on context and register. He concludes that there is no exact rule for translating amplifiers. The following sentence pair was translated by Montalbano:

(124)

ST: เสียง กราบ ลา ท่าน เจ้าอาวาส แ่ว ผ่าน เข้า มา  
*siiang4 kraap1 laa0 than0 cao2?aa0wat2 wxxw2 phaen1 khaw2 maa0*  
 ‘sound prostrate goodbye sir abbey indistinctly pass enter come  
 ใน การรับรู้ ของผม  
*naj0 kan0rup3roo3 kh@@ng2phom4*  
 in perceive my  
 ช่าง ง่ายดาย เหลือเกิน  
*cang2 ngaaj2daaj9 lvva4kqqn0*  
 inclined easily exceedingly’

TT: their parting words of respect to the abbot slipped easily into my consciousness.

Montalbano explained that if translated literally as “...came into my consciousness *extremely comfortably*,” it is grammatically correct, but sounds awkward and unnatural in English. As a result, he opted for “...slipped . . . easily” because the word “slipping in” shows a very easy way of coming in and denotes the same meaning in a more elegant way with an efficient use of words. In other words, “slipping in” already contains the concept of “very”. He notes that:

*“My idea of translation is to give the reader in my language the same impression I had when reading the piece in its original language.”*

Concerning the same amplifiers using different amplifying devices, both translators agreed that this depends on context and function.

Due to the great amount of omission found in this study, the last point to be discussed is the reasons behind omission of amplifiers in the translated text. Montalbano points that they were omitted in order to make the translated text sound natural and avoid awkward sound in the translation. Both translators agreed that omitting amplifiers can decrease the readers’ perceptions of the feelings or emotions of characters in fiction. Suvannanonda points out that if they are not translated, the emotions or feelings of the fictional characters as well as the author’s intention may be distorted.

#### **6.4 Summary**

In this research, it has been hypothesized that Thai and non-Thai translators used different linguistic devices and strategies of translation. This hypothesis is based on the suggestion by Coromines i Calders (2010) that the emotional expressions of the source text are reinterpreted within the linguistic and cultural references of the

translators so that the meaning of each expression may vary from person to person. Based on the research findings, however, the third hypothesis, “Thai and non- Thai translators used different linguistic devices and strategies of translation,” was rejected because both Thai and non-Thai translators used similar linguistic realizations and strategies of translation, albeit at different frequencies.

To test the hypothesis, data was drawn selectively from Thai novels along with their translations by both Thai and non-Thai translators. In this section, the frequency of occurrence of linguistic choices regarding intensification and translation strategies made by the two groups of translators were examined to explore whether there are similarities or differences between the translators of the two groups. The results indicated that there were differences between Thais and non-Thais in the use of linguistic devices and translation strategies. That is, Thais and non-Thais used different linguistic devices to translate the Thai amplifiers, so translating amplifiers may vary person to person as suggested by Coromines i Calders (2010).

The results are also supported by the interviews with the translators on the reasons behind their decisions when choosing translation strategies.



## Chapter VII

### CONCLUSION

This chapter presents a summary of the study based on the findings in Chapter 4 to Chapter 6. Implications are described in relation to theoretical and pedagogical aspects, as well as their potential contributions to the academic literature on translation. It ends with a discussion of the limitations of the study and recommendations for future research.

#### 7.1 The main findings of the study

This study aimed at investigating the translation strategies used in translating Thai standard and strong amplifiers into English. Thai amplifiers were selected because they are common words used to increase the intensity of feelings and emotions. The data were drawn from sentence pairs containing selected amplifiers in eight Thai novels: 1) *Prachatipati Bon Sen Khanan (Democracy, Shaken & Stirred)*, 2) *Luk Isaan (A Child of the Northeast)*, 3) *Klin Fang (The Sweet Scent of Hay)*, 4) *Khwamsuk Khong Kati (The Happiness of Kati)*, 5) *Poon Pid Thong: Gold-pasted Cement*, 6) *Phan Ma Ba (Mad Dogs & Co)*, 7) *Laplae-Kaengkhoi (Brotherhood of Kaeng Khoi)*, and 8) *Roi Wasan (A Walk through Spring)* and their translations. A total of 1,254 sentence pairs were collected, 626 of them being standard amplifiers and 628 strong amplifiers. The English translations of the Thai amplifiers were analyzed and categorized into groups depending on the processes used to create them: lexical, morphological, and syntactic. Van leuven Zwart's (1989) comparative model of translation shifts was applied as an analytical framework. After the linguistic expressions and translation shifts were categorized, they were compared and contrasted in order to examine the similarities and differences between the standard

and strong amplifiers. The study also compared the linguistic devices and translation shifts made by Thai and non-Thai translators. The findings are summarized and discussed in the next section.

#### 7.1.1 The linguistic devices used to translate Thai amplifiers

With regard to the hypotheses, the first hypothesis states that there are various linguistic devices of different levels, from lexical to syntactic, used to transfer standard and strong amplifiers from Thai into English. This hypothesis is confirmed, as a wide range of linguistic devices were found to be used. This means that the findings confirmed the hypothesis. Both groups of amplifiers (standard and strong) were realized through lexical, morphological, and syntactic processes. The three processes of intensification comprise thirteen linguistic devices: six types of lexical, one type of morphological, and six types of syntactic processes. Table 39 presents these thirteen linguistic devices along with brief descriptions as already mentioned in Chapter 4.

Linguistic device	Brief description
<i>Lexical processes</i>	
Intensifiers	The use of English adverbs
1. Amplifiers: boosters, maximizers	
2. Emphasizers	
3. Downtoners: compromisers, diminishers, minimizers, and approximators	
4. Excessivizers	
5. Stance adverbials	
Lexical colorings	The use of extreme adjectives, strong verbs, or strong nouns (e.g., furious, love, sorrow) for Thai amplifiers together with the word being intensified (e.g., ชอบมาก /ch@ @p2 maak2/).
Emphasizing adjectives	Adjectives that occur before a noun (attributive function), such as <i>bad</i> , <i>terrible</i> , <i>great</i> , <i>enormous</i> .
Quantifiers and determiner <i>such</i>	Expressions involving imprecise reckoning of

	numbers, such as <i>many</i> (e.g., <i>many sins</i> ), <i>such</i> , and <i>a lot of</i> (e.g., <i>a lot of patience</i> ) and determiner <i>such</i> .
Multiple intensifiers	The repetition involves the same word being repeated, or the use of more than one linguistic device.
Swear words	Offensive words used to express solidarity and intimacy between interlocutors
<i>Morphological processes:</i> Inflectional comparative and superlatives	The inflected forms <i>-er (than)</i> and <i>-est</i> to translate both standard and strong amplifiers
<i>Syntactic processes:</i> Idioms	A group of words in a fixed order that has a particular meaning which cannot be predicted from the meanings of each word on its own
Figures of speech	Personal imaginative insight that transcends the existing semantic limits of the language that enlarges the hearers' or readers' emotional and intellectual awareness
Exclamatory constructions	the use of interrogative words (what, where, how and yes/no questions) and exclamation marks to express a strong emotion
Repetition	Repetition of a whole word or part of a word
Syntactic comparatives and superlatives	The use of the syntactic comparative <i>more</i> and the superlative <i>the most</i>
Rhetorical questions	The use of a question that does not require an answer

Table 39: Linguistic devices and brief descriptions

The data shows the various types of linguistic devices in the translation of Thai amplifiers. Overall, more than half *are* intensifiers, the category which showed the widest variety of linguistic devices, led by boosters (e.g. *very*, *so*, *very much*, *a lot*, *so much*). This indicates that lexical devices are widely used in the translation of Thai amplifiers. This result is not surprising, since previous studies (Biber et al., 1999; Ito and Tagliamonte, 2003) also found that *really*, *very* and *so* are the most common adverbial intensifiers in English. This may be due to the fact that adverbial intensifiers are markers of orality, which are used in fictional dialogue in order to reflect natural conversation (Quaglio, 2009; Tagliamonte and Roberts, 2005). These findings also confirm those of Baños

(2013), which suggest that adverbial intensifiers are most frequently translated by means of degree adverbs in the target language. These results are also compatible with views expressed in correspondence with translators that there are many strategies available for increasing intensity, such as the use of an idiom or a metaphorical expression, although this may not supply an equivalent meaning depending on the context. The factors that need to be taken into consideration when translating amplifiers include genres, relationship of the fictional characters, story, the application of translation, their necessity, and the register of language being used.

Some linguistic devices identified in this research appear to be new to the literature, such as the use of stance adverbials, idioms, figures of speech, and rhetorical questions. In addition to these phenomena, there are several further points to be discussed.

First, regarding the degree of Thai amplifiers in the target text, the intensity of some translated amplifiers was enhanced (e.g., *extremely*), while others were rendered with weaker intensity than the ST, e.g. using *hardly*, which, according to Poonlarp (2009), would not be considered appropriate since the effect is contrary to that of the ST (Bunsorn and Poonlarp, 2019). Baños (2013) also rejects downtoners as adverbial intensifiers. It is worth noting other linguistic forms of intensity e.g. lexical coloring, exclamatory constructions, and figures of speech, convey a stronger force of intensity than the Thai amplifiers.

Second, the variation in the use of the main types of linguistic devices and their subcategories appear to arise from four factors. The first factor is that the TT text may constrain the use of the same linguistic devices due to

differences between the two highly dissimilar languages, which may force the translators to use other linguistic features. Another factor is that because fictional language needs to have aesthetic value, provide vivid descriptions, and arouse the reader's feelings, certain linguistic devices were employed differently than the source text in terms of forms. Common intensifiers may not carry such features. Context is also a significant factor in choosing intensifying devices, and the translators sometimes need to consider the real intentions of fictional characters. In other words, they have to consider the context so that they can decide and select the appropriate words to fit the statement or even omit it to make the TT sound natural and make it clear to the reader's ear. As Nida and Taber point out, the use of the closest equivalent of the SL words may not be practical in the TT since such a translation may not be understood by the target audience (Fawcett, 1997, as cited in Viriyanansiri, 2009, p. 43).

The last factor in selecting various TT linguistic devices may come from the translator's preferences. That is, it is the translator's decision to opt for a particular intensifying device or not. This is evidenced by the example below:

(125)

ST:	“คิดถึง	คุณ	จัง	บา”
	<i>khit3thvng4</i>	<i>khun0</i>	<i>cang0</i>	<i>baa0</i>
	‘miss	you	forcefully	Ba’
TT:	“I missed you $\emptyset$ , Ba.”			

(*Gold-Pasted Cement*, pp. 64, 78)

Despite the availability of intensifying devices, they were not applied in this context.

These four factors, then, appear to be the main contributing factors in the selection of intensifying devices in the translation of Thai amplifiers and

help explain why certain linguistic realizations were particularly prevalent in this study.

The last point to be discussed is the high frequency of omission. According to correspondence with the translators, amplifiers were not transferred if omission did no harm to the core content of the story. In other words, the decision to omit an element or not depends on how important the words are for the comprehension of the texts.

However, it can be observed that although intensifying devices were not found to be used in some sentences, the intensity is still conveyed to the target text. This phenomenon can be seen in the examples below.

(126)

ST: เรื่อง      ทาน      นี้      ผม      ถนัด      มาก  
 rrvang2 thaan0 nii2 phom4 ta1nat1 makk2  
 ‘story eat this I like very’

TT: Oh, I **do** enjoy food.

(*A Walk through Spring*, pp. 410)

(127)

ST: “ฉัน      นะ      หวัง      มาก      เชียว      แหะละ...”  
 chan4 na1 wang4 maak2 chiiaw0 lx1  
 ‘I [SP] hope very once [SP]’

TT: “I **do** hope so.”

(*Gold-pasted Cement*, pp.169, 186)

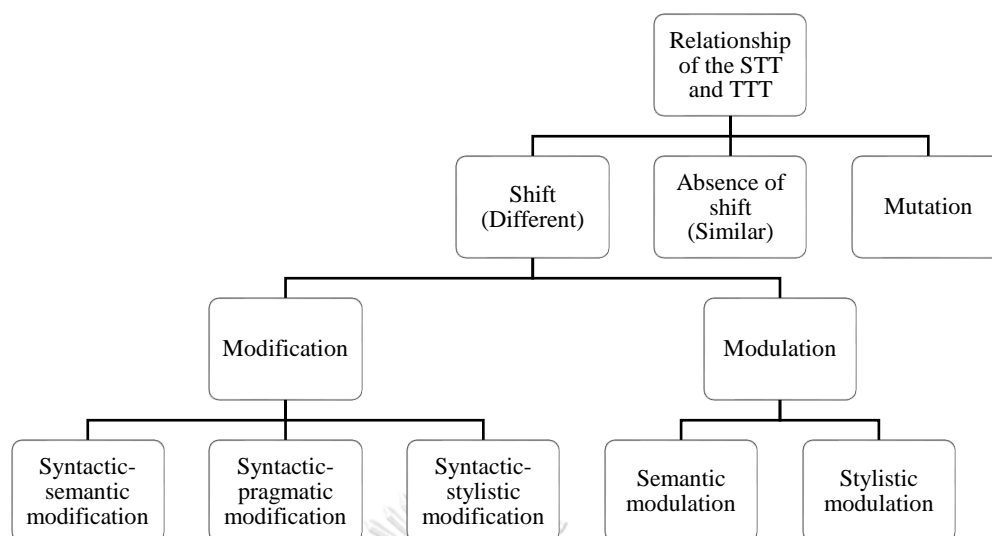
In the sentences above, at first glance the amplifiers of the source text appear to be omitted in the target text, but in fact the force of intensity is indicated by the verb “to do.” The auxiliary verb “to do” can be used for emphasis or give extra force to the main verb (*Cambridge Dictionary Online*). The translators used the verb “do” or “does” to reinforce the intensity of the

verbs *enjoy*, *matter*, and *hope despite* the availability of equivalent intensifiers and the context allows the use of intensifiers (e.g., *really*). This may reveal the translator's choice or preference in the selection of intensifying devices for conveying the intensity of the source text.

Another reason from the interviewed translators' point of views on omission is that no intensifier may be needed if the context can provide the meaning. One of these translators' comments that "the literary translator goes with what feels best and most natural for that particular place."

#### 7.1.2 Translation strategies for Thai amplifiers

The second hypothesis was that translating Thai amplifiers involves different kinds of translation shifts, such as Modulation and Mutation. The findings confirm the second research question, which sought to explore how the Thai amplifiers were translated to the English language. The four types of shifts provided a clear picture of the relationship between the source text and the target text found in the translation of Thai amplifiers. That is, Thai amplifiers can either be directly conveyed into the target text without any changes or be changed in either form or meaning (degree) when translated into the target text. These changes may occur as a result of structural differences between the source language and the target language, prompting the translators to find strategies to overcome these differences. The current study investigated four types of shift: Absence of Shift, Modulation, Modification, and Mutation, which are set out in Figure 25.



*Figure 28: Summary of translation shift*

As Chapter 5 explained in detail, shifts are applied in the translation of Thai amplifiers into the target language. This implies that translating amplifiers into English is not just done word-for-word or by utilizing common intensifiers available in the target language, but rather that several factors need to be taken into consideration.

Linguistically, shift also occurs in three aspects: semantic, pragmatic, and stylistic. This implies that the translation of Thai amplifiers is different from the ST in terms of meaning, language use, and style, all of which may be influenced by the four factors above.

### 7.1.3 Similarities and differences between Thai and non-Thai translators

In response to the third hypothesis, which specified that Thai and non-Thai translators used different linguistic devices and translation shifts, analysis of the frequency of various kinds of shifts was carried out. The results confirmed that Thai and non-Thai translators opt for different linguistic devices and shifts. Overall, the figures show that the difference in frequency of



linguistic devices and shifts made by the Thai and non-Thai translators were not statistically significant.

Such phenomena may be influenced by norms in translation. In this study, the norm in translating Thai amplifiers involves TL-oriented translation, as the source text is conveyed through a freer, more natural form in the target text without clinging to the original. Toury defines norms as “the translation of general values or ideas shared by a community—as to what is right and wrong, adequate and inadequate—into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension.” (2001, p. 55). Hermans (2004, p. 79) distinguishes three kinds of translation norms: preliminary norms, operational norms and initial norms which affect the entire process of translation, including source-text selection” (Hermans, 2004, p. 76). Thus, the translations produced by Thai and non-Thai translators are governed or shaped by translation norms.

## 7.2 Theoretical and translation implications

This section concerns two main aspects in relation to translation, i.e. translation theories and the practical aspect of translation. Based on the literature review in Chapter 2, this study has investigated the linguistic devices used in the translation of Thai amplifiers, translation strategies and shifts, and translation of Thai amplifiers by Thai and non-Thai translators. The findings of this study suggest several ways of translating, such as using emphasizing adjectives, lexical coloring, figures of speech, and repetition. Translation shifts can be viewed as forming a continuum of translation, with the traditional axioms of literal versus free translation. Absence of

Shift would be inclined towards the literal translation, and the rest would be inclined towards the freer methods of translation.

In conclusion, the findings of this research reveal patterns in the shift which occur in translating Thai amplifiers, and offer a glimpse into translation strategies used by the translators. The range of translation strategies creates a picture of the degree to which a translation is similar or different to its source. As for amplifier translation, translation analysis should be expanded to encompass the items being intensified and their collocations, and not focus only on the amplifier itself.

### **7.3 Pedagogical Implications**

The findings of this research can benefit the teaching of Thai amplifier translation into English. In translation classrooms, a translation trainer may introduce the characteristics of Thai and English amplifiers and relevant factors, e.g., syntactic structure, degree of intensity, contexts of the situation, and so forth. In addition, different devices can be used to translate the same source-text intensifying elements. Instructors can also teach selected intensifying forms or devices in English to students. Modulation or Modification can be suggested to raise students' awareness of the different types of shift that can occur in the process of translation. Four key pedagogical implications of the present study are identified below.

#### **7.3.1 Linguistic devices**

With regard to translating amplifiers from one language to another, the translation patterns of amplifiers in this study can suggest possibilities for teaching amplifier translation and learning in the future. That is, other than common amplifiers (e.g. very, so, really, very much), there are other various

ways to translate Thai amplifiers. They can be illustrated as follows (adapted from Techacharoenrungrueang, 2017, p. 284):

1. Translating with similar intensifying devices

1.a. Employing the same intensifying devices with similar linguistic expressions (e.g., using *very*, *so* for มาก /maak2/ ‘much-many’)

1.b. Employing the same intensifying devices with partially different linguistic expressions (e.g., using *badly*, *how* for มาก /maak2/ ‘much-many’)

2. Translating with different intensifying devices

2.a. Employing different intensifying devices with different linguistic expressions in terms of semantic aspect (e.g., using *such*, stance adverbials, exclamatory construction, repetition, etc.)

2.b. Elaborating by means of a concrete image in the TL (e.g., using figures of speech, hyperbole (e.g., *for ages*, *a million miles away*), or idioms.

2.c. Selecting a weaker amplifier in the TL (e.g., *hardly*, *rather*, *enough*, *pretty*)

2.d. Enhancing some amplifiers in the TL (e.g., using *too*, *too much* or *extremely* for มาก /maak2/).

3. Translating without any intensifying devices (omission)

3.a. Employing the verb “to do” for the extra force in the TL statements

3.b. Deleting SL amplifiers in the TL

Teachers can also note that selecting intensifying devices can create different feelings in the target readers.

(128)

ST: "เมื่อชิบหาย"

*mvvaj2 chip1haaj4*

‘stiff **disaster**’

TT: “Stiff **like hell**, Man.”

(*Mad Dogs & Co*, pp. 136, 92)

In this case, using common amplifiers (e.g. *very, so, really, very much*), may not be appropriate since the sense of offensive ชิบหาย /chip1haaj4/ may disappear in the target text, which can produce a different feeling in the target readers.

### 7.3.2 Translation strategies of amplifiers

After identifying the linguistic devices of amplifiers, translation without shift (Absence of Shift) and the three main types of shifts, namely Modification, Modulation, and Mutation can be taught to students. Absence of Shift would demonstrate the parallel structures of Thai and English amplifiers and the fact that Thai amplifiers can be literally translated. However, it should also be pointed out that Absence of shift can produce either a natural or unnatural translation. If the latter is the case, then a shift should be considered. The translators consulted in this study agreed that Thai amplifiers can be translated in many ways both directly and indirectly (without shift and having shift) or may not be translated (Mutation) depending on the context and register in order to create appropriate style. Teachers may identify the strategies and shifts

adopted in each type of amplifier and explain the linguistic features that might lead to certain shifts and strategies.

### 7.3.3 Translators' preferences in translation

The results show significant differences between Thai and non-Thai translators, so there may be some points worth mentioning. For example, the translator's background may have an impact in the selection of intensifying devices. In other words, students have to be aware of their linguistic background and culture, such as mother language structures or familiarity with their native language, which may limit their selection of word choice. This can be seen from the fact that non-Thai translators tend to use much more varied choices of intensifying words for translating amplifiers than Thai translators do. In addition, the teacher can also point out that non-Thai translators belonging to other cultures employ larger units than lexical intensifying devices, which tend to be popular among Thai translators. From the correspondence with the translators, it appears that translation is quite subjective, depending on the translator's style.

### 7.3.4 Teaching literary translation and other translation studies

The results of the present research can also be applied to teaching literary translation, particularly in terms of the translation of intensifying devices. It should be noted that although amplifiers may seem like a small part of a sentence, they can arouse and influence the reader's attitude to the story and create imagery. In addition, the translation of Thai amplifiers does not simply involve literal or word-for-word methods; rather the words being intensified, the context, the amplifier itself, and structures of the source and the target texts

should also be taken into consideration. Translators need to derive the meaning and to select a form or a word that suits the context and grammatical structure. In other words, the analysis of expressive connotations in the SL needs to be done first and then the students of translation should learn how to find the best expressions which can convey these contents in the TL. The teacher can further refer to the naturalness of the language, a factor which cannot be ignored in translating these amplifiers in this kind of genre.

The findings of this present study, therefore, could be implemented in translation courses to raise awareness of the multiple linguistic possibilities in transferring SL amplifiers. Furthermore, translations must be considered in terms of vivacity and the aesthetics of fictional language as well as their suitability for the context in the TL. Thus, both students and novice translators should be aware of these factors.

#### **7.4 Limitations and recommendations for future study**

Although the current study has provided a thorough analysis on the transfer of expressive meanings in the translation of Thai amplifiers into English, this topic can be further expanded. There are still several areas or perspectives to be investigated. The limitations of the present study and their corresponding recommendations for future research involve the following four aspects:

Firstly, the scope of the study limited this research to investigate only those Thai amplifiers, including standard and strong amplifiers, which scale upwards and carry emotive elements. Thus, other amplifiers scaling downwards and not implying degree of intensity were excluded, e.g. ทีเดียว /thii0diiaw0/ ‘once’, จริงๆ /cing0cing0/ ‘true true’, unless they collocated with the amplifier มาก /maak2/ ‘much-many’. In

addition, only amplifiers in affirmative sentences were selected, so other amplifiers in other syntactic structures were not included, such as questions, negation, and imperatives. These structures could be further examined for their linguistic devices and translation strategies by applying the frameworks proposed in this study, i.e. the framework for the analysis of translation of Thai amplifiers and the framework for the analysis of translation strategies.

Another interesting aspect which was not included was the analysis of the omitted amplifiers. This refers to omission of intensification, which in the results of this research comes second in terms of frequency. As the focus of this study was on the translation, the factors that prompt omission were not taken into account as much as one could hope for. Therefore, these factors could be further analyzed in future research in order to see whether they affect or are associated with the vivacity of the novels.

Next, the sentence pairs of English and Thai which constituted the data of this study were retrieved only from novels which are in the broad genre of fiction. Thus, Thai amplifiers in other text genres, for example, non-fiction, advertisement, subtitles, or web genres, such as a personal homepage, could be examined in future studies. Various genres reflecting different text types and language functions might affect language use in translated texts. Studying how Thai amplifiers are translated in other genres could reveal a variety of translation strategies which might be genre-specific.

Moreover, the descriptive model suggested by van Leuven-Zwart (1989) which was basis of this study could be further employed. Since this model focuses on the macrostructural level of fictional texts, involving the analysis of story and discourse level based on the operation of the ideational, the textual and the

interpersonal functions, its use with the comparative model may reveal more insightful results with regard to translation.

Lastly, comparison between the two groups of translators could be further studied with a different focus, such as with regard to universal norms, subjectivity, ideology, ethics, and morality in translation. Research on translation work from English into Thai in other genres is also recommended since it may reveal similar or different results.





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## APPENDIX A

### Interview Questions

#### Part 1: Personal information

Name: .....  
.....

Educational  
background: .....

First  
language: .....  
....

Second  
language: .....  
.

Experiences in translation  
(years): .....

Current  
career: .....

#### Part 2: Questions related to amplifier translations:

1. Do you think amplifiers (words used to strengthen speaker's feelings e.g. *very*, *so*, *really*) are important in fiction? Why or why not? To what extent do you think how important the amplifiers are?
2. How did you translate amplifiers from Thai into English (e.g. translated directly, not translated)?
3. In your opinion, what devices or words can be used to translate the Thai amplifiers (e.g. มาก, จังเลย, เหลือเกิน) into English?
4. What are the factors that need to be considered in translating amplifiers e.g. the speaker, intensity of speaker's feelings, the level of languages?
5. Do you see the differences of the intensity level between amplifiers e.g. มาก, อย่างมาก, มากนัก and amplifiers e.g. เหลือเกิน, แสบ, อย่างจิง, จังเลข?
6. From item 5, will you select the same or different devices to translate them?
7. With regard to translation, do you select the devices based on the intensity level of the Thai amplifiers?

8. Please explain the reasons why you decided to omit the amplifiers in your translation.

For example:

(1) ST: เป็นภาพที่น่ากลัวเหลือเกิน

TT: It was **terrifying**. (332)

(2) ST: เสียงกราบลาท่านเจ้าอาวาสแว่วผ่านเข้ามาในการรับรู้ของผมช่างง่ายดายเหลือเกิน

TT: their parting words of respect to the abbot, slipped **easily** into my consciousness. (11)

9. It is said that omitting amplifiers can decrease feelings or emotions of characters in fiction. Do you agree or disagree with this statement? Why or Why not?

10. Please indicate the reasons why you used different devices in the TT for translating the same Thai amplifiers?

For example:

(3) ST: ผมรู้สึกเสียดยสุดแสน

TT: I was **tremendously** disappointed. (125)

(4) ST: และอยากเหลือเกินจะไปร่วมค้าฟัดค้าไหว้กับพวกเธอ

TT: Oh, **how** we wanted to dive in, pop up and down around with them. (198)



## APPENDIX B

### The Thai amplifiers and their translations in English

#### 1. Standard Amplifiers

Thai SL Text	English TL Text
แก่งค้อยห่อเจ้าสิ่งนี้เป็นอย่างมาก	Kaeng Khoi had won a sketch pad, crayons, and magic markers in the contest, and gone wild with them. (216)
สร้างคามอินติปริดาแก่พ่อเป็นอย่างมาก	made Pa very happy. (212)
บวกกับนิสัยแม่เป็นหญิงเจ้าชู้ ความไม่รับผิดชอบนั้นก็เลขนานาเกลียดเป็นอันมาก (169)	Her mother, therefore, had been unprepared to fulfil her duties and responsibilities. And her promiscuity made her irresponsibility even less acceptable. (196)
แต่เธอสิคือจิตใจตื่นเต้นเป็นอันมาก(104)	It was not from his own sincere intent; yet she looked so happy and excited.(123)
ทั้งสามคนเอร์รี่ร่อยกับอาหารกลางวันง่าย ๆ มื้อนั้นเป็นอันมาก(89)	The three people were happy with the easy lunch Balee had made.(105)
อันกับามถูกเลี้ยงดูท่ามกลางความแปรปรวนทั้งของฐานะความเป็นอยู่และอารมณ์มารดาเป็นอันมาก (291)	On and Am were brought up amid their mother's emotional and financial instability. (338)
“ฮังสะ เขาตอบอย่างแจ่มใส ภูมิใจ และ ใ้ขึ้นอีกเป็นอันมาก(179)	he answered cheerfully. He looked more dignified and charming,(207)
เขารื่นชอบเป็นอันมาก เมื่อรู้สึกว่ คินนี้เหมือนเขากับหล่อนแต่งงานใหม่จริง ๆ (114)	He was pleased to feel as if he and she were remarried. (134)
คั่นแล้วก็ถูกคิดได้ว่าภาพความอบอุ่นอ่อนหวานระหว่างแม่กับทารกตรงหน้า อาจทรมานใจเด็กหญิงเป็นอันมากก็ได้ (357)	He realized that Balee's love for her baby might have hurt this little girl's feelings, so he took her outside to play in the central room.(408)
หล่อนเฉิดฉายและสมสมัยขึ้นกว่าเมื่อ 2 ปีก่อนเป็นอันมาก (223)	...she had changed in the past two years to become quite glamorous and attractive. (233)
แทบไม่น่าเชื่อเลยว่า คุณหญิงแสงแข อัสวบดี จะมีวัยถึงสี่สิบปีแล้ว เพราะดูหน้าตาผิวพรรณของเธออ่อนกว่าวัยเป็นอันมาก (43)	She appeared much younger than her age, with a very youthful complexion. (63)
รู้สึกว่ตั้งแต่ฉันจะจากเขาไปทำงานที่อื่นดูเขาเริ่มไปเยอะมาก	Since I have decided to leave him to work abroad, he has become more taciturn...(280)
ภูณดีใจมาก (175)	He couldn't believe his ears, (256)
ภูณนึกอาชและกลัวมาก (72)	Koon felt a knot in his stomach. (114)
อากาศยามเช้าดีมาก (144)	the weather was best then, (215)



ไอ้คูบโมโหมาก (108)	Toob raced to the hole and scratched at it furiously. (164)
คูณดีใจมากเพราะไม่เคยไปเที่ยวป่า (17)	But Koon wanted more than anything in the world to go hunting with his father. (29)
ญวนพวกนี้เก่งมากนะพ่อ (35)	"Papa, those Vietnamese are so smart," (58)
ปู่โมโหจรตัวสั้น...ปู่โมโหมาก (13)	, he became so angry that he shook from head to foot, (22)
ควายของย่ากับลุงใหญ่สามตัวที่เอาไปฝากบ้านอื่นก็ผอมลงมากแล้ว (112)	, they are so thin now.. (170)
จันดีบอกก่อนว่าสนุกมาก (291)	"Oh, Teacher, we had so much fun," (442)
ทิดจุ่นบอกว่าว่าเจ็บมากไหมทิดจุ่นบอกว่าเจ็บมาก (217)	"Is Aye-Tak hurt bad?" "Yes," Tid-joon replied. "He is hurt bad. (323)
คูณดีใจมาก (100)	Koon was grateful.. (152)
แต่ผู้มีบุญมีลูกน้องที่เชื่อถือมาก (98)	Others were loyal to the strangers, ..(150)
มีกลิ่นหอมมาก (300)	and its fragrance was overwhelming. (459)
ดูเขาแต่งตัวขณะนี้ก็โก้มาก (55)	the maw lam wore splendid clothes. (88)
สีของมันเป็นสีแดงสลับดำเคียดสองข้างมีปลายแหลมโค้งงอขึ้นข้างบนสวยงามมาก (273)	, it was red and black, with softy shiny feathers at its neck and wonderful, arching spurs on its legs. (413)
เช้าวันนี้แม่ของคุนสวยมาก (257)	How beautiful his mother looked this morning. (389)
อากาศสดชื่นมาก (215)	And what a day. (318)
หมอนั่งพนมมือหลับตาว่าไปนานมาก (117)	After he prayed for a long time, (178)
บักห่าน้อยคุนเก่งมาก (49)	"My little friend, you are a good boy." (78)
คูณดีใจมาก (165)	Koon was happy.
คูณดีใจมาก (178)	Koon and Jundi happily followed Uncle Gah's example, (260)
คูณดีใจมาก (190)	Koon was glad to hear that. (282)
ว่าทุกตัวเมื่อถูกจูบไปเข้าแอกมันดีใจมาก (238)	they stamped their feet and snuffled happily. (355)
ราวี่วส่วนมากผุพังมากแล้ว (68)	Koon noted that it was broken down in many places. (109)
เพราะแม่รักคุนมาก (17)	, because his mother loved him (29)
ตะวันลอยสูงขึ้นมากแล้ว (77)	The sun was already high in the sky... (121)
บ่ายวันนี้สนุกมาก (193)	It was an exciting afternoon. (285)
แม้ว่าจิ้งหรีดขามนี้หายากมาก (113)	It would be hard to find crickets now, she

	said. (171)
รู้สึกหอมและอร่อยมาก (99)	it was fragrant and good. (151)
ทำให้คุณสงสัยมาก (149)	Koon stared, fascinated, at... (222)
วันนั้นพ่อกลับมาถึงเรือนที่ท่ามากแล้ว (62)	His father came back from hunting quite late, ..(99)
เก่งมาก (19)	You were very good, (33)
"นั่งลง เก่งมาก... (66)	"Sit down. That was very good.
ถ้าหาได้ถึงสามตัวก็นับว่าเก่งมาก (114)	You must have been very clever to get them." (174)
สานด้วยสายป่านเล็กๆที่เหนียวมาก (140)	which she had made with very strong, fine thread. (210)
อย่าเอาละหวั่งกันเล่นเพราะมันแข็งมาก (78)	, because heartwood rulers were very hard. (122)
คุณดีใจมากตื่นเหงๆ (14)	he felt very pleased, ... (24)
คุณดีใจมาก (26)	Koon felt very pleased to hear that. (44)
คุณดีใจมาก (119)	Koon felt very happy. (182)
หมาสองตัวนี่พ่อของคุณรักมันมาก (17)	Koon's father loved Mawm and Daeng very much,.. (30)
ผมไม่รู้ว่าเขาทำได้ยังไง แต่ต้องยอมรับว่าเขาเอาตัวรอดเก่งมาก (140)	I don't know how he managed it, but he had always been good at surviving. (115)
แต่คุณหมึกความเครียดภายในห้องนั้นลดต่ำลงมากจากวันก่อน (222)	But the level of tension was visibly lower than a few days before. (189)
บอกตรงๆผมเสียใจคนที่มีความสามารถอย่างคุณมาก (51)	"Frankly, I deplore the waste of a person of your ability. (40)
คุณเป็นนายตำรวจที่ดีมาก (224)	"You are an excellent police officer. (191)
"เยี่ยมมาก"(228)	"Excellent. Most commendable." (195)
"ขอบคุณที่ขอมเปิดเผยเรื่องส่วนตัวของคุณอย่างละเอียด เป็นประโยชน์กับเรามาก..." (26)	"Thank you for sharing your private life with me and with such a wealth of detail. I find it extremely useful." (22)
เหตุการณ์บ้านเมืองตอนนี้มันผันผวนมาก...(284)	The political situation seems so unsettled. (245)
อย่างไร ชาวบ้านยากจนกันมาก (238)	The people are so poor., (202)
"แน่นอน ข้ออ้างในการทำรัฐประหารครั้งนี้จะทำให้พวกนั้นติดกับตัวเอง ถึงแม้ว่าจะมีอำนาจต่อรองกับนักการเมืองมากก็จริง..." (285)	"Damn right I don't. Their motive for staging the coup will be used to trip them up. They have the upper hand now, with stronger bargaining power with the politicians. (247)
"คงพลาดมั้ง มือผมคงตกไปมาก!..." (37)	"I had probably missed. My shooting was terribly off," (32)

"คุณลุงทั้งสองก็แก่มาแล้ว น่าจะปล่อยเรื่องการเมืองให้เป็นภาระของคนรุ่นหลังเถอะ...(300)	But please uncles, you're both too old to meddle in politics any more. (260)
แต่ผมคิดว่าคุณทำไม่ลง เพราะคุณกับเขาเคยรักกันมากมาแต่เด็ก (140)	But I don't think you will do it though. You love him too well once." (115)
บ้านเมืองในช่วงสองสามปีนั้นปั่นป่วนมากและนำไปสู่การสังหารหมู่ในมหาวิทยาลัยธรรมศาสตร์ (263)	Three years of total chaos led to the massacre at Thammasart University. (227)
"...เทร็ก ก้าวขึ้นสู่ตำแหน่งเอเชนส์ค้าอาวุธระดับสูงรวดเร็วมาก..."(290)	"Trek rose un-usually rapidly to become a top become a top contender in any important arms deals. (251)
"พวกเขาทำผมเจ็บมาก .." (294)	"They did me a real bad turn, (254)
นโยบายของประเทศไทยในช่วงหลายปีที่ผ่านมาเน้นการพัฒนาอุตสาหกรรมเพื่อการส่งออกมาก (294)	Thailand's economic policy in these modern days places great emphasis on industrial development, (255)
ใจซื่อมือสะอาด ผมนับถือมาก (224)	I have great respect for your clean heart and hands. (191)
"...ผมเคยแจ้งให้เขาว่าผมรู้ เขาโกรธมาก แสดงว่าฉันมีมูล" (289)	I don't have any evidence at hand, but I once let him know that I knew. He was livid. (250)
...ชีวิตคุณดูเปลี่ยนไปมาก (284)	Your life seems to have changed quite a lot..." (245)
ช่วงนั้นคนไทยสนับสนุนท่านมาก (108)	Then he moved to seize our territory back from the French which sent his popularity ratings sky high. (90)
"ใจเด็ดมาก เข้มแข็งสมเป็นชาชาติทหาร..." (60)	"Such resolution. Bravery befitting a soldier." (49)
เข้มาก ยิ่งตอนนี้เป็นฤดูฝนด้วย ไม่ค่อยมีใครไปทางนั้น(160)	"Terrible, especially now in the rainy season. (135)
"มือผมตกลงไปมาก ระยะแค่นี้ผมยังพลาด" (287)	"It's terrible. I missed even at this distance." (249)
พวกนั้นกลัวระบอบนี้มาก (106)	These people were terrified of communism having seen the blood bath in Russia in 1917. (88)
เขาเป็นมันสมองของกองทัพอากาศ เจลีสวลาดและเก่งมาก (266)	"He was the brain of the guerrilla army, a brilliant guy. (230)
ในคืนแรกนั้นฝ่ายกบฏมีแววแห่งชัยชนะสูงมาก (175)	On that first night, it certainly looked like the rebels would win, (146)
"...พอค้นพบสนามบินลับก็โกรธมาก ... (79)	...and discovered many of our airstrips. They were enraged and ordered...(65)
เศรษฐกิจเราอ่อนไหวมากเมื่อมีเหตุการณ์อะไรมากระทบ (294)	The Persian Gulf crisis for instance showed how fragile the structure of our economy was. (255)
แกทำให้ฉันเสียใจแทนพ่อของแกมาก (299)	"How your father would grieve for you. (259)

ทหารฝ่ายนั้นเสียขวัญมาก (28)	The rebels were beginning to lose heart from the heavy bombardment, (24)
"ง่ายมาก ก็เพราะว่าผมรู้ความจริงเกี่ยวกับพวกเขา..."(62)	"That's easy. It's because I knew something about them. (51)
มีหลายฝ่ายอยากโค่นท่านลงมานานแล้ว แต่ไม่ได้โอกาสเพราะประชาชนยังนิยมท่านอยู่มาก" (107)	So many groups had tried so hard to get rid of him, but they had to move carefully because he had the people on his side." (88)
ขอบคุณมาก คุณผู้ข (130)	"Thank you, Major. (106)
พวกเขาทำงานได้ผลดีมากที่ขับรถอ้อมไปทางอำเภอไพลิน (163)	"they did a good job leading the pursuit over to Pailin district, (136)
คุณทำให้ผมแปลกใจมาก (181)	I'm surprised that you know...(152)
"ดีใจมากที่คุณมาจนได้..."(265)	"I am glad you could come," (230)
จักรยานคันดีคู่ชีพวิ่งออกนอกเมืองด้วยความเร็วสูง ถึงสภาพมันเก่ามากแล้ว (174)	...as he rode his old work-horse of a motorbike at its top speed into the countryside. This favorite vehicle of his was beginning to look its age, (145)
"ผมอายุมากแล้วแต่สติยังแจ่มใสดี... (269)	"I may be old, but my mind is as sharp as ever. (233)
ชีวิตเขายังมีค่า เขายังต้องเรียนรู้อีกมาก แต่ไม่ใช่จากป่า (251)	He has a lot more to learn, but not here, not in a jungle." (215)
ผมเคยเป็นโจรพเนจร ผ่านชีวิตมามาก (111)	"I've lived a vagabond life before. Tramping around the country, you tend to see a lot. (92)
ช่วงเวลานึงปีนั้น จิตใจผมปลงตกและสงบลงไปมาก (52)	I calmed down and learned to accept a lot in that one year.(41)
แต่การนี้ทำให้เราต้องพึ่งอุปกรณ์ เครื่องจักร น้ำมันจากต่างประเทศมาก (294)	But in order to produce for export, we have first to import a lot of machinery and tools, oil and other raw materials. (255)
...ท่าทางพวกนั้นนับถือคุณมาก" (286)	"And they respect you greatly for it.(247)
"ดีขึ้นมาก บาดแผลแค้นนี้ไม่เท่าไรหรอก"	"Much better. It's only a wound." (213)
"ถ้าไม่จันทราดออกไปคนร้ายอาจใช้กระสุนจริงก็ได้ ผมคงจะเสียใจมากหากเรื่องจบลงแบบนี้"(300)	"Or else next time the gunman may run out of dummy bullets. I would really be sorry if that happened." (260)
"คุณเก่งมากที่ทำให้ตัวให้หลุดจากคำสั่งประหารในนาทีสุดท้าย..." (63)	"That was a very clever exploit, a last minute stay of execution, (52)
เก่งมากคุณหลวงที่อยู่มาได้จนถึงสามวัน (91)	"Very commendable Khun Luang. You've lasted three days..." (75)
"...เป็นแผนที่ดีฉลาดมาก ..." (299)	"it really is a very clever plan, exciting, daring. (259)
"หนี! เรามีเวลาน้อยมาก" (152)	"Flee. We have very little time. (126)

ตอนไปเยี่ยมพ่อที่สว่างแดนดินปีที่แล้ว พ่อดูแก่ลงไปมาก (182)	"When I went to Sawang Dindaeng last year, I found my father looking very old. (153)
ผมบอกว่าคุณเป็นอัยการแบบไหนะถึงผู้ต้องหา เขาโกรธมาก (56)	I asked him what sort of a prosecutor was he to be intimidating the accused. He was very angry...(45)
"ก็ไม่แสดงความรู้สึกอะไรออกมา ท่านใจเด็ดมาก ..." (248)	He didn't show any feelings at all. He's very tough. (212)
...จัดว่าใจถึงมาก (135)	The Field Marshall was very courageous. (111)
พยานปากนี้ให้การน่าเชื่อถือมาก (56)	Her testimony was very graphic. (45)
เพราะเขาพูดถูกใจประชาชนและกล้าขึ้นห้ต่อสู้ข้างประชาชนโดยไม่กลัวภัยมืด เป็นคนกล้ามาก (216)	, praising him for his courage to speak out on the side of the people and for standing up for the. He's certainly very brave." (184)
"อีกสองแยกผมก็ขอลงแล้ว ขอบคุนมากที่เอื้อเฟื้อ" (104)	"Two more intersections, and I'll be getting off. Very kind of you." (86)
"เหตุผลของผมง่ายมาก..."(61)	"My information is very straightforward. (50)
จิตใจคุณสูงมาก (51)	"You are very high minded, (40)
เพราะเมื่อคืนนี้เราเห็นรถคันนั้นชัดเจนนมาก...(293)	We saw the truck very clearly last night. (253)
คุณช่างสังเกตดีมาก (130)	"That was very observant of you. (106)
ช่วงหลายปีนั้นผมดังมากเพราะแหกคุกตะรุเตาออกไปได้สำเร็จ (112)	My successful escape from Tarutao made me very famous, (93)
"คุณตาไวมากที่เห็นผิดสังเกตก่อน"(288)	"You spotted them very fast." (249)
"ใช่ นานมาก นานจนไม่เหลือสภาพเดิมไว้เลย...(284)	"A very long time to be away. You will hardly find any traces of the old village. (245)
พวกนั้นพยายามแย่งชิงตัว ที่มันมีดีมาก พวกนี้เลยโดนลูกหลงตาย (179)	It was very dark and all four of them got hit by stray bullets." (150)
ลึกซึ้งมาก (135)	"Very subtle indeed. (110)
คำพูดของท่านในห้องประชุมสะกดใจผมมาก (264)	"I was very impressed with what you said at the lecture today. (229)
"ตอนนั้นผมจำได้ คนไทยทั่วประเทศหดหู่กันมาก..." (107)	It was very depressing for all of us Thais. (88)
นายพลตำรวจเอกเกษมไขฟ้าตัววหลังคาสุดลมหายใจเข้าเต็มปอดอย่างช้ามาก (219)	, the police general leaned back on his sofa, closed his eyes, and took in a lungful of air very slowly. (187)
คดีของคุณยังไม่หมดอายุความเลย อันตรายมาก (85)	This is very dangerous for you, your case hasn't reached its statute of limitation yet." (70)
ยังก็ช่วยดูแลพ่อผู้ให้ด้วย อายุก็มากแล้ว ยังไม่เลิกทำงานอีก (190)	He's getting very old now, but he refuses to stop working." (160)

"ผมไม่อยากเชื่อเลย เขาทำเช่นนั้นไปทำไม อายุเขาก็มากแล้ว (241)	"I don't believe it. Why would he do that? He's very old now." (206)
"ขอบใจมาก" (111)	"Thank you very much." (92)
ต้องขอบคุณมากที่คุณลุงอุตส่าห์หาหลักฐานให้ผม...(299)	"thank you very much for your help in gathering the evidence. (259)
ตาเห่อหนูมาก	Grandpa was crazy about you...
ลุงตงดีใจมาก	Uncle Dong was so happy.
เราสนุกกันมากเที่ยวที่ฮ่องกง	We had a great time in Hongkong.
เรื่องนี้ถูกใจกะทิมาก	Kati loved this story.
หนูชอบน้ำมาก	You loved the water,..
ตาเกรงใจแขกที่มาเยอะ เพราะต้องเดินทางไกล	Grandpa was concerned for the guests who'd had to travel such a long way to get there.
กว่าเรือนไทยจะตกมาถึงมือของตา ก็ทรุดโทรมผุพังไปมาก	...until the old Thai house had become shabby and dilapidated.
แม่บอกว่าพี่ทองตื่นเต้นกับสาวชาวกรุงวัยสี่ขวบมาก	Tong had been quite excited over the arrival of the four-year-old 'city girl'.
แม่ป่วย ป่วยมาก	Mother was ill, very ill.
แม่ตั้งใจกับเรื่องนี้มาก	She had always been dissatisfied with the decision to move to our new house, even though most of the time she kept it to herself. (165)
ผมอยากได้เจ้ากามิกาเซ่นี่มาก	I badly wanted to get this rocket, (213)
แม่โมโหมากที่พ่อดูถูกเอา	Ma was furious that Pa could be so dismissive, (90)
ขื่อนี้ข้าเคร่งครัดและสำนึกในบุญคุณของเจ้าของสวนมาก	Ya was so strict, and held the plantation owner in such respect,... (24)
พ่อชอบอ่านนิยายสารหล้านี่มาก	He had loved reading it, (7)
ผมยังโกรธพี่ชายไม่หายเรื่องที่เขาแก้อวดอวดเขา	I stayed angry with my brother for his coaxing and wheedling ways. (146)
มักขัดแย้งหรือต้องห่างกันทั้งๆที่รักครอบครัวมาก	even though he will love his family. (107)
หลังคลอดเป็นช่วงที่เธออารมณ์อ่อนไหวมาก	After the birth she felt emotionally weak, (67)
ชีวิตความเป็นอยู่ของข้าและเหล่าน้องๆดีขึ้นจากเดิมมาก	the living conditions of Ya and the youngsters gradually improved a great deal. (34)
เราโมโหกันมาก	We were really upset. (224)
"เก่งมากไอ้ลูกชาย" พ่อชม	"That's very good, son," praised Pa.(212)
พ่อชื่นชมเราทั้งสองคนว่าเป็นเด็กดีมาก	Pa told us that we'd both been very good boys... (20)

"ไปล้างหน้าซะ มึงนะเนี่ย" (572)	"Go wash your face. You're so high." (416)
...ทำงานอิสระมานานแล้วนี้หว่าไม่ได้ดี (518)	I've been self-employed for too long. It's gotten me nowhere. (376)
...ไอ้ลำนะ เกือบตาย เลือคนแค่นี้เข้าไปมาก" (675)	Larn, you know, almost died. He had taken too fucking much." (490)
"แม่-งะเนี่ย"(573)	"The fucker's damn high." (416)
"สบาย สบายมาก"(340)	"Fine. I'm fine," (244)
...มึงเมาแล้วมึงเซมึงรู้เปล่า..." (387)	When you're drunk, you wobble, you know." (278)
...ร้านของพี่ในระยะหลังมานี้กิจการดีขึ้นกว่าเดิมมาก (470)	Lately, business was going much better than before. (340)
อ้อครีฟ พ่อ รักมากยิ่งกว่าตอนที่แม่ยังอยู่ (70)	Ort loved his father, loved him much more than when his mother was still alive, (43)
"ไอ้แกนี่มันอายุมากแล้วนะมึง..."(89)	Kae's quite old, you know. (58)
เวลาเมาบ่อยจะเซวรดตื่นเป็นประจำ (325)	...and when he was very drunk he'd invariably pee in bed because he couldn't get up. (232)
เสื้อทั้งสองแบบนั้นเป็นคนละสีหือ ข้อแตกต่างแทบไม่มีให้เห็น นอกจากราคาซึ่งแตกต่างกันมาก (219)	There was no different to be seen, except that the prices were very different. (155)
ฝรั่งทั้งสามคนชื่นชมฝีมือทำกับข้าวของอ้อดได้เป็นเสียงเดียวกันว่า อร่อย-อร่อยมาก (685)	The three farangs praised Otto's cooking talents'with the same voice, saying it was delicious, very delicious. (498)
เห็นได้ชัดว่าแม่ของพี่รักหลานคนนี้นัก (602)	It was obvious she loved her grandson very much. (438)
ท่าทางลักษณะหัวเรานั้นเหมือนกับล้าน ใบหน้ามีส่วนละม้ายกันมาก (356)	They look very much alike, but Larn's father didn't wear glasses. (256)
ถ้ายังมีฐานะดีมาแต่เดิมก็ยิ่งสบายมาก ลูกเฒ่าก็จบการเรียนทำงานเป็น เรื่องเป็นราว มีเชมมีสะได้ มีหลานให้อุ้ม..." (273)	He could've found another job for extra money. Since he'd been born into a wealthy family, his life should've been even better off. (317)
"ฉันตกอยู่ในฐานะแม่ที่เลวมานานมาก เหลือเวลาอีกนิดหน่อยเท่านั้น ที่พอมีโอกาสแก่ตัว (188)	"I've been a bad mother for years. I don't have much time left to be good to my son. (218)
สองเมืองผ่านชีวิตหนุ่มมามาก (124)	As a grown man, he had experienced life in all its facets. (145)
"แต่กรรมมีจริงนะละ คุณเมือง... พ่อพูดขึ้นมาซึ่งทำให้ชักกลัว... อ้าวรู้ว่าพ่อเน่บาปมาก"(154)	"But karma does exist, Khun Muang. Phor, what you said scares me. I know that you've committed many sins." (179)
"ที่เมืองช่วยเขามากแล้ว เมื่อเขาไม่ช่วยตัวเองเลย ก็ไม่ใช่ความผิดของพี่หรอกค่ะ(337)	"Phi Muang, you've helped them over and over. If they don't help themselves, it isn't your fault. (386)

“แต่ถึงยังไง บาก็รู้สึกว่าเขาชื่นชมพี่เมืองมาก” (85)	“I still believe that she adores you.” (101)
คุณสายจี้เธอเก็บกิมเพราะลูกคนนี้น่ากนะคะ(55)	She’s got only one son and I think he’s really terrible. He’s hurt his mother badly. (66)
“ไม่ดีแล้วละคะ พี่เมือง เขาทำอึดอัดใจมาก”(176)	“I’m not going back to him again Phi Muang. He hurt me badly.” (204)
หล่อนเชื่อแน่ที่คิดว่า รสนิยมการเลือกคู่ของเขาต้องสูงส่งกว่านี้มาก (78)	She thought his taste in a life partner would have been better.(94)
แปลกนะ วันนี้พี่สบายใจมาก... สบายมาตั้งแต่เช้าแล้ว พอรู้ว่ากรรจ์ ไปวันนี้แนก็ยิ่งสบาย มันโล่งแทนเขา” (128)	It’s weird. Today I’ve been feeling better since the morning, especially when I knew that Sakan would go today. (149)
เขาจะพูดได้ถึงขนาดนั้นละหรือ ชายหนุ่มรู้สึกเหน็ดเหนื่อยมาก(345)	How could he say, “Your mother stole my stuff, so the police took her away”? He felt exhausted and hurt.(395)
คุณบุรีจึงรีบแก้มัดเขา ชายวัยหกสิบห้าอ่อนเพลียมาก น้ำตาเต็มอยู่ใน เบ้าตา(335)	The sixty-five-year-old was exhausted. His eyes were covered with tears. (385)
หล่อนมองชุดเครื่องดนตรีจีนขนาดจิ๋วซึ่งตนเองเคยชอบใจมาก (214)	She looked at the set of small Chinese musical instruments of which she’d been fond. (248)
“เธอกับพี่เครียดมานานแล้ว (87)	You and I’ve been tense for so long. (103)
เรียกมากินเลี้ยงฝีมือพ่อครัวเอก ขอมีความสุขมั่งคั่งอะไรก็ร้อนมานาน แล้ว นานแล้ว (284)	I’ll call Mae Lamphu, Phor Phian and Sapha to join us and have dinner made by the greatest chef. I have to be happy now and then, after having suffered for so long without end.” (330)
จะว่าไป เราก็ได้ปรานีเขา คิดเขาใจแฉะใจมาก ที่เขาทำกับเราทุกอย่าง แสดงว่าเขาไม่เคยรู้สำนึกอะไรเลย...(341)	To be honest, we've been merciful for too long, always forgiving them. What they did showed they aren't grateful for all the things we've done for them. (391)
หล่อนตอบเรียบ ๆ แต่ใจคิดว่าไม่แน่ หากวุ่นวายมาก ก็เห็นจะ “เปิด ละ”(177)	She spoke flatly, but thought she might have to leave if the situation got more complicated. (204)
“พี่เมืองเป็นยังไงมั่งคะตอนนี้...บาทมาขึงเขานะอายุมากแล้วนะคะ จะเหมือนที่บาเคยรู้จักตั้งแต่เด็กหรือเปล่าก็ไม่ทราบ” (24)	“How’s Phi Muang now? I mean, he’s older and I’m not sure if he’s the same man I knew years before.” (28)
บาลีอาจะเสแสร้งได้เนื่องจากอายุหล่อนมากแล้ว (54)	Balee was older now, so she pretended not to care about her past. (65)
“นั่นสิ ต่างคนต่างก็อายุมากแล้ว อนิจจังไม่เที่ยงนะคุณบุรีนะ” (324)	“You're right. We're getting older. Nothing is permanent. (372)
บิดาและมารดาเลี้ยงของเขาดูแก่และทรุดโทรมลงไปมาก (270)	His father and stepmother looked older than the last time they had met. (313)



บางของมีรูปถ่าย รูปถ่ายใบหนึ่งเก่าแก่มากแล้วจนกระดาษกลายเป็นสี นวล..(63)	One picture was so old that the paper had turned beige. (77)
“บานี่เป็นผู้ใหญ่มากเลยนะ รู้จักใคร่ครองอะไรจริงจัง” (207)	“You're so mature and thoughtful, Ba.” (239)
“คะ...เราก็ก็นไปด้วยกันบ่อย ๆ ที่บ่อยที่สุดก็ไปเยี่ยมพี่กรรจ พ่อเป็นห่วง มากจะต้องไปเยี่ยมทุกวัน” (93)	My Phor's so worried about him that he goes there every day.”(110)
ความเลื่อมใสของคนเหล่านี้เหนียวแน่นมากจนบาเล่รู้สึกหลายครั้งว่า ลมหายใจเข้าออกของเขามีแต่ศาสนา (28)	Sometimes their faith was so strong that Balee felt religion was the only thing they breathed in and out (34)
“แก่แก่มากแล้วสิ” (320)	“She must be so old now,” (368)
เขาไม่สบายเป็นพัก ๆ...อาการก็คือ แน่นขึ้นมาเหมือนกับไม่มีเหตุผล แต่ก็มีบางคราวแน่นมากจนถึงกับหอบ (80)	Symptoms included tightness in his chest for no reason – sometimes so tight that he had to gasp for breath. (96)
...ลูกเรายังนับว่าโชคดีมาก(346)	Our baby is so lucky, (396)
บาลีกลัวมากจนต้องวิ่งเปิดไฟหมดทั้งบ้าน ปลุกดมและคนสวนด้วย (256)	Balee was so afraid that she turned on the lights throughout the house and woke up Thom and the gardener too.(297)
“บารูรู้สึกจิตใจอ่อนแอมาก เวลาได้ ยินเรื่องปลอด ไม่ทราบเป็นยังไงคะ”(305)	“I feel so weak every time I hear about Plaud. I don't know why,(352)
“บาเล่คิดมานานแล้ว นานเกินสมควรด้วยซ้ำ แต่ที่ยังเลิกไม่ขาดก็เพราะ เขาดีกับมาก...แล้วก็รักมาก บายังไม่เห็นใครดีกว่าเขาก็เลยยังอยู่” (98)	“I've been thinking about it for a long time, probably too long. But he has always been so good and kind to me that I never wanted to break up with him. (116)
“จนกระทั่งถึงวันที่ได้พบบาเล่...ผมดีใจมากที่ได้เจอเขา (105)	. “Until I found Balee. I'm so glad I found her. (124)
...แหม...ดีจริง ขอบใจมากเมืองไม่มีใครเลย...ถ้ามาได้ก็ดีมาก (82)	Oh, you're so kind. Muang needs someone. You'll be late for work, though, right?” (98)
เขาจำได้ว่า เขาเคยรักและคิดถึงสายทองมาก...(92)	He remembered that he used to be so attached to his mother and loved her even more than his father. (110)
สองเมืองฟังแล้วก็อบอุ่น...เขาขอบคุณคนสำคัญเหล่านี้มานานมาก นาน จน นึกว่าไม่มีความจำเป็นแก่ชีวิตแล้วด้วยซ้ำ(316)	Songmuang followed the conversation and felt warm in his heart. He had rejected these people for so long, believing they weren't important in his life. (364)
นานมากแล้วที่เขาทั้งสองคนได้เกี่ยวข้องกับกันฉันสามีภรรยา (112)	It had been so long that he and she had had relations. (132)
ผมผิดหวังเขามาก (118)	I'm so disappointed. (139)
“จริง ๆ นะ พี่ไม่เคยสนุกแล้วก็มีความสุข มากเท่าคีนี่เลย บารูรู้สึก เหมือนพี่ใหม่” (186)	Honestly, I've never been so happy before in my life. (215)
พูดได้เต็มปากว่า เราทุกคนมีความสุขมาก พี่ดีขึ้นล่ะ(285)	I could say that everyone was so happy

	that day.(331)
“อร่อยมาก” เขาพยักพยิดเมื่อปั้นข้าวเหนียวใส่ปาก(89)	“So good,” he said, putting sticky rice in his mouth (105)
เขารวบมือหล่อนไว้ด้วยสองมือของเขา แล้วจับนิ้วแต่ละนิ้วของบาลี คัดเล่น ๆ ทีละนิ้ว ขณะที่ทำเช่นนั้นสีหน้าเขาอ่อนโยนลงอีกมาก (89)	He held her hands and cracked each of her fingers. His face looked so joyful that she felt it too. (107)
ความรู้สึกเมื่อก่อนกับเดี๋ยวนี้มันผิดกันไปได้ ยังไงก็ไม่ทราบ ผิดกันมากจนตัวเองก็ตกใจ (284)	I don't know why I've changed so much. I'm surprised myself.(330)
“อยากไปยกข่องเขาไว้มากนี่คะ...คุณดูเขาผิดเอง ความจริงเขาก็คือเขาอะแหละ” (160)	“You praised him so much before. You were wrong about him.(185)
“เอ...ไม่ทราบนะ เพราะดิฉันนี้รักชาตรีมาก...ถ้าจะหึง หรือหวงก็เพราะรักอย่างเดียว (196)	I love Khun Chattri so much, so if I'm jealous of him, it must be because of love, and nothing to do with saving face or something like that.”(227)
“อย่าลืมว่าที่รักเธอมาก เธอเป็นสิ่งที่มีความหมายต่อพี่มากกว่าอะไรอื่นใดในโลกนี้ทั้งหมด พี่จะไม่ทำให้เธอเป็นกังวลทุกซอกทุกไปกว่านี้อีกแล้ว (305)	“Don't forget that I love you so much. You're the only one that's important to me. I won't make you suffer more than you do now. I want you to be happy and healthy, and feeling secure financially.(352)
ที่รักบามาก...จนนึกไม่ออกว่าเวลาเกลียดจะเป็นยังไงซะไหมล่ะคะ”(340)	You love me so much, so you don't understand how you could hate me, right?”(390)
“ที่ยังนึกไม่ถ้อยออกหรือกว่า ถ้าคนเรารักใครมาก เขาจะทำผิดกับคนที่เขารักด้วยการทอดทิ้งได้”(45)	“I still can't figure out how we can make the mistake of abandoning someone we love – if we love them that much!” (54)
เขาลุกขึ้นทันที แม้จะยังเชื่องช้า(146)	He got up at once, although it was still too early; (170)
“เฮ้อ...คนเรานี้...บางที...ใจดีมากเกินไปนะ บ้างก็รำคาญเสียแล้วไม่ใช่ไหม”(204)	"Being too kind can be dangerous as well. You're getting annoyed, right?" (235)
หล่อนเป็นผู้ใหญ่มากแล้ว...ถึงด้วยอยู่กับความคิด เหตุผล (252)	She had been mature for too long. (293)
บอกจริง ๆ นะคะ ความรักฉันรู้สาวนี้ ถ้ามีอย่างเดียวละก็มันรวดเร็วมากสำหรับคนอย่างบา” (148)	Seriously, a love affair is way too quick for a woman like me.” (172)
คนที่ทุกข์มากจะไม่เคยเชื่อในความสุข (308)	A man who suffers for too long stops believing in happiness.(356)
...เดี๋ยวเห็นเด็กกระจองอแงจะอารมณ์เสียยิ่งกว่าเขามากแล้ว เขาก็เจ็บแค้นมาก(172)	”I'd rather not trouble Phi Muang any further. If he see my children cry, he'll lose his temper. I've bothered him too much already. (199)
“ไม่แพงเกินไป ภูหลาบเขียวยังใหม่แพงมากไม่ใช่หรือคะ” (312)	“Not so expensive. I heard Chiang Mai roses cost way too much.” (360)

อย่างน้อยหล่อนก็เติบโตมากแล้ว อาจจะเป็นที่พึ่งทางใจของน้องสาวอีกสองคนได้ (49)	. At least Balee was old enough to be a safe refuge a spiritual support, for her little half-sisters.(59)
บาลีไม่ได้ช้อน เพราะบคนี้หล่อนโตมากแล้ว(43)	Balee was mature enough not to reply. (51)
“เมือง...บาเขารักเมืองนะ หัวดีกับเมืองมาก” (224)	“Ba loves you. She wishes you all the best, Muang.”(260)
“มันนานมากแล้วนะคะ... แล้วบาก็ใช้ไม่ได้เลย...(19)	“She hasn’t seen me for ages and I haven’t been good at keeping in touch.(22)
“ไม่ทราบครับ...ผมไม่ได้เจอคุณสาขทองมานานมากแล้ว แต่ก็อยากจะพบพูดคุยกันมั้ง (55)	“We haven’t seen each other for ages, but I really want to see her.(66)
หญิงสาวคูมีความสุขมากในคืนนี้ (232)	Phettriang was in high spirits. (269)
“รอยขีดแฉนี้ส่วนมากมันไม่มีหรอก สมมุติว่าไอ้ห้องนั้น ไม่ใส่กุญแจ คล่องสายชู ก็เข้าได้สบายมาก (219)	“Usually there aren’t signs of breaking in, you know. If the room isn’t secured, it’s a piece of cake.(253)
“ลูกสาวเธอสวยดี น่ารักมาก” (186)	“Her daughter looked gorgeous.(215)
แต่...โอเค...ดูรวม ๆ แล้วดีมาก”(200)	Overall, he looks great.”(231)
“กำลังวังชาผมยังดี อยู่ และกำลังใจก็ดีมาก” (299)	“I have strength, and my spirit’s also great!” (347)
ถึงอย่างไรคุณบุรีก็ทำให้ได้น้อยมาก เขาเป็นผู้ชายสมัยเก่าเต็มตัว (161)	However, Buri hardly accepted the fact. (187)
คุณบุรีกับหล่อนนั้นมีวัยห่างกันมาก (114)	She and Buri had a huge age gap(134)
นานแล้วสินี่ที่หล่อนอยู่กับความหนักเครียดทางกรงาน ทางครอบครัวและหัวใจซึ่งหาทางออกไม่ได้ จนลืมเสาะหารสชาติอันชื่นเย็น ที่หล่อนเห็นว่าจำเป็นแก่ชีวิตอย่างมาก (306)	She had been drowning in stress from work, family, and love for so long that she forgot to seek out the joys that were indispensable for life.(353)
ความจริงหล่อนยังต้องการสามีมาก(113)	In fact, she still longed for her husband, (132)
“เธอก็อยากให้มีเมืองมีความสุขแหละค่ะ ชดเชยที่ทุกข์มานาน” (147)	“Auntie Saithong wants Phi Muang to be happy, to compensate for his long-term unhappiness.” (171)
แต่สองเมืองไม่เคยเชื่อคำหวานนั้นเต็มที่ เพราะหล่อนทำให้เขาเห็นพิษสงมามาก (176)	Songmuang knew too well, though, that her words could not be trusted. He had seen her true colours many times before. (203)
หน้าตาเรื่องราวช่วยมากในการแสดงละคร (250)	Ruangram’s face played an important part in her acting.(291)
“เดี๋ยวนี้...เกือบจะไม่ทิ้งเค้าให้เห็นเลยว่าครั้งหนึ่ง...พอเคยเป็นผู้ชายที่เฟื่องมาก” (273)	“Now it looks so dilapidated that you can hardly tell Phor was once a prosperous person.” (317)

ผมนี่นะเป็นคนโง่ ในด้านความอ่อนไหวแล้วซึ่งโง่มาก...ผมไม่รู้ไม่เข้าใจหรือเรื่องเหลว ๆ แบบนั้น...(107)	I'm a fool. When it comes to sensitivity, I'm a real fool. I don't understand this nonsense at all (126)
“ชีวิตเขาอกหักมาก” (11)	“He's had such an unfortunate life.”(13)
“ละ รักมาก” บาลีตอบเสียงแห้ง(68)	“Sure, he is,” (83)
“ความเบื่อเป็นโรคที่ร้ายมาก” (162)	“Boredom is a vicious illness,” (188)
“แหม...คนเดี๋ยวนี้...ร้ายมากนะคะ คุณอา” บาลีพูดเบา ๆ อย่างปลงอนิจจัง (131)	“Well, people are cruel these days, Auntie,” Balee said resignedly. (153)
เขากำลังแย่่มากค่ะ สุขภาพ แย่แย่ (34)	He's in deep trouble. His health is deteriorating. 42
เขาหมุนโทรศัพท์ทันที มีเสียงเรียกนานมากเพราะขณะนั้นตีสองกว่าแล้ว (122)	He immediately dialed her number. He waited a long time for the answer since it was late at night. (143)
เธออ้างอิงไปนาน...นานมาก เพราะไม่แน่ใจว่าตัวเองฝันไปหรือ จึงได้ยินถ้อยคำประหลาดนี้ (102)	She was shocked for a while, unsure if she weren't dreaming. (121)
“เป็น!” เขานั่นเสียง “เป็นมาก เพราะตั้งใจไว้ว่า...ที่จะขอแต่งงาน” (150)	“It's not fine!” His voice was emphatic. “It does matter because I want to propose marriage to you.” (174)
“คุณนี่เป็นคนสำคัญมากนะ พี่ขงแต่รู้สึกว่าคุณไปวันเดียว ผมก็ทำท่าเปลี่ยนแล้ว (295)	“You're important to me. Just to think you won't be here for one day, I'm ineffective already.” (342)
แต่ บาลองแหละที่...เป็นห่วงเขามาก...ดูเหมือนหมูนี่เขาก็จะกลุ้มขึ้นมาอีกหลายเรื่องเหมือนกัน (203)	It's me who's worried about him. And recently, it looks like there are some other things too.”(235)
“ไม่ใช่ชีวิตที่น่าดูเท่าไร...ถ้าถอดออกมาเป็นภาพ คงเป็นภาพที่เลวร้ายมาก” (57)	“That's not happy life. If we could draw a picture of it, it would be ugly. (68)
สองเมืองไม่อยากลงโทษคุณสิริวรรณในทุกสถาน เนื่องด้วยนึกเห็นใจเธออยู่มาก (323)	to criticize Siriwan in any way. He commiserated with the fact that she had endured living with his father up till now. (371)
“ถ้าคุณหญิงวารุณีเขาซื้อ ก็เหมาะกับฐานะเขามาก(327)	“It suits Khunying Waruni's taste.(376)
“ไม่ต้องห่วงนะ คุณบาแข็งแรงมากทั้งแม่ทั้งลูกเลย (350)	"Don't worry. You and your baby are both healthy.(400)
คนเหล่านี้ผ่านความแตกสลายมานานแล้ว(316)	These people had caused their own families to break up. (364)
“คุณควรให้อภัย” เขามอบสั้น ๆ...อย่างแน่วแน่ขึ้นมาก (143)	“You should forgive her.” He replied curtly but with confidence. (167)
“ทำไมได้ละ ที่เมือง คุณพ่อไม่ได้สะสมเรื่องพวกนี้ไว้แต่แรก ท่านใช้ชีวิตหมดเปลืองมาก (273)	“There's nothing we can do, Phi Muang. Your father hasn't thought of these things. He's wasted his wealth and his

	life. (317)
ขอมต้องไม่ให้หนังสือพิมพ์ฉบับใหญ่ที่มีปริมาณจำหน่ายสูง เพราะหนังสือพิมพ์รายวันระดับนั้น ‘ใหญ่’ มากแล้ว (120)	The newspaper that would spread false news had to be an obscure one, for the big newspapers would not destroy their names by spreading false news. (141)
เขาลงเสียง เดินไปนั่งที่เก้าอี้ไกลตัวหล่นมาก (208)	He said angrily sat down on a chair further away from Balee. (240)
“เพราะเราได้บทเรียนจากสิ่งนั้นมามากแล้ว เรารู้แล้วว่าอะไรเป็นอะไร”(138)	“We’ve had our lessons.” (160)
ซึ่งผมก็ดีใจด้วย ทางลูกผมนี้ก็กระตือรือร้นเหมือนกัน” (137)	I knew everything had improved, which made me happy too. My daughter’s better also.” (159)
ท่าทางเขาระบือร้อนมาก ทั้งตื่นเต้นและกังวลพร้อมกัน (349)	He was excited and anxious at the same time.(399)
ดูเขาระบือกระปรี้กระเปร่ามากในวันนี้(268)	Today he looked lively. (311)
ขนาดคนไข้ที่ตั้งอกตั้งใจจะกลับตัวก็ยังยากมาก...(303)	It’s difficult even for an addict who’s determined to quit. (350)
“บาไม่คอยสบายใจเลย กลัวมากค่ะ” (262)	“I feel kind of uncomfortable, scared.”(304)
ขอบใจเธอมากที่หวังดีต่อลูกอาแต่ดูเหมือนบาจะไม่ค่อยรักเขาอย่างซื่อสาวสักเท่าไรหรอกนะ” (204)	Thank you for being so good to my son, but it seems like you don't have romantic feelings towards him.” (235)
“ไม่หรอก...ไม่ทาน ขอบใจมาก” (212)	“Thanks, but no. I think I'll pass tonight.”(245)
“เฮ้ย! ฉันคนค่าเช่าบ้านให้ ขอบใจมากนะที่เอื้อเฟื้อ” (345)	“Here's the rent she owes you. Thank you for your kindness.”(394)
น้องสาวเขาลุกจากที่นั่ง เข้ามากราบลงที่แขน “ขอบคุณพี่เมืองมากค่ะ (176)	His sister stood up and touched his arms. “Thank you, Phi Muang.(203)
“บาจะทำตามคุณอ้าว...ขอบคุณมากที่ช่วยเตือนสติ (241)	“I'll do as you say. Thank you for knocking some sense into me.(280)
ปลอคมิหนวดหรือมเหรีม อยู่ที่นี่ ฟิปาก นัยน์ตาโคลอย หน้าซีด ปากคล้ำ มีเค้าคล้ายเรื่องรามมาก (256)	He had a thin moustache. His eyes were hollow, his face was pale and his lips were dark. He looked similar to Ruangram and a little like Songmuang as well.(297)
ยิ้มอยู่เสมอ แวดจากธรรมา ผมก่อนข้างเทาแกมขาวคัดสัน เธอมีลักษณะรวม ๆ คล้ายอาตมา(353)	Always smiling, her kind eyes and her grey and white hair made her resemble Auntie.(403)
ความจริงเธอก็คงจะงงงวยอยู่มากเหมือนกันในวิธีการบางอย่างของหญิงชายคู่นี้ (155)	Though perplexed by the goings-on between these two, the aunt was trying to understand. (180)

เขาเฉย ไม่คิดจะตอบโต้...เพราะเรื่องอย่างนี้ง่ายมากสำหรับเขาหล่อน นั่งรออยู่ที่เตียง (141)	He did not respond. This kind of case was easy for him. She waited for him on the bed until he came out of the bathroom. (165)
บาลีชอบเขามาก (350)	Balee liked him(400)
มันเป็นอย่างนี้จริง ๆ ค่ะ แต่เขาก็คิดว่าคนชั้นเรา ๆ ยังดีอยู่มาก(286)	Well, it's a face're faced with. But middle-class families are still all right.(332)
เลียงอาเดินลงมาจากข้างบน ดูเธอตกใจมากเมื่อเห็นบาลีนั่งเหม่ออยู่ กับถ้วยกาแฟ (238)	Auntie walked downstairs. She was surprised to see sitting there absent-mindedly, dressed and with a cup of coffee. (276)
“เอาเถอะ...ก็คงยังไม่อาจจะชอบได้ทันควันหรอก ของพรรคนี้ต้องใช้ เวลามากเหมือนกัน...(258)	That's okay. No one can change all at once. It takes time.(299)
ดังนั้นหล่อนจึงพยายามชวนเขาพูดคุย หากเขาก็ตอบคำหล่อนน้อยมาก และสั้นมากกระทั่งถึงบ้าน(109)	She tried to talk to him, but he only answered a few words before they arrived home. (128)
...ใครจะรู้ว่าชีวิตที่ตามใจตนเองในเรื่องเพศมาก จะถูก “ตอกกลับ” ปานนี้ในบั้นปลาย (159)	Who could have known that he who had indulged in sex would be struck back so miserably in his old age?’ (185)
คุณทวีตื่นเต้นมาก...ในการพบปะกันคราวนี้ (270)	Thawi seemed excited by their visit, (313)
หล่อนพึมพำขณะที่สามีหล่อนชะโงกหน้าดูท้องหล่อน ซึ่งเกือบค้ำอยู่ กับขอบโต๊ะอย่างเอาใจใส่ จะทำกำลังห่อและตื่นเต้นมากก็ว่าได้ (348)	she murmured when her husband leaned down to see her stomach close to the table's edge. He was excited about it.(398)
“ได้ خوابต้องรีบเข้านอนแล้วละค่ะ...เพราะต้องตื่นแต่เช้ามาก...” (170)	“I think I'll go to bed now because I have to wake up early.(196)
หล่อนเอ่ยขึ้น เมื่อเห็นเขาเงียบนานมาก (109)	she said after a long silence. (128)
อย่างหล่อนนี้ กมลนอนไม่หลับ กระวนกระวายมานานมาก (113)	Kammala had not been able to sleep and had been anxious for long stretches at a time. (133)
บาช้ายจากที่เก่าไปนานมากแล้ว เพราะร้านไฟโลถูกไฟไหม้(284)	I moved from the old place a while ago because Philai's salon burned down. (330)
“วงจรชีวิตนี้เป็นเรื่องน่าทึ่งน่านับถือมากนะ(324)	“The cycle of life is incredible.(373)
อย่างคุณพ่อสภา...เป็นคนน่ารักน่าับถือมาก เป็นคนมีศีลธรรม...ไม่เคย นอกใจเมีย (101)	Like Sapha's father, he's a respectable and moral man who never cheats on his wife and never flirts. (119)
เราก็ต้องถือว่าครอบครัวเราบกพร่องมาก เป็นตัวอย่างที่เลวมาก(346)	We have to admit that our family has defects and is a bad example to children. (396)

บรรยากาศที่เปลี่ยนไป และเป็นพื้นที่ที่หล่นกับเขาไม่เคยเข้ามาแสวงหา ความสำเร็จร่วมกันเลยนั้น ช่วยทำให้หล่นปลดปล่อยขึ้นมา (306)	The place provided them with a new environment, as they had never been there together. It lifted her spirits and shook the burden off her chest.(353)
“ถ้าพูดจริงก็จะปลื้มมาก โชคลาภอะไรอื่นก็ไม่ขึ้นชม เท่านี้”(260)	“I’ll delighted if you intend to keep your promise. Nothing would please me more.” (301)
“พอ ๆ กับที่ผิดหวังมาก” (234)	“As happy as was disappointed.”(271)
ถ้อยคำของวิรวรรณนำความเจ็บมาสู่หญิงสาว ส่วนสองเมืองพอใจ มาก (198)	Wirawan's words silenced the young woman while Songmuang felt gratified. (229)
หล่นพะอืดพะอมมากจนต้องหมุนโทรศัพท์ไปหาสองเมือง (337)	The feeling persisted, so she called Songmuang. (386)
เสียคนรักที่น้องเขาไม่ดี มิฉะนั้นแล้ว เขาก็จะใจอุปการะอีกมาก (298)	It was just unfortunate that his sister was a nightmare. If not, he would have been more willing to patronize her. (346)
“ไม่ถึงขั้นงั้นหรอกค่ะ...เพราะเขาก็มีความสุขมาก...เพียงแต่ไม่ยอม ประมาท” (340)	“It isn't like that. It's because I'm now happy that I don't want to get careless.”(390)
คำคืนนี้ คุณสายทองมีความสุขมาก...(95)	Saithong was happy tonight. (113)
“ความหลังดี ๆ ก็มีค่าเหมือนกัน ทำให้เราร้องไห้ได้ หัวเราะได้ (100)	“Some nostalgia is constructive. It can make us laugh, or even cry.”(118)
บา ความเคยชินนี้มีอิทธิพลมาก อย่างพื้นที่สนิทกับอา่มากกว่า (268)	Our habits influence our actions. Like me. I grew closer to Auntie (311)
กรุงเทพฯ เวลานี้เหมือนอยู่ในดงโจรตลอดเวลา หากความปลอดภัยยาก มาก (286)	Living in Bangkok is like living in a bandit's den. It's dangerous. (332)
และภรรยาเขาจะต้องมีความสุข สะ รักเขามากพอที่จะทนรับสภาพ ความล้มเหลวบางช่วงบางตอนในชีวิตอนาคตของเขาได้ (208)	She would have to be a devoted woman that loved him enough to bear is potential failures if that day should come. (240)
เมืองรักเคารพคุณลุงคุณป้ามากเหมือนพ่อเหมือนแม่...”(353)	Phi Muang loves you like his real parents.” (403)
“ใช่...เขาร้ายมาก แม่ไม่คิดว่าเขาจะร้ายยังงั้นเลย” (123)	“Yes, he is. I had no idea he was this cruel.” (144)
“ชีวิตแถมรุ่งเรื่องอีกมาก ชีวิตเราใกล้จะดับแล้ว มันไม่มีค่าอะไร สำหรับใครเลย”(13)	You have a full life ahead of you; mine is close to being snuffed out. It's got no value to anybody.” (16)
“พี่ก็ไม่ได้ว่าอะไรแม่เลขนี้ เพชร เรารู้จักกันดีขึ้นมา (247)	“I didn't say anything about my mother, Phet. We've gotten to know each other better(286)
สองเมืองรู้สึกผิดมากเหมือนกัน ที่เขาคืนรับเธอคราวนี้เนื่องด้วย เหตุผลบางอย่างเกี่ยวกับบาลี...มิได้คืนรับด้วยน้ำใสใจจริงสักเท่าไร (104)	Songmuang felt guilty. He welcomed her because of something connected with Balee. (123)
สองเมืองรู้สึกอบอุ่นมากขณะที่ทำ เช่นนั้น เหมือนหล่นเป็นเสื้อกัน	Songmuang felt the sense of warmth as if she were his overcoat. (100)

หนาวอย่างดี (84)	
ทำทำเป็นหนึ่ง ทั้ง ๆ ที่รู้ที่อยู่แต่ใจว่าความเป็นหนึ่งในตนเองนั้นลดน้อยลงไปมากเมื่อมีหล่อน (208)	He knew his egocentricity had declined since she'd come into his life. (240)
คู่สมรสแต่ละคู่ นั้น มีเหตุผลซับซ้อนและลึกซึ้งมากที่ชักนำให้ทั้งสองมีความพอใจซึ่งกันและกัน (309)	In each couple, there are complex reasons that attract one person to the other. (356)
คุณสายทองไม่ค่อยแจ่มใสทำได้นักในเช้านี้ เธอรู้สึกเหมือนมีฝ้าจาง ๆ จับอยู่ ตรงส่วนหนึ่งส่วนใดในอกที่ลึกลงไปมาก (326)	Saithong was not in a good mood this morning. She felt that somewhere deep down her heart was covered with a layer of fog.(375)
ว่าที่จริงแล้วเขาสงสารหล่อนมาก(72)	He felt pity for her knowing that she was a woman plagued with more problems in her heart than one would expect. (87)
ฉันจะให้โลกถามเรื่องอะไร... บอกจริงๆ นะคะ คุณกับคุณนี่ทำให้ สนุกยามมาก”(7)	“What do you like me to ask you then? Honestly, I find it hard to have fun talking to you.” (9)
“สนุกจะ สนุกมาก...แล้วแม่จะมาอีกนะ ถ้าไม่มาก็จะโทรมา(186)	“I did have fun. I’ll come again for a visit, or I’ll try to call you. (215)
หญิงสาวหัวเราะกึกกัก...หล่อนขบขัน สนุกสนานมากคืนนี้ (235)	She was amused by tonight’s fun, and not turned off by his drunkenness.(272)
สำหรับเขานั้นสบายมาก เพราะได้สวมเสื้อฮาวายเรียบร้อย (108)	He himself was fine as he was wearing a Hawaiian shirt. (127)
สองเมืองพูดขำๆ สบายใจมากในเช้านี้ (267)	Songmuang said, smiling. He was happy this morning(310)
นี่ถ้าเธอไม่ติดหน้าจอนดูเต๋ตึงเกิดเหตุเธอจะสวยกว่านี้อีกมาก (157)	She was especially beautiful with something to make it firm and round, she would have been even more beautiful. (182)
กมลางสาวและสวยมากสำหรับวัยสามสิบหก(50)	Kammala was still young and beautiful for her age (60)
แม้จะพอใจอยู่มากแต่ก็อดไม่ได้ที่จะ จะเวทนา(320)	Although that pleased her, she couldn't help but sympathize.(369)
แม้จะสำคัญมากแต่ก็ไม่ใช่อันดับหนึ่งสำหรับหล่อน (178)	For Balee, sex appeal was important but by no means her priority.(205)
ปลดรู้สึกหงุดหงิดอยู่มากตรงที่เงินพันบาทเขาวินนี้ไม่สามารถช่วยให้เรื่องรามร่วมมือกับเขา (219)	Plaud was getting irritated, since the thousand baht he'd given her wasn't enough to get Rangram to cooperate with his burglary plans. (253)
“ฉันนะหวังมากเชียวแหละ...” (160)	“I do hope so.” (186)
“โธ่เอ๊ย...ไม่ใช่ขี้เงินหรอกค่ะ... แต่เห็นว่าคุณอยู่บ้านมากแล้ว เซ็งแทบแย่แล้ว (331)	“Honey, I don't mean it that way. I just think you're sick of always being at home.(380)



ดังนั้น ทุกคนที่ดูราวจะเฟื่องและขึ้นแข่งกับหล่อนแต่แรก ก็อ่อนโยนลงมากในสัปดาห์ต่อมา(177)	Consequently, those who had at first resisted Balee became friendlier after a week. (205)
แม่เขาพักพิงกับบาลี “อายุก็มากแล้วทั้งคู่” (97)	“Both of you are getting old.” (115)
จริงสิ...ตั้งแต่บาลีเข้ามาอยู่...สามีหล่อนอารมณ์ดีขึ้นมาก รู้จักอยู่บ้าน (115)	Since Balee had moved in, her husband had been happier. (135)
เริ่มด้วยการเปลี่ยนหัวหน้างานซึ่งคงอดคิดห่มสุขมาให้หล่อนได้มากอย่างไม่เชื่อ (242)	It had started with the change of her boss, which had brought an unbelievable amount of unease.(281)
ในเวลานั้นมีเพียงหล่อนและสองสามีภรรยา ยังเข้าอยู่มาก(353)	Balee was alone with the couple in the room. It was early in the morning, (404)
“รักมาก สงสารมาก... (11)	“You love him very much, don’t you?” “Yes, I do. And I sympathize with him a lot. (13)
“... อากิดว่านะ ...คงสำคัญมาก (251)	“... I believe, really a lot. (292)
“อะไรได้ ก็แก้ไปมากเหมือนกัน”(321)	“That's too kind. I'm a lot older.”(370)
“ผมได้พึ่งครอบครัวนี้มาก” เขาอธิบายแต่ไม่ใช่เพื่อแก้ตัว (102)	. “I have relied on this family a lot,” he explained, though not to defend himself. (120)
บาลีได้ยินได้ฟังมาก (110)	Balee heard a lot about them.(130)
“ความจริง พี่ช่วยมาเยอะแล้ว” (175)	“I’ve helped her a lot.” (203)
“เพชรชอบเขามากเลยแหละแม่” (200)	“I like him a lot, Mae,” (231)
แม่เพียงเล็ก ๆ น้อย ๆ ก็เถาะ หล่อนเองก็ทำร้ายจิตใจเขามาก (110)	They wanted a little revenge. She had hurt him a lot. (129)
เขา...ในสมัยก่อน ผิดกับเขา...เวลานี้เป็นอันมาก...(354)	Songmuang had changed a lot.(404)
“ป้าสายทองนะรักพี่เมืองมากนะคะเพชรทราบดี (247)	“Auntie Saithong cares a lot about you, I know.(286)
ไม่ใช่ว่าพี่ไม่รักของ...รักมากเพราะเก็บสะสมมานาน (258)	It’s not that don’t value my stuff. I value it a lot since everything is hard earned. (300)
พี่เมืองคงรักเขามากขึ้นะถึงกับเชื่อเชิญมาอยู่ด้วย” (172)	Phi Muang must love her a lot if he invited her to stay here.(199)
คุณสิริวรรณรู้ประวัติคุณทวีดีกว่าสองเมืองมาก (272)	Siriwan knew Thawi’s life a lot better than Songmuang,(316)
“สำคัญมากเชียวแหละ อากิดว่านะ ...คงสำคัญมาก (251)	“You mean a lot, I believe, really a lot. (292)
ซึ่งเท่ากับเราซื้อตัวผู้ต้องหา เพราะผู้ต้องหาคนนี้หนีแน่ แล้วเขาก็ต้องรีบเงินประกัน...โอ๊ย...จะยุ่งยากอีกมาก”(346)	They would run away for sure. The police will confiscate the bail money. There is a lot more trouble to come.” (396)
“พี่นะมันคนเป็นโรคประสาท กังวละ ลุ่ม ๆ ดอน ๆ เค็ดวิเค็ดร้าย...	“I’m kind of crazy and have terrible mood swings, so you need a lot of

บางครั้งต้องทนพี่มากสักหน่อยหรือ”(215)	patience to put up with me.” (249)
คุณภาพของมนุษย์เรากว้างขวาง กว่านั้นมาก (150)	The human condition is much deeper than that.(174)
ตลอดเวลาที่ผ่านมาฉันหล่นนี่ก็อยู่อย่างเดียวว่าคนอย่างอมร ดีกว่าคน อย่างหล่นมาก (109)	All this time, she only thought that a man like Amorn was much better than a woman like her. (128)
เพชรเรียงมีลักษณะของหญิงสาวที่เอาแต่ใจตนเองอยู่มาก (248)	Phettriang was quite self-centered.(288)
เขาพูดเรียบ ๆ ไม่เชิงอุทธรณ์หรือขอความเห็นใจ เพราะลึก ๆ แล้ว กระดากอยู่มาก (272)	,” his father said, not really asking for compassion because, deep inside, he was quite ashamed of himself. (315)
“ก็ปวดมาก...พออยู่ได้ ‘ซา’ มาทัน เลยหายแล้ว” (92)	“Well it was quite painful, but I took medicine in time. Now it’s gone.” (109)
เขาก็แลเห็นว่ากำลังยังมีความดีอยู่มาก (152)	Knowing the truth, he realized that Kamlaiwong was still quite respectable. (177)
เรื่องจี้ดแะแล้วเขานี้ขบขันมาก(286)	these thieves are really good at breaking into buildings. (332)
“เมามากนี่ ขับรถไม่ไหว (239)	“He was really drunk last night and couldn’t drive home.(277)
เธอโหม่มากรู้หรือเปล่า (218)	You know, you look really bad now. (252)
วานโทร.ถึงบ้านน้อย ขอฝากให้เขานี้เดี๋ยวนี้ บอกเขาคือว่าผมไม่ สบายมาก” (82)	Tell her I’m really sick.” (98)
“แม่หรืออะ นี่ผมอะ ขอโทษด้วย ขอโทษอย่างมากเลย (122)	“Mae? It is me. I am sorry, really sorry. But Mae, I can’t sleep. I’m sick.” (143)
“ลูกมาวันนี้พ่อดีใจมาก ได้รู้จักลูก สะใจก็ยิ่งดีใจ (273)	“I’m really happy today, and meeting your wife just makes my day even better.(317)
“ที่ดีใจมากนะ บา...ที่เราจะมีลูก...”	“I’m really happy that we’re going to have a baby.” (359)
“ผมต้องการเขามาก!” (133)	“I really need her!” (155)
...สำหรับผม คำว่ารักเฉย ๆ มันตื้นไป...มันไม่รวมอะไรต่ออะไรไว้ เหมือนคำว่า ต้องการมาก” (134)	To me, the word ‘love’ is too shallow. It doesn’t have the depth of ‘really need’.”(155)
ลูกน้ำกับลูกมดเป็นเด็กน่ารักมาก จริง ๆ ค่ะแม่ (285)	Luknam and Luknam are really good kids, Mae.(331)
กล่าวกันว่าแผ่นดินทรุดต่ำลงปีละสามสี่เซนติเมตรหรือยังนี่แหละ ท่อระบายน้ำที่มีอยู่ก็พิการมาก(286)	They say it’s because the land sinks three or four centimetres a year. Water drainage in Bangkok is really bad (332)
เขานี้เป็นคนหยิ่งที่สุด แล้วก็ยังไม่ชอบยุ่งกับใคร เขาระวังตัวเขามากค่ะ (207)	He's too proud and doesn't like meddling with other people's business. He's really careful, (239)

อมรรักบาเลียมัก เพียงแต่เป็นความรักที่ออกจะเห็นแก่ตัวจัดเกินไป สักหน่อย (123)	“But that means Amorn really loves Balee even though it seems very selfish. (144)
“ไม่เลยค่ะ พ่อ...ว่าที่จริงแล้ว อา สายทองสมัยใหม่มากที่แนะยังงั้น...(148)	“Not at all, Phor. Actually, Auntie Saithong is really openminded and progressive to suggest something like that.(172)
“พี่เมืองทำบ้านได้สวยมาก” (182)	“His house is really beautiful.” (210)
“แม่อยากคุยกับลูกมาก” (104)	“I really want to talk with you, son.”(122)
“อร่อยมากไม่มีรสฝาดเลย ลิ่นจีแม่กลองนะจ๊ะ... (93)	“It’s really good. It’s not bitter or tart at all. They’re Mae Klong lychees. (110)
“ค่ะ...เก๋มาก” (179)	“Isn’t she Phet?” “Certainly, very smart.”(207)
ข้อสำคัญก็คือเขาเกรงใจลูกสาวมาก “นาน ๆ ที่ก็ดีเหมือนกัน”(114)	More importantly, he was very courteous to his daughter.(134)
“ไม่ใช่พาไปไม่ได้ แต่เพชรจะอึดอัด และเขาก็จะไม่ค่อยสบายกัน เท่าไร คือพี่กับเขานะเป็นกันเองมาก (245)	“Not that I can’t take you there, but you’ll be uncomfortable so will they. I am very close to them, .(284)
เนื่องจากไม่มีเวลาพอ หรือมีเวลานั้นเวลาก็ผ่านไปเร็วมาก (321)	He himself had not been angry with her, either because he didn't have time or because time flew by very quickly.(369)
“แม่ไม่ทราบหรือว่าการลงทุน ตอนนี้มันเสี่ยงมาก ” (299)	“Don’t you know it’s very risky to make any investments at the moment?(347)
“แต่แกก็ดีมาก ไว้ใจได้” (111)	“But he’s very good and trustworthy.” (131)
“เชียงใหม่ยังดีอยู่มากนะ ถ้าจะ เทียบกับกรุงเทพฯ(28)	“Chiang Mai is still a very nice place to live, compared to Bangkok. (34)
“ตอนนี้คุณบาพักผ่อนให้สบายก่อนดีกว่า ดึกมากแล้ว”(50)	“It’s very late. Make yourself at home and rest well.” (60)
“แม่ก็ต้องรู้ด้วยว่า สนิมที่มันเกิดขึ้นนั้น มันเกิดมาแล้ว นานมาก!” (123)	“Mae, you have to be aware that rust can run very deep.”(144)
“เราเห็นกันมานานมาก นานจน... นั่นแหละ พี่สามารถจะรักเขาอย่าง ญาติได้สนิทใจจริงๆ” (228)	“We’ve known each other for a very long time—long enough to make me love her like a close relative.” (264)
ยังคินะ ที่มีลูกดี คือถึงจะไม่ผูกพันกันเท่าไร แต่เขาก็มีส่วนทำให้คุณ สายปลื้มมาก” (201)	Thank goodness her son is a good man. Though they’re not very close, she's very proud of him.” (232)
อาเลขหัวเราะจืด ๆ เพราะเธอมัก แนะนำให้เขานอน แต่เขาไม่เคย นอนได้ นอกจากจะป่วยมาก(80)	She laughed drily; she often told him to rest but he never did, except when he was very sick. (96)
สองเมืองหัวเราะซ้ำ เพชรเรียวยังมีความเป็นเด็กมากกว่าบาเลียมัก (245)	Compared to Balee, Phettriang was very childish and quick-tempered.(284)

“คืนนี้ พี่มีความสุขมาก มีความสุขมาก” (234)	“Tonight I’m very happy,” he repeated. (271)
“ครับ...ผมมีความสุขมากวันนี้ คิดว่าตอนเย็น ๆ จะพร้อมหน้ากันสัก หน”(317)	. “Yes, I'm very happy today. This evening will be the first time everybody will be here together.”(365)
บามีความสุขมากค่ะแม่ (356)	I'm now very happy, (406)
“น้องเพชรเธอเป็นคนน่ารักจริง ๆ มีบรรดาทาสอบอุ่นมาก มากกว่าใครทุกคนที่ผมเคยพบมา” (233)	“Phet is a very good girl. She’s warm and friendly, more than other woman I’ve met.” (270)
บาสงสารเขามาก (356)	I feel very sorry for Phi Muang (407)
อันที่จริง...อาทิดูว่าเด็กคนนั้นสนใจ ตามีองมาก (204)	Actually, I know that girl is very interested in Muang (236)
สนิทคุ้นเคยกันมาก (245)	so we can be very casual with one another.(284)
“หัวหน้าครอบครัวนี้สำคัญมากนะ หนู (353)	“The head of the family is very important. (403)
“ขอบคุณมากนะค่ะ คุณอา...คุณเมืองด้วย ” (98)	“Thank you very much, Khun Saithong and Khun Muang. (115)
” “ขอบมากค่ะ”(292)	“Yes, very much.” (339)
“รักมาก” อาบอก “ชกชองมากด้วย ...(172)	“He loves her very much,” Aunt assured her. “He also admires her. (199)
ผู้ชายคนนั้น...อันที่จริงก็รักห่อนมาก เขาหวังจะสร้างบ้านให้บาคี เรา จะตั้งหลักด้วยกัน (23)	That man loved her very much and hoped to build a house for her. He once told her, “We’ll settle down together. (27)
เพราะโดยส่วนลึกเธอรักใคร่ไขติคุณอศวินมาก (136)	Deep down. She loved Adsawin very much. (157)
“ขอบคุณคุณมากเลขค่ะ...แหม...คิดว่าสูญแล้วจริงๆ นะคะ” (345)	“Thank you very much. I hadn't expected to get it back.(394)
“คุณหญิงวารุณีจะช่วยพูดกับ บ.ก. ให้...ดูเหมือนพอจะรู้จักกับ บ.ก. แต่กับนายทุนละก็สับสนมาก รู้จัก กันดี...” (132)	“Khunying Waruni will talk to the editor. It seems she knows the editor somewhat. But she knows one of the investors very well.” (154)
“แต่ถ้าเรามีความรักพอสมควร แต่มีอย่างอื่นก้ำจุนไว้อีกหลายอย่างเรา จะไม่รู้สึกเศร้าโศกมาก” (197)	"But if you have enough love and other thing to support yourself, you won't be that sad." (228)
"เธอคงไม่ว่าใจร้ายเกินไปนะ พี่ช่วยเธอมากแล้ว...(91)	"You can't say that I'm heartless. I've been good to you, (107)
เราต่างกันมาก คุณอศวีเป็นเศรษฐีแต่ฉันเป็นใคร (59)	"I can't bear having people assume that I marry for money. We're worlds apart. He's a millionaire, and who am I? (78)
"เอ้อ...ค่ะ...ท่านเป็นคนที่น่าอัศจรรย์มาก" (46)	Oh, yes...I found her extremely admirable," (66)
ฉันกำลังมีความสุขทุกซอก...(136)	"I've been so unhappy. (146)

อย่าลืมว่ามรดกเป็นน้องแท้ๆที่เธอรักมากนะ (96)	Don't forget that she is your own sister, and you've loved her so much." (111)
"คุณทำให้ฉันตกใจมาก คุณอัสว่ะ" (53)	"you startle me, Khun Uswa," (73)
...ก็ไม่เห็นว่าใครจะเหมาะเท่ากับน้องเธอ...น้องที่เธอรักมาก (96)	Who would be a better choice to bear me a child than your own sister, your own beloved sister? (110)
ฉันเกลียดมาก (85)	Oh, how I hate such people! (102)
หากก็ไม่มีมนุษย์หน้าไหนได้ยิน...เสียงของหล่อนสลายไปกับสายลม และไอทะเลที่ห่างออกไปมาก (29)	Her cries for help were muted by the wind and sea foam that carried the sounds far away, out of any human's hearing. (39)
ด้านประวัติศาสตร์มาโดยเฉพาะซึ่งหายาก หากมีก็แพงมาก (189)	It is difficult to find guides who can speak Italian, particularly those who have majored in history. They are also expensive. (197)
มีเสียงแรงที่รักมาก หวังดีทุกสิ่งทุกอย่าง (83)	And her only sister, whom she had loved and looked after since childhood, (101)
...แต่หล่อนแปลกใจมาก ที่เขาพูดเช่นนั้น (95)	, but she was surprised to hear him say that. (110)
ค่อยๆคลายความเหนื่อยและร้อนในกายผมลงได้มาก (155)	...somehow helped to lessen my tiredness and lower my body temperature. (171)
"เธอโตขึ้นมากเหมือนกันนะ ไม่อ้วนหรือแค่อ้วน" (136)	"You have grown much taller, Em, not broader but taller." (146)
"ยังเด็กมากค่ะ" (45)	"Um, still very young," (65)
เออ...แต่แปลกมากที่แกกล้าเล่าให้หนูฟัง (55)	But it's very strange that he told you. (75)
"เธอไม่ต้องกลัวหรอกนะสุนตรา คุณอัสว่ะดีมาก" (48)	You don't need to be afraid. Khun Uswa is very nice. (68)
"แกกลับใจมาก ... (55)	"He's very distressed about the situation-- (75)
"จำเป็นมาก" เขาเน้น (52)	"Very." His tone was emphatic. (72)
"ดีมาก" (47)	"Very good. (67)
"ขอบคุณนะ...ขอบคุณมาก..." (210)	"Thank you...Thank you very much..." (218)
"ฉันรักแกมาก มรดก"(87)	"I love you very much, Morakot," (104)
แข่งรู้ตัวแล้วว่าเธอต้องเรียนรู้อาหารใหม่ๆ อีกมาก	Keng realised she had to learn to prepare many new dishes in addition to the common dishes...(335)
ตลอดชีวิตนางเห็นผู้คนตกทุกข์ได้ยากมาาก	Throughout her life she has seen the suffering of many people. (227)
กำลังท้องด้วยใจคุณหมอเลขาห่วยมากไม่ยอมให้หีบจับอะไร	, and she was expecting, so the doctor wet-nursed her. She didn't have to do a thing in the house...(259)
นอกจากเครื่องแต่งกายที่ดูออกว่ามีราคามากแล้วยังมีบุคลิกท่าทางที่	They wear clearly expensive clothes and

นุ่มนวลเนิบนาบ	their manner is refined. (57)
ฟังมาว่ามีคนอยากได้คนทำงานบ้านกันมาก	"I have heard that housemaids are badly needed in Siam. (26)
แต่ปีนี้เข่งเห็นพ่อช่งมากจนแม้วันปีใหม่ที่ยังเดินทางออกไปนอกหมู่บ้านกับเพื่อนบ้านกลุ่มหนึ่ง	Keng notices that her father has been particularly busier than before during this year's festival...(38)
ส่วนในระดับลงมือทำงานนั้นต้องเป็นของนายบ้านสามและห้า เพราะสองคนนี้มีทักษะทางช่างสูงมาก	On the factory floor, Third Master and Fifth Master are in charge because of their exceptional craftsmanship. (291)
ถ้าไม่อยู่ในภาวะหงุดหงิดมากก็พอรับฟังได้เรื่อยๆ	If I am not in a foul mood, I can take them as they come. (210)
ผักกั๊กกวางคู้ชอบมากและยังเป็นอาหารประจำของพวกเราด้วย	The Cantonese love this kind of vegetable very much and have it in every meal. (205)
เพราะมีคนนับถือเชื่อใจว่ามีไหวพริบดี รู้จักคนมาก และเข้าใจพูดจา ซึ่งเป็นเรื่องสำคัญมาก	...because she is well trusted as a knowledgeable, worldly-wise, and widely-known person-- and she knows how to talk, which is most crucial for the celebration of auspicious occasions.(232)
แก้มตอบลงไปมากจนหันมองแล้วต้องร้องไห้	His cheeks were so hollowed it made me cry to see him like that.(190)
จากนั้นน้องๆ ทุกคนก็เห็นเข่งโดนแม่ตีเอาแรงมากจนเนื้อน่องห้อยเลือดเป็นสายแดงชัดเจน	After that all the younger ones saw Keng being beaten so severely that it left pink parks clearly visible on her calves.(156)
กะ ย่าบอกว่าปู่ช่งมากจนไม่มีเวลากินเวลานอน	Grandma told me that Grandpa worked so hard that he didn't have time to eat or sleep properly. (296)
แต่ตอนนั้นค่าแรงน้อยมากจนเก็บเท่าไรก็ดูเหมือนว่าจะไม่พอ	However, his wages at the time were so slow that no matter how much he managed to save, it never seemed to be enough. (295)
โอ คุณนาย งานมากแล้วยังมีน้ำใจอีก	"Thank you, Mrs. Zhong. How kind of you to think of that even though you're so busy.(117)
คนหลังสงครามทำตัวต่างไปจากแต่ก่อนมาก	...society would never be the same after the war. People were so different than before,...(334)
...เพราะไอ้ฉันมันคนธุระมาก ไม่อยากเก็บเงินไว้กับตัว	I'm so busy and I don't want to carry money around.(221)
เพราะเป็นลูกสาวคนโตของครอบครัว ห่วงมากจนถึงกับขอเรื่องเข่ง	She's so worried for her that she has to ask a big favour from Keng. (402)
เสียดายวันนี้ไม่มีซี่โครงหมูย่าง ถ้ามีจะหอมมาก	It's a pity that we don't roasted spare ribs. It would have made the soup smell so mouth-watering. (395)
ดีแต่ว่าเข่งเจอปากพวกสะใภ้และเจอเรื่องโว้ยวายที่โรงกลึงมา	Luckily, Keng has already suffered so much nagging by the daughters-in-law

	and fuss at the lathe factory.(316)
ข่าวนี้สร้างความร้อนใจให้กับเธอมากจนวันอาทิตย์ต่อมาต้องลางานไปหาน้องสาว	The message unsettles her so much that, the following Sunday, she takes leave to visit her sister. (329)
แต่ข้าก็รักพ่อมากจนถึงกับยอมสละอาหารดีๆ ที่ได้รับมาจากเพื่อนบ้านในฐานะผู้อาวุโสให้พ่อ(27)	Still, the grandmother loves her son so much that she gives him and her grandsons the good foodstuffs that ...(32)
เพียงแต่ตอนนี้ ไม่ได้รู้สึกรำคาญใจมากเท่าแต่ก่อน	It doesn't bug me so much as before,...(281)
กระดูกหมูอ่อนหนึ่งเต้าซึ่งขอยพริกแดงเม็ดใหญ่ลงไปด้วยนะจะหอมมาก	"Steamed pork cartilage in black bean sauce will have the sweetest aroma if you sprinkle it with finely chopped red paprika."(349)
ถ้าบอกไม่ก็คือไม่ แล้วพอใครไปเข้าขี้มูกท่านจะโมโหถึงบึงขึ้นมา	When say no, it means no. If someone badgers her too much, she will lose her temper. (271)
ใครว่า ผมว่าข้าใหญ่รักน้องสาวมากต่างหาก	"I disagree. I think Big Grandma loves her sister too much. (296)
คนที่มีความสุขขึ้นคือลูกชายของนางนั่นเอง เพราะทั้งเสียงก่นลูกสะใภ้และเสียงร้องไห้กระซิกของเมียได้ขาดไปมาก(23)	,her son became a happier person. The grandmother's scolding and the mother's weeping and sniffing trailed off...(28)
พวกเขายกย่องกันมากที่อาจารย์ให้เกียรติกัน	It pleases the grandmas tremendously that he observes proper etiquette of showing respect and consideration for them. (307)
ความมีนตึงระหว่างแม่และเขาค่อนข้างมากในความรับรู้ของพวกเขา(27)	The cool tension between them is unmistakable in the children's keen perception.
...และนั่นทำให้หัวโล่งออกไปมาก	This takes a load off Hou's mind. (245)
เธอลำบากมาก ทั้งลูกก็เล็กๆ แล้วยังมีร้านอีก	"You were in dire straits. And your kids were small and you had to run your shop as well. (368)
แม้จะได้ทำงานจับตะหลิวเป็นแม่ครัวมือเดี๋ยวนั้นแล้ว แต่สำหรับวงการแม่ครัวตามบ้านใหญ่ แข่งขันกับว่าอ่อนอาวุโสอยู่มาก	...she has become a full-fledged cook, but she was still a green in comparison with cooks in big houses. (335)
..ฉันเก็บไว้ให้หนึ่งห่อเอาไปทำราดหน้าจะหอมมาก"	...I kept one pack for you. It's good for thickening gravies and sauces. It gives great aroma."(349)
อาหิยิบเขารู้เรื่องอาหารดีมาก	,Ah Yip's knowledge of food is incredible,...(358)
รู้ไหม งานที่บ้านนายขามจะนับว่าเล็กน้อยมากเมื่อเทียบกับชีวิตที่แสนคึก	The chores at his house were light work when compared with what we had to do in Son Tak.(172)
ตอนเป็นเด็กฉันชอบหม้อพวกนี้มากเพราะมันทำน้ำหมุนวนได้	I loved those containers when I was a kid because they had mechanical parts that would constantly swirl the concoction

	inside. (196)
อาสามันหนึ่งเขาคุยว่าเอาอะบิไปนึ่งหมูสามชั้นโรยพริกชี้ฟ้าสีแดง อร่อยมาก ลองดูสิ	"I heard an Ah Sam say that steamed pork belly slices in shrimp paste topped with goat pepper is marvelous. (347)
แต่เอาเด็กมาส่งให้ฉันก็เกรงใจมากแล้ว"	I'm obliged that you found a housemaid for me."(118)
คงเพราะระชนั้นพวกสะก๊อเองกำลังมีเรื่องหนักใจส่วนตัวกันอยู่มาก	,possibly because during this time all the daughters-in-law are preoccupied with their own personal problems. (289)
ย่าใหญ่บอกว่าเป็นปีที่ย่ำแย่เศร้าใจมาก"	Big grandma told me that it was the year of sorrow for her." (296)
อาตาก็เริ่มคุยงาน และนั่นทำให้ไกวทึ่งในดวงนางมากเพราะอาตายุค ภาษาญี่ปุ่นได้ตัว	Ah Tai begins to talk business. Gwai is stunned that Ah tai can speak Japanese...(122)
ฉันสังเกตว่าย่าเล็กพูดน้อยมากในทุกเรื่อง	I noticed that Youngest Grandma is a reserved, taciturn person and a good listener. (144)
เรื่องทานนี่ผมถนัดมาก	"Oh, I do enjoy food. (410)
น้ำจากก๊อกไหลแรงมาก	The water gushes out with much power...(96)
อาจารย์ร้ายกาจมาก เข้าใจประจบคนแก่	Isn't he charmer! He charms the pants off the old girls. (214)
คราวนี้นายนั่งคุกเข่าอยู่ต่อหน้ารูปพระจักรพรรดิแล้วร้องไห้นานมาก	This time he sat on his knees in front of the picture of the emperor and cried for a long time.(188)
เข่งมองลงไปท่าเรือก็เห็นผู้ชายจีนตัวดำผอมจนมีแต่หนังหุ้มกระดูก กำลังแบกของที่ดูท่าว่าหนักมากเดินกันอย่างเร่งรีบ	Keng looks down at the dock and sees wiry, dark-skinned Chinese men, all skin and bone, hurriedly carrying what appear to be heavy loads of cargo. (83)
...แล้วหัวผมจนหน้าตึง ดูแล้วก็แปลกไปเพราะหน้าดูสว่างๆ ขึ้นมาก	My hair is pulled so tight that it makes my face look taut. I look different. My face brightens up. (209)
ทุกครั้งที่เขามาบ้านเรา พวกเข่าจะสนุกมาก	My grandmas enjoy his company when he comes to visit us because...(16)
แม้ว่าปีนี้อาหารไม่อุดมสมบูรณ์เนื่องจากฟ้าฝนสองปีหลังวิปริตไป มาก	Food is scarce because of the climatic aberrations for two consecutive years,...(37)
ที่หัวทาสีแดงส่วนลำเรือมีลวดลายคล้ายจะเป็นมังกรสีเหลืองทองที่ คลายความคมชัดไปมากแล้ว	Her bow is painted in red; the gunwales are decorated with a dragon motif in golden-yellow paint that has faded with time. (46)
จริงๆนะ ผมได้ยินคุณพูดเรื่องนี้บ่อยมากราวกับว่ามันติดอยู่ในใจคุณ เสมอ	Really, you talk like it's always on your mind."(71)



เด็กหญิงหน้าตาสวยกว่าเพื่อนผู้แสนฉลาดกลัวและช่างหวั่นไหวก็ยัง ใจชื้นขึ้นมาก	and even Gwai, the prettiest and most panicky among them, feels more comforted.(87)
เด็กๆที่เล่นตักชอบการสาวถังน้ำขึ้นจากบ่อมาก	It was fun and all the kids in Sontak wanted to have a go. (97)
แต่เมื่อนึกถึงว่าต้องเข้าไปทำงานในโรงกลึงก็ผิดหวังอยู่มากเพราะดูท่า จะเป็นงานหนัก	...but disappointed at the thought of having to work in a lathe factory. It sounds like hard work.(103)
นายมอบของนี้เป็นของขวัญเล็กๆ น้อยๆ และฝากขอบคุณอาตยาอย่างมากที่ หาคนมาให้	"The master asked me to present this gift as a token of his appreciation for Ah Tai's help in providing a new maid,..(123)
โคซบอกกับตัวเองว่านายทำงานหนักมาก	She tells herself that Master works hard...(179)
เจ้าไผพวกนี้ตอนยังเป็นเด็กฉันชอบมากเพราะพอเปิดออกมาแล้วจะมี กลิ่นเต้าเจี้ยวหอมฟุ้งกระจายออกมา	I liked those jars when I was a kid because of the aroma of preserved soya bean...(199)
สะใภ้ของคุณปู่หิบบเป็นคนไทยที่มีความสามารถมากเพราะเธอพูด กวางตุ้งได้ชัดเจน	Gradpa Yip's daughther-in-law is a Thai with good language skills, as she can speak Cantonese without an accent. (201)
อาจารย์วัฒนชัยสนุกกับพวกข่ามาก	Watthanachai enjoys chatting with the four grannies..(211)
การจ้างคนอื่นจึงช่วยลดแรงเสียดทานลงได้มาก	Delegating work to others avoids the frictions. (230)
หัวใจหัวใจของไกวถูกบีบคั้นจนร่างกายผ่ายผอมจากความตรอมตรม คนที่เคียดแค้นมากคืออาตยา	Heartsick and depressed, Gwai wastes away. Ah Tai is concerned and asks...(234)
ด้วยวิธีนี้จึงทุ่นแรงมือไปได้มากและไม่เมื่อยหลังจากการนั่งของๆ ด้วย	This energy-saving method saves her from the backache that follows if she squats and washes them with her hands. (244)
แต่คนไข้ทุกคนก็ชอบพอคุณนายมาก	All the patients like her because he has a civil tongue...(245)
อาเจี๋ยขอบคุณมากแต่อย่าห่วงฉันจะไม่ให้อาตยาเก่งลำบาก ..."	"Thank you, Ah Jae, but please don't worry. (332)
แต่พวกเขาสาก็เชื่อว่าถ้าได้จากเมืองจีนจะมีคุณภาพดีกว่ามาก	However, those Ah Sam believe that the Chinese ones are better quality...(348)
ฉันต้องเตือนให้เคลื่อนขบวนกันเสียทีเพราะนี่ก็ตีึกมากแล้ว	I have to remind them that we have to start moving as it is getting late.(80)
ก็อาตยาบอกว่าอาตยาอายุมากแล้วราวๆ ป้าของเรา	"Ah Dae said that Ah Tai is an old women--around the same age as our aunt.(85)
ไก่กระดากในกระโถนเหลืองเข้มมากแล้ว	The chicken in paper wrap has turned dark yellow now. (356)
คำว่า "พี่" นั้นมีความหมายยิ่งใหญ่ในสำนักของเซ่ง	Keng knew that she was the big sister and it meant a great deal to her. (334)
แต่ทุกอย่างของผู้หญิงดูยุ่งยากกว่ามาก	The woman's world seems much more complicated..(153)

ฉันรู้สึกว่าคุณเองเป็นคนแปลกหน้ามากสำหรับยุคสมัย (11)	I feel quite out of step with my time or maybe,...(9)
ลูกไข้ขึ้นมาหลายวันแล้ว ตัวร้อนมาก	"My child's had a fever for several days now, quite high temperature.(135)
คนทั้งหมดก็พากันเดินมาถึงโรงกลึงใหญ่ขนาดใหญ่ ซึ่งนับว่าใหญ่มากในละแวกนั้น	The factory occupies four shop houses. It appears to be quite a large workshop in the area...(106)
"ผมพูดจาฉะฉาน แบบนั้นไม่เป็น" ซึ่งก็มีส่วนจริงอยู่มาก	"I don't mouth platitudes, it's not my style." That's quite true. (72)
งานแรกคือหัดรีดผ้าซึ่งยากมากสำหรับเด็กจากชนบท	The first chore she has to learn is ironing. This is quite a difficult task for a village girl...(166)
อาตอาชุนมากแล้วราวๆ ป้าของเรา	"She's quite old, about your aunt's age."(47)
ฉันทำหน้าเหวอ พวกข่านี่ร้ายกาจมาก คุณอะไรก็ไม่รู้แล้วมาลงที่เรื่องของฉันได้เสมอ	I play dumb. The old ladies are really full of tricks. (194)
และที่สำคัญครัวที่นี่เงียบมากสำหรับแข่ง	And more importantly, it is very quiet for keng. (310)
อาไซพอเขาซอยผักเขาไสมาก	"Ah Sai Poh's slicing skill is very yao xai." (304)
เรื่องอกตัญญูเป็นเรื่องร้ายแรงมากในสำนึกของแข่ง(27)	Ungratefulness is a very serious matter. (32)
เสียงแม่ดุเข้มเพราะเรื่องนี้เป็นเรื่องสำคัญมาก(30)	...her mother instructs in a stern voice. It is very important for her daughter's own good...(34)
คุณหมอเสียงดังกว่าและมีท่าทางเหมือนโกรธมาก	..the doctor's voice is louder than his wife and he seems very angry...(250)
อาตอาพาเดินลวงเข้ามาถึงส่วนของผู้หญิงซึ่งเป็นครัวที่ใหญ่มาก	Ah Tai leads the girls into the women's quarter--it is a very large kitchen...
งานสำคัญคือคอยตื่นมาเปิดประตูให้นาย เพราะนายกลับบ้านดึกมาก	The important thing is to wake up at night to open the door for Master. He usually comes back home very late.(164)
คล้ายกับว่ามีบางสิ่งบางอย่างที่สำคัญมากกำลังจะเกิดขึ้น	It seems as if something very momentous is about to happen...(38)
ย่านเก่าที่ข้าคุณจะไปดูก็น่าสนใจมาก	"The old quarters that your grandmas will visit are very interesting.(66)
หญิงตาโตร่างผอมมากผกศิริชะรับว่าใช่	The very skinny girl with big eyes nods to confirm. (319)
เพราะชายคนนั้นตัวผอมแต่ลำสันสูงใหญ่ผิวดำมาก ตาฉูดกลั่นตัวแรง	He has a big frame, very dark skin, fierce eyes and a strong body odour. (309)
พวกเธอไม่รู้หรือเจ้าของร้านพวกนี้เขารวยมาก	"Don't you kids know that these guys are very rich? (341)
ถ้าแกไม่แต่งงานกับอาสง แซงลงสบายใจมาก	If her sister doesn't marry Ah Seng, Keng will feel very relieved...(292)
"ฉันยังเคยเห็นเมียใหม่ของหมอจิ้งเหลนหน้าตาสวยมาก"	"I remember seeing Dr Zhong's new wife. She looks very pretty. (258)

นานๆ ครั้งหรือที่แม่ครัวจะลงมือทำอาหารทอดเพราะการทอดนั้น สิ้นเปลืองมาก	A cook rarely makes fried food because it's very expensive. (354)
จนวันหนึ่ง นายก็เดินลงมาจากห้องด้วยหน้าตาอิดโรยมาก	One day Master came down from the room with a very haggard look on his face.(187)
ปีนี้นครุเทพหนาวเย็นมาก	Bangkok is very cold this year. (292)
เป็นมื้อที่ไม่ต้องลงทุนแต่ก็อร่อยมาก	This meal is cost-free but very delicious. (100)
อาจารย์ชิมแล้วรับชมว่าอร่อยมาก	Watthanachai tastes it and promptly says that it is very delicious. (213)
คนแต่จ้าวชอบแบบนั้น พวกข้าวต้มปลาของแต่จ้าวอร่อยมาก	"The Teochew prefer that. Their boiled rice with fish is very delicious. (304)
สมาชิกในบ้านเอร็ดอร่อยกับปากกวีอีกมาก	Everybody in the family enjoys Pak Gwa Jok very much. (303)
แข่งและแก่ง พวกเราคิดถึงเจ้าสองคนมาก	My Dear Children, We miss you both very much,..(268)
ห้องรับแขกเมื่อคืนจะต้องเช็ดให้สะอาด นายถือมาก	"You must take care to clean the sitting room where we were. Master cares very much for not letting strangers inside...(165)
แก่งเพิ่งรู้ว่านอกจากแม่แล้วก็มีพี่สาวคนโตนี้แหละที่รักเธอมาก	It has just dawned on geng that, not only does her mother love her, but so does her big sister--and very much, too. (287)
“รักมาก สงสารมาก... (11)	“You love him very much, don’t you?” “Yes, I do. And I sympathize with him a lot. (13)
"เก่งมาก คุณช่วยชีวิตเราสองคนไว้(288)	"It was brilliant. You saved both our lives. (249)
"แปลกมาก ทำทางเขาจะอยู่ในรัฐบาลชุดนี้ไม่ได้นานซะแล้ว" (216)	"It is very strange. Maybe his days in this government are numbered." (184)
บาลีดีใจมากที่แลเห็นเขาขึ้นบานได้นานนี้ (89)	She was glad to see him in such high spirits. (106)
เขามีความสุขมากเมื่อนึกถึงความหลัง (91)	He was happy when he thought of the past, (108)
เขาถอนตัวจากเก้าอี้อย่างยากเย็นแสดงให้เห็นว่าอึดมาก (89)	He got up with difficulty. After washing his hands he could not sit still. (106)
“มากซิคุณบา...มากเชียวแหละ... ต้องถนอมกล่อมเกลี้ยงฟูมฟัก เหมือนเด็กอ่อนอยู่ตลอดเวลา(196)	“Of course. You have to pamper it like a baby, but it also needs help from your partner. (225)
การอยู่คอนโดมีเนี่ยมันก็มีความ ลำบากตรงที่ต้องมีวัฒนธรรมทาง จิตใจต่อกันมากเชียว (95)	Living in a condominium is quite difficult since people need to share and to be courteous to each other(113)
ขึ้น “ถึงพี่เมืองก็ดัดไม่ขาด เขาก็ สงสารน้องเขาอยู่มากเชียว (294)	. “Phi Muang is no different. He took pity on his siblings. He just couldn’t leave their all alone,” (342)

เราเห็นกันมาตั้งยี่สิบกว่าปี... นานมากเชียวนะคะ (18)	We've known each other for over twenty years. Add all the years up, it's really a long time." (22)
“ถ้าเรามีลูกด้วยกัน คงจะมีความสุขมากเชียวนะ บา” (169)	“If we have a child together, we'll be very happy, Ba.” (196)
คงไม่มีวาสนาจะได้กอดตระกอง คนที่ตัวรักและที่รักตัวได้มากเท่า มากเช่นนี้ไว้กับอก (253)	that they would have no chance to hold onto their true love and be with the person forever. (294)
สเตลล่าคะ สิ่งแวดล้อมเลวมากเลย” “ (249)	“Stella. The surroundings were absolutely diabolical.” (289)
“สบายมากเลยคะ เหมือนยกภูเขาออกจากอก”(351)	“Absolutely fine! I feel like a heavy burden was taken away.” (401)
“อยากได้สิ อยากได้มากเลย ขอให้เขารักเราจริงเถอะ...รักด้วยรักนะ ไม่ใช่ด้วยอย่างอื่น” (22)	“Of course, I do. I need it badly, if someone will truly love me for me, not for something else.” (27)
หมดเรื่องไปที่ ไม่นั่นเพราะจะสะบัดร้อนสะบัดหนาวมากเลยถ้าจะต้อง กลายเป็นคนจืดจืด” (228)	I'm going crazy with the thought that I'm the one standing in the way of you two.”(264)
“สินนี่ลูกชายเขอน่ารักมากเลย...เราจึงแจ่มใสมาก สนุกสุดเหวี่ยงจริงๆ” (184)	“Your son is so cool. He's having the time of his life.” (212)
“บา อารักบาทมากเลย สงสารบาจริงๆ (204)	"Ba, I love you so much, and i really feel for you.(235)
“ถ้าคนเราสามารถรักกันอย่างเพื่อนได้ก็คงจะดีมากเลย บาคิดนะคะ เพราะความเป็นเพื่อนมันยังยืนยาว(68)	“I think it would be great if we could love each other like we love friends, (83)
“ไปคราวนี้ พี่คงเป็นห่วงบ้านมากเลย (262)	“I'll be worried about things here when I'm away.(304)
“สำหรับผมจะดีมากเลย...ถ้าผมจะคิดขังฉันนะ... (106)	“It's good for me to think that way.(125)
“รถบาอะ ฝากไว้ก่อนได้ไหม ขับไปคนละคันมันพิลึก พ่ออยากคุยกับลูกมากเลย” (35)	“Can you leave your car here? It will be odd if you follow me in your car. I want to talk to you.” (43)
“คุณมีอะไรเป็นผู้ชายจริงๆ... จริงมากเลย... เท่าที่เห็นนะคะ...”(1)	“From what I see, you're real man. Very real.” (5)
คุณเมืองดูเขาดีกับพ่อแม่มากเลย”(324)	It looks like KhunMuang is very good to his parents.” (373)
“เราไม่ได้พบกันนานมากเลยนะ บา” “นานมาก จริงขึ้นนะคะ นานมาก” หล่อนพึมพำเหมือนละเมอ (14)	“I haven't seen you in a long time, Ba.” “Yes, that's right. A very long time,” she murmured. (17)
ตอนนี้บาก็แข็งแรงดีแล้ว อยากกลับบ้าน คิดถึงบ้านมากเลยคะ” (353)	I want to go home. I miss my home very much.”(403)
...เพิ่งรู้ว่าผู้ชายไทยมีสมรรถภาพใช้การได้ดีมากเลย” (160)	...Now I know how good Thai men are with women.”(175)
น้ำแกงอร่อยมากเลยครับ หลานสาวอายุผู้่ทำอาหารเก่งนะครับ	"The soup is divine. Your granddaughter is really good at cooking."(409)

ผักอร่อยมากเลยครับ	"This is so good! (410)
ก็ถูกครับ แต่มันก็น่าโมโห ถ้าผมเป็นอาถูฟ่องงโมโหมากเลย	"I guess so. But it's still very upsetting. If I were Ah Gu Poh, I would be totally angry. (322)
ต่อไปนี่เธออย่าไปเล่นกับพวกเด็กโรงกลึงอีกแล้วนะรู้ไหม เพราะพอมีประจำเดือนเธอจะท้องได้ น่ากลัวมากเลย	"Now you mustn't play with the worker boys any longer, you know. You have your period now and you can get pregnant and that's horrible experience...' (154)
บ้านเราเวลาต้วน้ำซุปจะใส่หอยแห้งลงไปด้วย หอมมากเลยนะกะและรสชาติดีไม่ต้องใส่ชูรส"	, we always put in dried scallops when we boil our soup. It gives off a delicious aroma and sweetness without having to add MSG." (306)
"แปลกนะ ที่อบอุ่นมากเหลือเกินเวลามีเธอ" (84)	"How strange! I feel so warm when I'm close to you." (100)
หนึ่ง คุณสายทองนั้นคร่ำโลกมากเหลือเกินแล้ว...แม้เพียงขยับปากจะเปล่งเสียง เธอก็แทบจะเดาได้ว่าเรื่องอะไร (122)	Saithong had so much experience in life. She could guess what her son was going to say as soon as he moved his lips.(143)
สู้รบกับคนมีศึกทางใจก็อย่างนี้...เหนื่อยยากกว่าชกต่อยกันด้วยพละกำลังมากเหลือเกิน(53)	Fighting those with a mental injury was more tiring than the physical strength required for boxing. (64)
"เราแตกต่างกันมากเหลือเกินทั้งโดยชาติตระกูล โดยทรัพย์สินบิตีและความรู้" (53)	"We're so different--in social positions, in financial situations, and in education." (73)
หล่อนรู้ว่าหล่อนรักเขามากเหลือเกิน (115)	She realized that she loved her husband wholeheartedly; (124)
"คุณวีไปแล้ว คงคิดถึงมากจริง ๆ นายใหม่ไม่ทราบว่าจะถูกอกกันแค่ไหน" (194)	"When you leave, I'm going to miss you badly. And the new boss, I really don't know if we'll get along(224)
"อู๊ซตาย สะดวกมากจริง ๆ" (87)	"How convenient!" (103)
"ที่เมืองกะ บาอขามีลูกเร็ว ๆ อยา่มากจริง ๆ" (266)	"Phi Muang, I really want to have a child. I want on badly."(309)
เขาเองก็ใช้กรรมแทนพ่อของเขา มาก จริง ๆ นะ (154)	She's been paying greatly for her father's sins. (178)
"เธอนี้เด็กมากจริงๆสุนตรา...(51)	"You're really very young and innocent. (71)
ทำให้พ่อไ้ขึ้นมากทีเดียว (276)	his father looked so smart wearing it, (418)
ทำให้คุณโมโหมากทีเดียว (290)	That made Koon angry,..(438)
เป็นคำพูดที่ทำอาผมตกใจมากทีเดียว	These words really shook me up, (217)
การไปทำงานกับครอบครัวหมอนั้นให้ความรู้สึกโอ้อะ อยู่มาทีเดียว	Working at a doctor's house is quite a privilege. (105)
เรือพวกนี้นับว่าใหญ่มากทีเดียวในความรู้สึกของคนท้องถิ่นจากหมู่บ้านต่างๆ	In the eyes of people from various villages upcountry, these boats look quite large,..(48)

นั่นทำให้ว้าที่สาวใช้สบายใจขึ้นมากทีเดียว	Gwai is quite relieved to see that the Japanese man doesn't show any annoyance.(122)
บาลีอดนึกถึงสายสัมพันธ์ระหว่างหล่อนกับบิดาที่เพิ่งเริ่มฟื้นฟูใหม่ มิได้ ทำท่าจะอบอุ่นขึ้นมามากทีเดียว (92)	Balee could not help thinking about her revived relationship with her father. (109)
ฉันกำพร้าทั้งพ่อทั้งแม่ตั้งแต่เล็ก เล็กกว่าเธอมากทีเดียว..(42)	I myself was orphaned at a young age--when I was younger than you...(62)
แต่การหนีไปคนเดียวยังมีโอกาสรอดสูงกว่าการหนีเป็นกลุ่มมากนัก (82)	It was risky, maybe, but the chance of survival alone was probably better than as part of a group. (67)
“ดูชะเมือง ดูแล้วดับโมโหได้ โลกเรานี้ยังมีความงามที่น่าสนใจอีก มากนักนะลูกนะ(315)	You can relieve your anger by looking at them. There're so many kinds of beauty in the world.(363)
คุณหญิงวารุณีไม่ชอบผู้หญิงที่ทำท่าเชื่อมั่นในตัวเองมากนัก (210)	Khunying Waruni disliked young women with too much self-confidence. (242)
“เมื่อข้าพเจ้ามาทางเพชรบูรณ์ชคะ...เพชรจะแซ่อยู่แล้ว” (235)	“Don't push him on my side too much, Mae. He's really heavy,” (273)
“คุณก็ไม่ใช่โบราณอะไร” “โธ้ย! ฉันเปรี้ยวกว่าคุณมากนักละ” (179)	“Aren't you conservative too?” “I was much bolder than you,” (208)
ท่าเรือฮ่องกงใหญ่โตกว่าที่ปากแม่น้ำไข่มุกมากนัก	The Hong Kong Port is so much bigger than the Pearl River Estuary. (54)
เรือกลไฟลำดังกล่าวมีข้อมุกกว่าลำที่จอดเทียบอยู่ข้างๆ มากนักแต่ก็น่าเกรงขามกว่าลำที่มาจากท่าเรือจูโก้ง	The steamship is smaller than the one next to it but, even so, it still look more impressive than the one that brought her here from Zhu Gong pier. (55)
เป็นความรู้และฝีมือที่ละเอียดประณีตกว่าครัวที่โรงกลึงมากนัก	...and it was much more refined than what she learned in the kitchen at the lathe factory. (326)
...แต่สำหรับเขาแล้วมันมีค่ามากมายในความรู้สึก (475)	Even if it wasn't a big amount for others, it was a lot for him,...(394)
ทิดจุ่นเป็นชาวจีนชั้นแค้นมากๆ (253)	he is too poor, too poor... (385)
เด็กคนนั้นมองไปที่จวนน้อยเหมือนจะเกลียดมากๆ (81)	, he flashed a nasty look in the direction of one of the novices. (126)
พอเมืงยวนเข้ซี้ได้ลงจนสว่างมากๆ (87)	Then she reached forward and turned up a kerosene lamp, (135)
เพราะในใจกลัวยี่สุนจะเป็นไข้มากๆ (181)	because in his heart he was afraid that Yee-soon might be very sick, (267)
...เช่นตอนที่ถูกทหารโจมตี หรือตอนที่คิดถึงบ้านมากๆ (250)	,like when we were under fire, or when he feels homesick. (214)
ของเล่นที่ฮิตมาๆตอนนั้นคือจรวดกามิกาเซ่	The toy that was all the rage in those days was the Kamikaze Rocket. (213)
วันไหนเหนื่อยจากทำงานมากๆ	When one day he came home tired from work... (76)
“คุณบานี้... ไม่แน่ใจอะไรเอามาก ๆ เลขนะ” (195)	“I had no idea you were so insecure, Ba,”(225)

“ขอให้มีความสุขมากๆ นะลูกนะ” (185)	“I wish both of you a happy marriage,” (214)
ก็บอกอยากจะตั้งต้นให้มันดี ดีกว่าที่เคยเป็นมาแล้วมาก ๆ (240)	I want to have a better start-better than what I did in the past. (278)
“คิดล่ะ...พี่เมืองต้องระวังอันนี้ให้มาก ๆ เพราะมันบาถึงเห็นว่าตราบใดที่จิตใจเรายังระส่ำระสายสูง ๆ ต่ำ ๆ เราก็อ่าเพ็งตั้งครอครบครัว” (169)	“Phi Muang, you should be aware of this. I think as long as we aren’t mentally settled, we shouldn’t start a family.” (196)
“เหลือคนคนเดียวแล้ว เอาอกเอาใจเขาให้มาก ๆ หน่อย (222)	“Thom is the only one we have left now. We need to treat her well, or else she’ll leave us like Pleo did.”(257)
บายังไม่อยากให้คุณอึดอัดสินใจ สวสว...ถึงแม้ว่าจะเห็นใจคุณอึดอัดมาก ๆ ก็เถอะค่ะ” (50)	I don’t want you to make any drastic decision right now even though I really feel for you.” (60)
แล้วเขาก็เป็นคนรักแม่ รักพี่น้องเอามาก ๆ เสียด้วย (41)	He loves his mothers and siblings very much. (50)
หล่อนคงจะจำเอามากๆที่มีผู้ชายสติบ๊องคนหนึ่งโทรศัพท์มาพูดอะไร บ๊องๆอย่างนี้ (161)	She must have found it entertaining to listen to a nut who was talking nonsense on the phone. (177)
เพราะอะไรหนอ คุณหญิงจึงได้คิดถึงเอามากๆเช่นนั้น (56)	How missed she's been!"(76)
นี่แหละ นี่แหละ อาการของคนไม่แต่งงานละ พออายุมากๆ มันก็เหนื่อยหน่ายตัวเอง	"That's it, you see, that's the symptom of a spinster. The older she gets, the more tired she becomes of herself. (209)
ทำงานอยู่สองสามปี คนนิทาถนกันมากๆ เข้าเลยต้องแต่งงานกัน"	After a few years, it was getting too much--we couldn't stand it anymore and so we got married."(360)
อย่าเสียงดัง เรามาหาคนที่อายุมากๆ ก่อนแล้วกัน	"Keep quiet. Let us look for an elderly woman first,..(85)
และเมื่อยังเด็กมากๆ จำได้ว่ามีไหซีอิ๊วด้วย	I remember that there were also jars of soya sauce in those days. (199)
นายยามาตะต้องหล่อเหลามากๆเลยนะคะ อาไซซ้อ	"Master Yamada must have been a very handsome man indeed, Ah Sai Poh!"(174)
สมัยนี้อิสราภาพ เสรีภาพสิทธิมนุษยชนกำลังตื่นตัว...เรื่องมันออกกะละเอี๊ยดอ่อน...ละเอี๊ยดเอามากๆเลย (205)	These days people are so concerned about freedom, liberty, and human rights," (213)
ไม่ได้หรอกค่ะ เรื่องทั้งหมดนี้มันบ้าเอามากๆ เลย	"No! This can't be. This is all so embarrassing. It's crazy."(421)
ผมปวดท้องหลาย (81)	"Aw-w, I have diarrhea, sir. (126)
เจ้าเมืองเวียงจันทร์โกรธหลาย (199)	, he was very angry. (295)
แต่แม่กะเมื่อยหลาย (95)	, you are so tired, ...(146)
กูนี่อึดอัดใจหลาย	Me, I'm so upset, (199)
กับปูที่เสียชีวิตก็อีกกันหลาย (116)	,those two were dear friends."

ทิดฮอดร้องขึ้นว่าดีหลาย (130)	Tid-hod said that it was the best gift he could think of, ...(194)
"ขอบใจหลายดีอ แม่บักกุนและเด็กชาขุณ"(443)	"Thank you, Koon's mother, and thank you, too, Koon. (443)
บักหาน้อยนี่คือดีคือหลาย แต่ใหญ่มาสิมีเงินหมื่น (432)	a boy who is a vain, stubborn and naughty-and a man who will be vain, stubborn, naughty-and rich!" (432)
บางทีช้อยตกใจหลาย	"Sometimes I got really scared.. (91)
ช้อยนะสมน้ำหน้าหลาย	Me, I say she really deserves it. (239)
"แต่กูเอมึงห้าเปอร์เซ็นต์พอแล้ว กินอยู่กับมึงก็หลาย" (353)	"But I'll just take five percent from you. It's enough. I've eaten off you quite a lot." (254)
หม่าไข่ปลาอย่าอยากกินหลายๆ (232)	"You know, fish-egg mum is her favorite food. (347)
ลูกกาพูดขึ้นว่าดีหลายๆ ขอบใจหลายๆ (252)	"Many thanks for this wonderful chicken. (383)
ขอบใจหลายๆ (221)	"We are grateful," (329)
อย่างนั้นก็ขอบใจหลายๆ (201)	then the caravan offered its whole-hearted thanks to these good people, (298)
ถ้าเจ้าเป็นหมอลำลิเกทั้งหลายๆ (150)	"Uncle, you could be a maw lam," (223)
ผู้สาวทางนี้คือสิ่งงามหลายๆคือเอื้อยสู้ (179)	"Yes, sir-if all the girls here are as beautiful as her," (263)
ขอบใจหลายๆ (292)	"Thank you. (444)
เฮาขอบใจหลายๆ (250)	Thank you, my friend, thank you for..(379)
บักกุนเอี้ยช้อยมักเจ้าหลายๆ (241)	I like you" ..... "I like you a lot!" (362)
พวกสูคือลิเกทั้งหลายๆ (240)	"Then you must both be very smart,"
...แต่ฐานะทางสังคมมักถูกเหยียดหยาม และลำห้ลังทางการครองชีพ อย่างมากเหมือนกัน (192)	They spoke a slightly different dialect, were generally poor, and were treated as social inferiors. (162)
สงบเสงี่ยมเรียบร้อยและเป็นผู้ใหญ่มาก	, and extremely mature
พีชดูสนุกสนานและพึงพอใจกับการแสดงนี้เป็นอย่างมาก	Peach thought this would be a lot of fun, and was really happy with role. (286)
เขาเป็นสูตินรีแพทย์ ที่หล่อ อารมณ์ดีมีอัธยาศัย ซึ่งทำ ให้คนไข้ชอบอย่างมาก (350)	He was a handsome obstetrician who was funny and friendly. His personality helped his patient feel more secure. (400)
โฮวู้สึกผิดหวังอย่างมากกับนายของเธอ	Hou becomes deeply disappointed with her employers. (241)
ก็พูดยากครับ บางทีนิสัยส่วนตัวของคนเราก็มมีส่วนอย่างมากในการ กำหนดชะตาชีวิตของตัวเอง	"That's difficult to judge. Perhaps our character also plays a big part in shaping our lives." (280)



แม้จะหนักใจเรื่องภาษาไทยอย่างมาก แต่เพียงไม่กี่วันที่ไปตลาด เ่งก็รู้จักชื่อนมหลายชนิดจนเรียกถูกและซื้อเป็น	Although she is worried about her limited Thai still, after a few visits to the market, Keng has already learned the names of several kinds of sweets and knows how to buy them.(141)
บรรยากาศของหมู่บ้านซึมเศร้าลงไปอย่างมาก (19)	A gloomy atmosphere has fallen over the village...(22)
คนอย่างคุณอัสวจะต้องรักคนอย่างเธอและต้องรักอย่างมากด้วย (58)	A man like Khun Uswa obviously would indeed fall for a woman like you, and fall hard. (78)
เป็นน้องที่รักอย่างมากๆเสียด้วย! (97)	And you are my beloved sister. (111)

## 2. Strong Amplifiers

Thai SL Text	English TL Text
วิรวรรณเกิดสับสนขึ้นมาบ้างเมื่อรู้ว่าบาลีช่างตัดสินใจยากเย็นเสียเหลือเกิน (198)	Wirawan became concerned that Balee was so indecisive about the matter. (229)
หัวใจคนเราช่างสลับซับซ้อนเสียหนักแล้ว...(88)	Human hearts are so complicated, she thought. (104)
ดูเหมือนความอึดจะไม่สามารถเกิดขึ้นได้เลยในช่วงนี้...เนิ่นนานมานักแล้วที่ देख ที่หัวใจสองดวงขาดวันคดหล่น (253)	Their need seemed unable to be satiated. Their hearts had bled and broken for so long that they could be seen as truly loveless. (294)
ที่ประทุนข้างบนแกว่งกระดกขึ้นน้อยไว้มากเหลือเกิน (152)	Koon thought it looked very smart. (226)
พวกนั้นมันฉลาดจะตายไป (108)	"These robbers are very clever. (90)
แต่คณะแพทย์ได้พยายามอย่างยิ่ง	the doctor had done his very best, (392)
มันเหมือนกับมาพบโลกอีกโลกหนึ่ง ซึ่งอยู่ห่างไกลกับโลกของเขาเหลือเกิน (140)	It was as if he had discovered another world very far away from his. (94)
ทัชมองคนทั้งสองอย่างนึกอิจฉาในความสุข ดูมันช่างมีความสุขเสียเหลือเกิน (553)	Thai stared with envy at the two of them. They looked very happy. (401)
“สงสารสกรจมันเหลือเกินละ” (51)	“I feel very sad about Sakan.” (61)
น้ำเสียงของเขาเปล่งออกมาอย่างพยายามเหลือเกินที่จะให้ราบเรียบ (118)	He tried very hard not to let his voice show any emotion, yet it still trembled.(138)

“ฉันรำคาญคนบ้านเราจริงนะ คือ เขาเอาแต่สร้าง เทปูน เทคอนกรีต เขาไม่ยักใช้สมองของเขาคิดถึงสภาพได้ปูน (97)	“It’s very annoying how people keep putting up structures. But never think about the conditions underneath the concrete.”(113)
แต่บาลีไม่ได้วิ่ง ฝ่อออกไปหาเหมือนครั้งที่แล้ว หล่อนระมัดระวังตนเองอย่างยิ่ง (311)	Balee didn't run to him like she used to. She was very careful.(358)
ดีจริง มาตรงเวลาเชียว (187)	"How nice. You're very punctual. (196)
มนุษย์บางคนไม่เคยรู้จักความสุข ไล่ล่าความสุขได้ง่ายแสนง่าย ถูกแสนถูก (137)	, to some people who have never experienced civilization, happiness seems something readily available and very inexpensive. (147)
ทันใดก็ตระหนักว่าคนรายนี้น่ามองเสียเหลือเกิน	...she suddenly realizes that the rich people are very attractive. (57)
ฉันนะหนักใจเหลือเกินกับเงินพวกนี้	"This money was a burden to me. I was very worried. (429)
อาจารย์ ของพวกข้าหมายถึงอาจารย์วัฒนชัย อาจารย์มหาวิทยาลัยที่แสนสุภาพและสมถะ	By "the professor" my grandmas mean Watthanachai, a university lecturer who has a very mild manner and is modest in his lifestyle. (16)
ร้านซอสนั้นตั้งอยู่กลางซอยที่แสนแออัดไปด้วยคน	The soya sauce shop is located in the middle of a narrow and very crowded alley...(196)
มีทั้งคนที่นั่งแทรกตัววางขายของอยู่ระหว่างทางเดินแสนแคบ	...that is thronged with street vendors and their stalls in the middle of the already very narrow alley...(196)
ส่วนท่อนล่างพันโจงกระเบนสีขาวพะยอบพะยอบ และเจ้าผ้าถุงผืนนั้นก็บางแสนบาง	He is shirtless and wears only a white, long loincloth made of very flimsy fabric that flutters and seems ready to slip from his body...(309)
เขื่อนึกถึงอาหารจานแสนธรรมดาที่คนกวางตุ้งเรียกว่า "หัวสิงโต"	Keng is reminded of a very common dish that the Cantonese call 'Lion Head'.(346)
ตอนนั้นฉันกับอาส่งลำบากจะตาย	"At the time Ah Seng and I were struggling very hard. (270)
เท่านั้นแหละ ขากจะตาย"	It's very difficult to get it right."(306)
เอาผ้าขนหนูสีขาวสะอาดเช็ดไปตามใบหน้าที่มีเริ่มมีกระขึ้นสันตติผิวขาวจัด	The five o'clock shadows on his face contrast with his very white complexion.(167)
เล็บเท้าของหล่อนเคลือบไว้แดงสวยคัดกับผิวขาวจัด	Her toe nails are painted red, contrasting with her very white skin. (249)

ย่าใหญ่มองหน้าฉันเงิบๆ ขณะชดน้ำชาร้อนจัดด้วยใหญ่	Big Grandma looks at me and says nothing more while she's sipping her very hot tea from a big cup. (373)
นายแซ่ห่อใจดีออก	"Master Ho was a very kind person," (277)
อาฟกเป็นคนดีออก ย่าใหญ่พูดขึ้น	"Ah Fok is a very good man," (361)
แก่งถามพ่อขึ้นทันทีเพราะคำว่าอาถายหมายถึงคนมีอายุระดับทวดทีเดียว	Ah Tai is a little used for addressing very old people-like grandmothers...(46)
...เพราะตั้งแต่ผมมาหาเสชิงที่นี่ใครบางคนก็อยากเหลือเกินที่จะทำให้โครงการ เมืองใหม่อินโดจีน ฟรีพอร์ต ของผมล้มให้ได้"(293)	Ever since my running as MP here, there are certain people who wish very much that my Indochina Freeport Project never get off the ground." (254)
เหตุการณ์ทั้งหมดนี้เหมือนผมลุ่มเดินอยู่ในความฝันเหลือเกิน	All of this did feel very much as if I was caught in a web of dreams. (302)
ทัยอยากรู้นัก ถ้าแม่เป็นเขาบ้าง แม่จะทำอย่างไร (205)	Thai very much wanted to know what his mother would do in his place. (145)
"คุณเมืองนี้ ดูท่าเขารักแม่จังนะคะ" (11)	"Muang seems to love you very much." (13)
มือกรักเขาเหลือเกิน (86)	,but I love him very much.(103)
"... น้องที่เธอรักอย่างยิ่ง" (95)	The sister you love very much."(110)
ผมกับแม่ตระหนักถึงความตัวเล็กที่แสนไหวหวั่นของเราสอง	Ma and I were becoming ever more aware of a very scary little truth... (409)
ประหนึ่งเป็นเรื่องคลอใจแสนพิเรนทร์	In a very weird way,.. (411)
"บาท่างที่กรรจมากรกว่า เขากำลังแย่มากคะ สุขภาพ ช้ำแย่ ที่เมืองก็แสนดี เอาไปส่งโรงพยาบาลแต่แล้วก็มีอีกตามเคย" (34)	He's in deep trouble. His health is deteriorating. Phi Muang was very kind.(42)
บาลีปลดโปรงในทันทีนั้น อาหารตรงหน้าก็สุดแสนอร่อยลิ้น (158)	All of a sudden the food in front of her became very tasty.(183)
ทั้งหมดนี้กว่าจะยอมรับได้ก็วุ่นวายเหลือแสน	It's a hassle for everyone before Keng finally succumbs to these changes. (400)
จนรู้สึกวาระบวมเกินทนเป็นที่ยิ่ง	Before long My feet were cracking and bruising so badly I could hardly stand it. (132)
นับเป็นการไปเยี่ยมที่คลุมเครืออย่างยิ่ง	It was a pretty confused journey, (400)
ข้างแกเองนั้นก็ให้ประดักประเดิดเหลือเกินกับชีวิตที่ก้าวข้ามความเป็นเด็กหญิง	Geng feels rather awkward during this difficult transition in her life into womanhood.(155)

แล้วปล่อยใจให้นึกถึงเรื่องความรักของข้าเล็ก ซึ่งฉันรู้สึกว่าเป็นหัวข้อที่คู่ห่างไกลกับอายุของท่านเหลือเกิน	It seems to me that the topic is rather out of sync with her age,...(175)
ตลอดงานสร้างบ้านพ่อมีความสุขเหลือเกิน	For Pa, the building of the house was a continuous pleasure. (153)
ปลดออกขี้นกรานเสียงเหี้ยม บาเล่แสนอาดูรขឹងนั๊กเมื่อได้ยิน (257)	“No!” Plaud’s voice was firm and harsh. Balee felt heartbroken on hearing Plaud. (299)
ไม่ว่าเหล้าชนิดนั้นจะเลวแสนเชื่องในสายตาของผู้อื่นเพียงใด พวกเขา ก็มิได้สนใจ (290)	They weren't interested in how gut rotting the liquor was in other people's eyes...(207)
ข่าวชัยชนะของคอมมิวนิสต์ในอินโดจีนได้เข้าว้ญรัฐบาลและชนชั้นปกครองของไทยอย่างรุนแรง (263)	When the news of the communist triumph in Indochina burst out in May 1975, the ruling class quaked with fear. (227)
ดังลอดออกมาจากพุ่มไม้ในสวนหลังบ้านเป็นที่นิลขันแก่ผมขឹងนั๊ก	which would blat out loud farting noises that made me smile even more (8)
จากนั้นราคาแสนถูกของที่ดินขนาด ๓ ไร่	the cheaper-than-usual three rai
...กลายเป็นชมพูเรื่อและแดงจัดตรงโหนกแก้ม... (113)	...now looked pinkish, accented by darker pink around her cheekbones. (122)
ก๊นนแหละ คราวนี้อาต่ายโสภาเสียงดังทีเดียว	"Do me a favour!" Ah tai Sou's voice rises even louder,...(265)
พ่อก็ใจดีเหลือเกิน (150)	, he happier than usual. (223)
คือของเล่นแสนสนุกของเรา	were the greatest little toys for us. (209)
ผมนึกสนุกอย่างยิ่งกับการเสกให้ตัวเองเป็นไข้ได้	I thought it was the greatest fun that I could make myself have a fever.. (172)
ถ้าจะอ้างว่าลอดออกมาแก่นั้นมันก็คำซ้ำเสียเหลือเกินแล้ว (185)	It’s bad enough to think she’s the one who gave birth to you.” (214)
ศัตรูลุกขึ้นมาประจันหน้า เป็นคู่ต่อสู้ที่มีฝีมือจัดทีเดียว (186)	, but he jumped up instantly, a most worthy opponent. (156)
ขมนนานาชนิดของแม่ค้าไทยร้อยถูกปากเด็กสาวนั๊ก	They speak in a melodious tone, though, and Keng finds the sweets they sell most delicious.(139)
นับแต่วันแรกที่เธอเข้าไปรับงานคุณนากวานได้แสดงที่ท้าวมันใจและเกรงๆ ในตัวเธอเป็นอย่างยิ่ง	,Mrs. Gwan has shown complete confidence in her. She has even shown a certain degree of respect for her. (364)

เขาป่วยแพ้ต่อโรคร้ายที่รุมโจมตีจนแม้แต่ช่วยตัวเองเข้าห้องน้ำ ก็ยังลำบากเหลือแสน (60)	Now he had succumbed to disease and become so weak that even helping himself to the bathroom was nearly impossible.(72)
“เขาเบ๊ยวกันมาซะนักละ...ไอ้คนจ่ายเงินก็เชื่อไป ชะนักเหมือนกัน แต่อย่างป้าสาย เขาไม่ได้บ้าถึงขนาดนั้นแน่” (201)	“You're right. There are a lot of cases like that, and it makes those who pay look foolish. (232)
งานบ้านญี่ปุ่นตอนนั้นเงินดีออก	She earned a lot of money working in a Japanese house at the time. (241)
"ฉันเคยจน เคยลำบากมาซึ่งกว่าเธอหลายต่อหลายเท่านี้ (43)	I had had a hard life, many times harder than yours. (63)
เด็กหญิงหน้าตาสวยกว่าเพื่อนผู้แสนฉลาดกลัวและช่างหวั่นไหวก็ยังใจชื้นขึ้นมาก	and even Gwai, the prettiest and most panicky among them, feels more comforted.(87)
และความสำคัญของร้านชำที่แข่งถือว่าสำคัญขวยยิ่งกว่าอื่นใด	In Keng's opinion, the most important function of a grocery is that...(336)
เค้าทำกิจกรรมง่าๆเช่นกวาดลานให้ดูเหมือนเป็นพิธีกรรมที่ต้องทำอย่างประณีตเหลือเกิน	He performed this simple activity as if it were a religious rite that had to be carried out in the most meticulous way. (119)
โอ เจ้าเล่ห์ทุกข์อันแสนสาหัสขึ้นเอง	Oh! Demon of suffering and the most terrible evil! (481)
...เหมือนมองดูมนุษย์สมัยหินที่แสนอำมหิตโหดเหี้ยมแทนความกำซาบว่าเขาเป็นชายมีเสน่ห์ (8)	,looking at him as she would look at the most savage, the most heartless creature from the prehistoric past, not at a civilized, charming man as he had appeared to be earlier. (19)
"ดูว่าตอนมันนั่งแฉกกับพวกมึงสี่ห้าวันนั้น มันคงขำขี้ขำ" (283)	"I think that for the four or five days he sat feasting with the lot of you, he must've died laughing," (203)
แต่วันนั้นผู้ใหญ่บ้านถึงชาติเหลือเกิน	But on that day the <i>phu yai ban</i> met his fate in a big way. (319)
หากไม่ได้ฟังพวกย่าคุยเรื่อง "ว่างาน" ฉันคงเบื่อแทบตาย	...which would have left me bored stiff had the grandmas not recounted stories about the "job negotiations" of the past.(124)
แข่งรู้ดีว่าต้องผูกไมตรีกับกระทะและเตาให้มากเข้าไว้ มิฉะนั้นครัวจะวุ่นวายยิ่ง	Keng knows that she has to make friends with the works and the cookers as much as possible; otherwise, the kitchen will be in turmoil. (313)
ใจเต้นเพราะน้ำเสียงของข้าเล็กที่ช่างเทิดทูนนายยามาเดเหลือเกิน	My heartbeat quickens because of Grandma's tone of voice. It seems that she adored her Master Yamada. (173)

วันนี้คุณสวยจังเลย นึกว่านางฟ้า	"You look amazing this evening, like an angel."(211)
ขอให้พวกมันยืนได้ทุกคน นั่นก็เป็นดอกผลที่นำชื่นชมล้นเหลือแล้ว (303)	Let them all stand on their own feet: that was ample reward already. (217)
เขานึกขำที่ตัวเองใจตรงกับมันเหลือเกิน (191)	Klaa was amused that he and Chalawan felt the same way. (200)
งานในร้านหนักจะตายไป	It was backbreaking work to run the business. (275)
อากาศหนาวเย็นแสนคมบาดผ่านผ้าห่ม	frigid air bit sharply through the blankets,122
หล่อนคำนึงอย่างแสนแค้น (83)	Opal thought in bitterness. (101)
เขา...ซึ่งเคยแวดล้อมด้วยเกียรติยศชื่อเสียงตำแหน่งหน้าที่ รวมทั้งทรัพย์สินและการและบุตรที่แสนฉลาด (132)	He who once was blessed with fame, high rank, wealth, a beautiful wife and bright children, now...(142)
ทั้งอ็อตโตและสลีย์หัวเราะเกือบพร้อมกัน เมื่อเห็นสีหน้าแสนซื่อของ ขวนซั่ว (263)	Otto and Samlee laughed almost at the same time when they saw his candid face. (188)
แม้จะเก่าแต่ไม่มีเมื่อยบั่นและเจ้าของหวงนักหนาไม่ให้หลานคนไหนเข้าใกล้ (23)	even after long use and is cherished by its owner who forbids her grandchildren from touching it...(27)
ใช่ เจอหน้ากันค่อยคุยก็ได้ ค่าโทรศัพท์แพงจะตาย	"You are right! We can talk when we meet. Telephone conversation is costly,"(78)
อาหารมือนั้นนับว่าคุ้มค่า เพราะพวกบ้านเราที่มาร่วมโต๊ะต่างก็สนุกกับอาหารแสนอร่อยของย่าใหญ่กันทุกคน	The dinner is worth the effort because all the other members of our family who joined our dinner party relish Big Grandma's delectable dishes. (214)
นึกเทียบกับตัวเองแล้วช่างห่างกันแสนไกล (553)	It was a different story with him. (401)
พวกแม่ครัวอาวุโสเนะ ร้ายจะตายไป	However, those senior cooks are egomaniacs and mean. (338)
ผมยังรับรู้ได้ว่าร่างกายอ่อนเพลียสุดขีด	I was still exhausted, (129)
สามีหล่อนเกรี้ยวกราดเอาทีเดียว (118)	Her husband, of course, was furious. (127)
อาถยานะ โมโหแทบตาย" 169	Ah Tai was furious. (233)
บารมีท่านแรงกล้าเหลือเกิน (142)	Your fortune rides high. (117)
ถ้าฉันทำต่อก็ต้องเป็นเมียลูกน้องฟัว ทุเรศจะตาย	Had I wanted to continue, I would have to marry my husband's assistant. That's horrible. (275)

โอบอ้อลื้อขากได้นั่งมานานนักหนาแล้ว (88)	She had longed for a baby sister for a long time. (105)
เก้าเดือนต่อมา กระแสการเมืองโลกปั่นป่วนอย่างหนัก (152)	The world was thrown into pandemonium when ... (126)
เหมาะที่จะปูพื้นบ้านของเราอย่างยิ่ง	, perfect for supporting the treehouse floor. (224)
สีแดงบนใบหน้าครูใหญ่ลามเรื่อยลงถึงลำคอ ด้วยอารมณ์โกรธจัด (181)	The flush on the principal's face spread down to his throat in his rage. (128)
คดีนี้เป็นคดีอุกฉกรรจ์ทีเดียว (181)	The case was serious, (127)
หล่อนฉลาดจะตายไม่เหมือนคุณนายหрок	Oh, she's sharp, this woman, unlike Mrs Zhong,... (259)
กูเบื่อเมืองหลวงเต็มที (190)	I'm sick and tired of the capital. (160)
จนเข่น้อยใจในวาสนาตัวเองยิ่งนั่งที่อยู่อันเก่าแก่คร่ำ	Keng feels sorry for her own fortune. (146)
...ท่าทาง'เซ่อ'ที่สุดเมื่ออยู่ใกล้เมียสาวที่แสนเปรี้ยว (223)	, looked like a fool next to his stealthy-looking wife. (233)
ที่นี่ต้องอาบน้ำเข้าเย็นไม่อย่างนั้นเหม็นตาย	Here you have to wash yourselves two times a day or you'll stink. (93)
สายหมอกลงจัด (49)	The mist was thick. (39)
ณ บัดนี้ เขามองเกิดความชื่นชมลูกคนโตจนคล้ายกับเหอ ดีใจนักที่สองเมืองปลิกตัวไปหาอย่างลัดทิว (289)	At the moment, he seemed not to care about any of his children except his oldest son. He was thrilled that Songmuang put aside his pride and visited him. (335)
เป็นธรรมดาของฤดูหนาวแล้งเช่นนี้ที่หัวเผือกหัวมันแคร่แกร็นหรือนกเล็กๆ สักตัวล้วนมีค่าเหลือเกิน	It is usual during the barren winter months that tiny, stunted potatoes, or even a tiny little bird, are treasured. (20)
...ด้วยข้ออ้างที่แสนจะรับฟังไม่ได้ (118)	...the unacceptable excuses he had made. (126)
"ร้ายกาจทีเดียว สุเนตรา สิ่งที่คุณนั้นเป็นเหตุผล" (53)	"It's unbearable... loving or marrying for reasons." (73)
อาจารย์มหาวิทยาลัยทุกวันนี้เป็นอาชีพที่แสนจะลำบาก งานหนักแต่เงินน้อย	A teaching job at a university is an unrewarding profession, with a lot of hard work, low pay ... (17)
และเธอก็เต็มใจอย่างยิ่งในการประสิทธิ์ประสาทวิชาความรู้ให้พ่อ	, indeed threw herself wholeheartedly into the task of helping him increase his knowledge. (40)
นึกถึงผัว อยากให้เขามีชีวิตอยู่ในตอนนี้เหลือเกิน (624)	She thought of her husband, wishing him to be alive at the moment... (453)

...และอยากให้น้องชายมาทำงานในโรงกลึงที่กรุงเทพฯเหลือเกิน	She wishes that her little brothers were with her, working at the lathe factory in Bangkok. (269)
เพราะดาคนั้นใครๆ ก็รู้ว่าแกเจ้าชู้จะตาย	The doctor is notorious for being a womaniser.(114)
เขาคงเหนื่อย คงทุกข้มตลอด อยากจะบอกเขาเหลือเกินว่า...(611)	She yearned to tell him how she lay thinking of him every night. (444)
” “แม่หัวไวจัง” “พอรู้ว่าลูกชอบเขา ก็เลยเดาออก” (202)	“You're brilliant.”“As soon as I know that you like him, I can figure out what you want.” (233)
ป้าสายหยุดยินดีอย่างยิ่งเมื่อแม่แก้วเท้าเข้าสู่เรือน	Ba Saiyut was delighted at Ma's arrival,84
"อือ...เคี่ยมึงนี่ดูดิบหาย" (202)	"Yeah---your pa's explosive," (143)
น้องภูแห่ม... ดีใจจังที่ได้เจอ	Da! Great to see you!.
“โอ้โฮ...บ้านที่เมืองใหญ่จังเลย”ลูกมดร้องเบาๆ วิ่งเล่นไปข้างหน้า “สวยจังเลย” (156)	“Wow! Your house is huge,” Lukmod exclaimed softly and darted to the lawn. “How beautiful!” (181)
ฉันจะไปอยู่กับอาสงได้ยังไงไร น่าเกลียดออก ไม่มีใครเอาพี่เมียเข้าบ้านหรอก	How can I live in Ah Seng;s house? It's improper. No man has a sister-in-law in his house.(415)
งามเหลือเกิน (298)	in a marvelous manner. (457)
“ค้ายตาย ตัวหนักจังเลย” (235)	“Oh dear! He sure is heavy”273
แต่พ่อเป็นคนเก็บอาการอย่างขี้	But Pa was a man who kept his feelings closely hidden, (37)
"งั้นมึงนั่นแหละแตกคนเดียว ออกกแดกนั้ก" (680)	"Then you eat'm on your own, since you want'm so badly. (494)
เพราะเรื่องของอาหิบนั่นรบกวนจิตใจเธออย่างขี้	...because Ah Yip's question bothered her so very much.(359)
อีกอย่างผมตกเป็นหนี้ชีวิตคุณหลายครั้งเหลือเกิน (247)	Besides, I owe my life to you far too many times already." (211)
เรื่องมันยาวแล้วก็โบราณจะตายไป	"It's a long story and it happened ages ago-- water under the bridge."(272)
โอ้โฮ อาพ่อสอนหลานสาวเก่งจังครับ	"Wow! Ah Poh, you've trained your niece very well indeed. (214)
"ไอ้เหี้ย ทุกวันนี้ก็เบื่อจะตายหาอยู่แล้ว..." (696)	"You fucker. I'm dying of boredom already." (505)
"กูอยากปิดร้านจะตายห่า..." (276)	"I'm dying to close the shop,...(198)
แม่เชื่อเรื่องเหล่านี้อย่างสุดจิตสุดใจ	Ma believed this, heart and soul.



บางขณะหลอนก็แค้นใจเหลือประมาณ บางครั้งก็ชิงชังรุนแรง (87)	At times she felt an indescribable intensity of anger; at times an extreme hatred. (104)
คืนะที่กูไม่ไปด้วยไม่งั้นเซ็งตายห่า (156)	I'm lucky I didn't go: I'd've been bored to death.' (108)
"ไม่ไหวหรอก สองคนเหนื่อยตายห่า" (466)	"No can do. Just the two of us, we'd be tired to death." (336)
"เฮ้ย เมาลึบหาย" (447)	"Hey, I'm dead drunk." (321)
"ปวดหัวลึบหาย ปวดหัวลึบหาย" (489)	"I've got a terrible headache. My head hurts," (355)
สมองไม่รับรู้เรื่องราวด้วยพยายามจะรวบรวมกำลังใจขึ้นพูดกับแม่ แต่ก็ยากเย็นเสียเหลือเกิน (312)	He tried to find the nerve to talk to his mother, but it was damn difficult. (223)
"อ้าว! แย่จัง" (221)	"Darn!" (231)
"เอาซะที่คิมขี้ กวนนัก?" (560)	"Smart ass! Should I give him the trashin' he deserves?" (406)
อำเภอแก่งคอย กำลังจะถูกกลบทับด้วยดินลูกรังสีแดงที่อัดแน่นทอดยาวแสนไกล	Kaeng Khoi district- all these stories were in the process of being covered with red laterite, packed tight and spread wide over a long, long stretch. (428)
ไม่รู้ว่าพ่อฝึใจอะไรกับมันนัก (400)	Otto didn't understand why his father kept insisting on this, why he felt so strongly about it. (287)
มีงนี้ทำไมร้ายนักวะ (208)	"You bitch, vicious bitch." (216)
เสียงครวญครางกรีดร้องเหลือทนเนิ่นนานแสนนาน	an intolerable shrieking lament that went on, and on, and on. (122)
อันเป็นข้อเสนอที่แสนวิเศษ	...an amazingly wonderful offer. (30)
ระยะเวลาแสนสั้นนั้นช่างยาวนานเหลือเกิน	That extremely short period of time seemed unbelievably long. (482)
เพราะตอนนี้ท่านถูกเพ่งเล็งอย่างหนักที่แสดงการสนับสนุนคนเดินขบวนอย่างออกนอกหน้า (219)	He must be under close scrutiny having declared his support for the demonstrators, so he would be extra careful. (186)
น้ำมันพืชสีใสๆ เข้ามาแทนที่น้ำมันหมูแสนหอม	Crystal clear vegetable oil has replaced delicious-smelling lard, (400)
ในใจเขารู้จักว่าเป็นใคร (320)	,...eager to know who it was. (229)
งานทอดผ้าป่าสามัคคีที่พ่อจัดขึ้นสนุกสนานครื้นเครงเป็นอย่างยิ่ง	and temple fair that Pa organized turned out to be a jubilant event, enormous fun for all. (236)
"...เรากำลังต้องการคุณอย่างยิ่ง" (240)	"We have great need of you." (204)

กูเจ็บปวดนัก	I am in great pain
ให้ความบันเทิงแก่เราอย่างซึ้ง	What incredible fun for us both. (209)
มันเล่นกันหนักเหลือเกิน (264)	They were real heavy into it. (189)
โดยมันได้เลือกพรากชีวิตแรกอันยังความระส่ำระสายยิ่งนัก	when someone's death led to severe turmoil and confusion in the community. (319)
พ่อของผมมีดวงจิตผูกพันกับคนขับรถลีสบอนถนนสายนี้อย่างซึ้ง	My father felt a special connection with those who drove this road. (144)
เขามีความสุขเมื่อระฆังถูกตี และเจ็บปวดสุดแสนอย่างมีดมน	And when all is quiet, the thing suffers terrible pain and depression. (482)
ไอ้เกิดมาแล้วสร้างแต่ทุกข์ร้อนให้คนอื่น บาปหนานัก!” (48)	It's a terrible sin. Really, I'd never want to be born just to keep making other people's lives miserable.” (58)
กลับมาดูลูกปีละหน ส่งแต่เงินมาให้อาสามันมันก็ร้ายกาจเหลือเกิน	You came to visit your children once a year and sent money to Ah Son, that terrible woman. (375)
เออ มีอีกคราวนึง ตอนนั้นพีคจัง (163)	Oh, and there was that other time. I was in top form that day. (113)
แข่งกระหายอยากรู้ข่าวจากพ่อแม่ยิ่งนัก	She feels an unquenchable need for news from China, from her parents. (269)
เขาพูดกับอ็อตโต้ด้วยท่าทีและน้ำเสียงที่แสนสุภาพ (445)	Shane told Otto with the manners and tone of utmost courtesy. (320)
อากาศที่ร้อนจัด ความหลังที่เข้มข้น (281)	Intense heat, intense memories. (243)
”“อาทินอะไรซ้ำ ๆ จัง” (219)	“You always eat the same things, Auntie.” (254)
ตัวผมเองรู้สึกจิกจี้กับอาการอนตะแคงแล้วฝันหวานอย่างซึ้ง	I am especially tickled by the thought of her lying on her side. (92)
บางเย็นเหงาหงอย โลกไปหาพี่ (521)	Some evenings when he felt particularly lonely, he went over to see Thai,...(378)
น้ำก็ใสน่าอาบเหลือเกิน (260)	, so clear that he could see tiny stones at the bottom, as if the water were a piece of polished glass. (395)
การสมสู่ของหญิงชายนั่น เป็นความรู้สึกรุนแรงร้อนนักรกถึงจริง (164)	A sexual relationship between a man and a woman was dispensable like food. (190)
เสียงแคนของพ่อขามนี้ชวนให้วังเวงใจเหลือเกิน (215)	the music of the kan went straight to his heart as it never had done before. (318)

ชวนให้คุณใจเหี่ยวเหลือเกิน (251)	made his heart feel as if it were shrinking in his chest. (380)
แสนจะเย็นหัวใจขี้ขี้ (253)	had felt a withering feeling in his heart, but now he felt as though his heart were swelling, growing warm and calm. (385)
ทำให้คุณวังเวงใจเป็นขี้ขี้ (185)	Koon felt as if he moved to a melody composed of sky, and sun, and flowing water,... (273)
และตัวผมก็แสนจะสุขสบายหาได้เป็นทุกข์ร้อนอันใดไม่	As for me, at the beginning I was happy as a calm and feeling no pain. (7)
บางส่วนของผมเหมือนถูกกระชากปลิดออกจากหัวแล้วเหวี่ยงหายไปไกลแสนไกล	it felts as though some part of me got yanked off and hurled a million miles away. (14)
โชคชะตาที่แสนเก่าแก่	by a destiny old as the hills. (411)
นึกขึ้นมาแล้วก็ยังใจหายเสียนึก(317)	When he thought about it, Songmuang felt his heart sink. (365)
แต่บ้านของคุณหมอจึงนี้สิ กำลังวุ่นวายเหลือเกิน	At Dr. Zhong's house, in contrast, war clouds loom. (246)
เห็นใบหน้าอันซิดเซียวของพี่ให้นึกสงสารขึ้นมาจับใจ (611)	,she couldn't help but feel sympathy for him at the bottom of her heart. (444)
โพล่ยืนตัวแข็ง ตาบึกค้างด้วยความสั่นสะเทือนใจสุดขีด (82)	She stood there, immobile, shocked to the very core. (100)
อาจารย์ก็เอออๆ ครับๆ กับพวกช่างอย่างแสนจะจริงใจ	Watthanachai goes along obligingly with the grannies in all sincerity...(213)
พวกหมอเขาบอกว่าฉันแข็งแรงออก	"The doctor said that I was fit as a fiddle.(192)
เพราะพวกเรากำลังวุ่นใจเหลือเกินกับอนาคต	... because they are nervous and fraught with worry about their futures. (103)
...ไอ้เหี้ยเอ๊ย แม่-งหลอกให้เราวิ่งแทบตาย(434)	The bastard, he tricked us into running like hell," (312)
"เมื่อขี้บหาย" (136)	"Stiff like hell. Man" (92)
แลดูกระโถนที่แสนสกปรกซึ่งเพื่อนเขาถือรวี (12)	Songmuang stood near the bed, looking at his friend's shabby appearance and the filthy spittoon in his hand. (15)
กริรร้องเสียงสามัญแสนจัญไรบาดหูผม	in an indescribable whistling scream. (481)
แม้แตงานแกะกุ้งแสนธรรมดาที่ดูลำบากยากเย็นเหลือเกิน	Even peeling the shrimps seems such an insurmountable task. (207)
โดยเห็นเป็นเรื่องสนุกชวนขันแล้วก็อารมณ์ดีอย่างยิ่ง	It was fun, it could make him laugh, (217)

เดินทางลงเขากลับไปยัง โลกย์แสนหวานของผม	<i>and go back to the terrors of my own world.</i>
คนไปทำอะไรกับใครไว้ถึงได้รับเคราะห์กรรมแสนสาหัสเพียงนี้	What had she done that could have brought all this misery upon them? (195)
ทั้งปลื้มปีติยิ่งนัก	In fact he was overjoyed. (320)
“บานี่แย่จัง...แทนที่จะมาพยาบาลพี่ เลยกกลายเป็นพี่ต้องเป็นธุระกับ บานี่” (306)	“I’m a terrible wife. Instead of looking after you, you have to take care of me.” (354)
...ชวนให้บันดาลโทสะอย่างยิ่ง (119)	, and could provoke his wrath. (127)
"ชัยทิพย์ เจ้าคือเฮ็ดกับข้าวเก่งนัก"	"Yai Tip! You're a great cook, I mean really great!" (177)
ผู้หญิงคนนี้ประเสริฐนักแล้ว (9)	This woman was truly virtuous, giving him love and warmth over the years,(11)
เขารื่นชอบลมธรรมชาติมาแต่ไหนแต่ไร ซึ่งเป็นลมหลังฝนด้วยแล้ว ช่วงเย็นชื่นใจ (262)	He had always delighted in the wind, and the wind after rain was all the more deeply refreshing. (187)
ทำให้ชาวบ้านหลายคนชอบใจลูกกาเป็นยิ่งนัก (203)	the villagers nodded and smiled to each other, as if to say, "It was a good idea, inviting these people." (301)
แต่ขามขุนมัวลิ ช่วงแสนอัปลักษณ์เสียเหลือหลาย(125)	When he was in low spirits, he felt his feelings were ugly, as if his whole body was filthy and covered with sores. (146)
เพราะคุณสงสารพ่อและแม่เหลือเกิน (242)	and thinking about how hard his mother and father worked, all the time, to feed family. (363)
กูโชคดียิบหาย (155)	See how bloody lucky I am: (107)
และอยากเหลือเกินจะไปร่วมคำพูดคำไหว้กับพวกเธอ	Oh, how we wanted to dive in, pop up and down around with them. (198)
“อ่าเก่งจัง” (251)	“How can you know all that?”292
"ช่างเสกสรรกินกันเสียเหลือเกิน"(5)	"What a food-loving bunch!" (15)
หล่อนรู้สึกเจ็บปวดรวดร้าวสันติพิศิว (118)	What pain she was feeling! (126)
ไม่ว่าความนั้นทั้งแน่นทั้งตันเหลือเกิน	This made it quite clear how strong and solid that handle was. (348)
แสดงถึงจิตใจของผู้พูดที่แสนกระด้าง...เขานึกเสียใจที่เขาเป็นเช่นนั้น.. (104)	It showed how callous and mean-spirited the speaker was. He was sorry for being this way. (122)

กล้านั่งเล่า...เล่าถึงทุกสิ่งทุกอย่างที่ได้รู้สึก ที่คิดว่ามันน่าเบื่อ เหลือเกินในการเป็นมัคคุเทศก์ให้แม่ฟิง (192)	He sat down and told her everything-- about how he felt, about how much he was bothered by being a guide. (201)
แม่-ซื้อขอล้าง ข้าวสงข้าวสาร ซื้อเพียบ อาหารกระป๋องเหี้ยอะไร แม่- คุณซิบหาย (450)	The fucker bought cartons of them and plenty of white rice and goddamn canned stuff. He spent a fortune. (323)
ทำให้คุณอยากลงหนองไปกับพ่อจริงๆเพราะมันชวนให้ดื่มและคลุกซี้ ดมเล่นเสียเหลือเกิน (205)	, under hot sun, it would be wonderful to sit up to his waist in water, with Jundi, and play with the heavy, sticky, delightful stuff. (304)
พ่อก็พูดขึ้นก่อนว่าสงสารลุงเมฆเหลือเกิน (110)	,his father said, "Poor Uncle Mek. (167)
คุณคิดถึงควาซัวหนึ่งของคุณเหลือเกิน (132)	, Koon remembered Old Wet, his family's water buffalo. (197)
สายสร้อยที่แขวนคออยู่ก็เป็นมันวาวๆรับกับคัมพูสองข้างงาม เหลือเกิน (179)	and she wore a pair of twinkling earrings that matched her necklace. (262)
แต่มันก็มิใช่และดอกไม้ในอ่าวรกเหลือเกิน (182)	It was full of weeds, it was true, and even some branches. (267)
ฟิงแล้วชวนวังเวงใจเหลือเกิน (244)	,which made him feel sad and happy at the same time. (367)
เสียงแคนของพ่อก็ดังขึ้นเบาๆเพราะพริ้งเหลือเกิน (297)	and began to play a cheerful tune. (453)
สวยเหลือหลายตามคำเล่าลือ (303)	she was as beautiful and as talented as they had been promised. (466)
ใครก็ตามที่จะหนีตอนนี้นับว่ายากเย็นแสนเข็ญ (83)	..that it would not be easy to escape. (68)
ตำรวจแถวนี้ยากจนจะตายไป (110)	The policeman around here are all dirt poor. (91)
ลมพัดแรงจัด (290)	The wind picked up strength, (251)
ไฟที่ร้อนแรง ลมที่เย็นจัด (189)	The hot flames danced. The cool wind blew. (158)
"ถ้าหากไม่มีสงครามบ้าๆนี้ผมคงคบกับคุณได้ ศัตรูที่ดีหาได้ยากยิ่ง นัก" (92)	"If it hadn't been for this crazy war, we could probably be friend. A good enemy is hard to find." (76)
อยากให้อู๋ฟองมาเห็นจัง	She wished Tong could see them.
พ่อไม่ได้เรียนหนังสือ แต่ตอนนี้ตัวท่านมาไกลมากเหลือเกิน	Pa had no academic learning, but he had come a long way. (162)
เป็นภาพที่น่ากลัวเหลือเกิน	It was terrifying. (332)
ข้อได้เสียถูกพัดพาออกจากจุด ประสงค์เดิมของมันไกลเหลือเกิน	The discussion had been blown far off course, far from its original purpose. (315)
พ่อเองก็ปรารถนาและวาดหวังเหลือเกินว่า	deep down Pa himself wanted the same sort of opportunity. (63)

ผมพล็อยหลับไปด้วยรู้สึกอ่อนเพลียเหลือเกิน	I fell asleep instantly. (474)
ส่วนผมนั่งหวาดวิตกเหลือแสนอยู่บนระเบียงบ้าน	I was sitting on the porch, out of my mind with anxiety. (339)
เราช่วยกันออกตามหา ประหลาดเหลือใจ	It was strange, but we found Pa...(394)
ตลอดช่วงระยะเวลาอันแสนสุข	In the joyous year and more since... (70)
เพื่อเผยให้เห็นใบหน้าหลบเร้นที่แสนขวยอายของความเสื่อม	to show how it contributed to a shameful degradation and downfall. (150)
ด้วยเวลาที่แสนลูกละหุก	chased me down into the yard, where, flustered, I frantically cut... (208)
นี่คือปี ๒๕๒๙ อันแสนสุข	This all happened in the year 2529 (1986). But one very happy occurrence was that before the end of the year, (241)
ในช่วงเวลาปิดเทอมที่แสนน่าเบื่อ	during this boring term break. (360)
อกของท่านเหมือนดังดูดด้วยอันตราอันแสนเข้าชวน	and presented his chest, recklessly tempting her... (372)
ที่ช่วงหลังมานี้แม่แสนจะคุ้นเคยกับการปรากฏตัวของมัน	She had recently seen quite a few of those. (434)
ลำตัวผอมเห็นซี่กระดูกซี่โครงและพุงห้อยย้อยแสนอัปลักษณ์ของมัน	Its emaciated body, ribs poking out, and its hideous belly hanging down... (482)
ช่างชวนอัศจรรย์ใจในความสง่างามอันเต็มด้วยความบอบบางของมันเหลือเกิน	The process had a certain majesty, but at the same time it seemed fragile and delicate. (257)
ช่างทำเรื่องเรียบง่ายให้กลายเป็นเรื่องลึกลับเหลือเกิน	He was good at making mysteries out of simple things. (119)
เสียงกราบลาท่านเจ้าอาวาสแว่วผ่านเข้ามาในการรับรู้ของผมช่างง่ายดายเหลือเกิน	their parting words of respect to the abbot, slipped easily into my consciousness. (11)
สิ่งที่น่าเกรงขามอย่างซึ่งจนพ้ออยู่ในอาการสันเทา	This was a terrifying sight, and Pa trembled... (94)
หยั่งรากแห่งความรื่นรมย์อันสันโดษให้แก่ผมเป็นอย่างยิ่ง	and give me some kind of pleasure in my seclusion. (361)
เป็นครั้งแรกที่ผมได้ยินน้ำเสียงเค็ดขาดอย่างขึงของแม่	Ma's voice was hard and edgy.
แต่อดได้เชื่อเหลือเกินว่า ทัชมันต้องยอมให้เขาเข้าไปทำแทน (661)	, but Otto was convinced Thai would let him do it instead,...(480)

น้อยครั้งเหลือเกินที่หรั่งจะซื้อหนังสือพิมพ์ (178)	It wasn't often Rang bought a newspaper, (125)
เขาอยากถามเหลือเกินว่า...(296)	He wanted to ask him, ...(211)
ชวนชั่วหลุดคำออกมา แสนเสียคาโอกาสนั้น (281)	Chuanchua couldn't help exclaiming, feeling sorry for missing the do. (202)
...มีน้ำตาคลอเป็นม่าน นางจึงเห็นหน้าลูกชายไหวพริ้ว ดังว่าลูกอยู่ไกล แสนไกล (313)	She gazed at her son through a curtain of tears, and saw his face wobbling as if he was far away...(224)
นานแสนนานแล้วที่เขาไม่เคยได้รับรสนี้ (117)	It had been a long time since he had experienced such a feeling. (79)
เขามพบเพื่อนเก่าที่ไม่ได้เจอะเจอกันมานานแสนนาน (259)	Meeting these people was like meeting old friends he had long lost touch with. (185)
เขาคิดว่ามันช่างเอาใจยากเสียเหลือเกิน (210)	He thought his body was hard to please..(149)
เมื่อชายหาดนักก็เข้าเมือง (523)	When was fed up with the beach, he went into town ...(379)
แต่ดูเหมือนว่าความสุขของอ็อตโต้นั้นยังห่างไกลกับสำลีและชวนชั่วนัก (665)	But it looked as though Otto's merriment was still far behind Samlee's and Chuanchua's. (483)
เมื่อนักก็ออกนอกเมืองไปเที่ยวชายหาด ...(318)	When he was fed up, he went to the beaches around the island...(227)
นึกสงสัยตลอดเวลาลงถึงเจ้าของโน้ตแผ่นนี้ อักษรนี้ก็เป็นใคร (319)	He kept wondering who the author of the note could be,...(228)
คงยากนักที่จะรู้ (370)	,it'd be hard to know how it could be the same and yet different...(266)
มันท้าทายสายตา ขานักจะลาจากมันโดยไม่บอกกล่าวได้ (581)	It challenged his eyes, and he found it hard leave it without bidding farewell to it. (422)
อักษรรู้นักว่าอาการเมาที่หน้าเบื่อน่าย หวกระแวงคนอื่น กลัวลานไปหมดเมื่อสักครู่นี้ เป็นเพราะเหตุใด (581)	...he wanted to know what actually caused the spacing out that had made him bored, alarmed and scared a moment ago...(422)
เขาเลิ่ไปอย่างหนึ่งว่า ครั้งหนึ่งเขาเคยเกลียดเรื่องค้าขายนี้หนักหนา (226)	Thai had forgotten he used to hate this kind of business thinking. (161)
เพียงมองปราดเดียวก็รู้ว่ากำลังเพลิดเพลินเป็นอย่างยิ่ง ไม่แพ้หนุ่มสาว (99)	it was obvious they were enjoying the gathering no less than the younger ones. "It's been good to discuss life with all of you."(117)
แม้จะเริ่มลังเลสองเมืองนึกซังคำตอบและท่าพิสัยของผู้พูดเป็นอย่างยิ่ง เขาพยายามสะกดโทสะไว้อย่างยากลำบาก (258)	Songmuang was disgusted by his half-brother's answer and his arrogance, and had to use every bit of willpower to suppress his anger.300

คุณทวิทายาทักเนื้อๆ เนื่องด้วยเซ็ดหลาบ การมีลูกเสียเหลือเกิน(316)	,"Thawi's voice sounded lethargic, weary about the notion of babies. (364)
น่าแปลกเสียนักที่หล่อนไม่อาจตอบตนเองได้ว่ารักเขาแค่ไหนก็จริง แต่ส่วนหนึ่งที่ตอบได้ชัดเจนก็คือ หล่อนหวังจะได้เห็นเขาเป็นสุขทุกขณะ (268)	It surprised her that she wasn't sure how much she loved Songmuang. The only part she was sure of was that she wanted him to be happy and content every second he lived. (311)
น่าประหลาดเสียยิ่งนักที่เมื่อนึกย้อนรอยถอยหลังไปสู่ความเก่า...(21)	Surprisingly, when she thought back to the past, she could recall every detail. (25)
แต่ก็สงสารเหลือเกิน แม่เขาเองอาจจนไม่ยอมดูคำดูดี" (16)	Even his own mother is so embarrassed she wants nothing to do with him."(19)
นาขกรรจ์ก็เหมือนสองเมื่อนั้นแหละ... โกรธแค้นชิงชิงพ่อแม่...มีนาเห็นท่ากระทั่งกำลังจะตายก็ไม่อยากพูดด้วยบอกจริงๆ ว่าผมเจ็บปวดในหัวอกเหลือเกิน...ทนไม่ได้ต้องวิ่งหาคุณเหมือนหมาถูกน้ำร้อนลวก" (56)	Kan is like Songmuang. He's very cold and estranged. Even now that he's dying, he doesn't want to talk to me. I'm hurt, and I can't bear it any more. That's why I came running to you like a dog scalded by boiling water." (68)
"เฮ้อ...บอกจริงๆ ว่า ผมเหนื่อยเหมือนกัน ใจความพยายามที่จะเชื่อมความรู้สึกนี้ มันยากเหลือเกิน ผมเพิ่งรู้ (61)	"Honestly, I'm tried too. I realize it's hard to bond with them, especially when we didn't do it right from the start. (73)
อมรดูดีออก ทำทางไม่เข้าหู วุ่นแต่จะตั้งตัวแล้วเขาก็รักมากมายไม่ใช่หรือ" หล่อนอยากบอกบิดาเหลือเกินว่า (68)	And he's madly in love with you, isn't he?" She wanted to tell her father that every man who came into her life loved her. (83)
"คืนนี้ถกปัญหาชีวิตมันดีเหลือเกิน" (99)	"It's been good to discuss life with all of you."(117)
"เก่งซะเหลือเกินแล้วที่สร้างเนื้อสร้างตัวได้ขนาดนี้ (182)	"Your son is smart," she murmured. "That's why he could come this far.(210)
"พีเมื่อความลึกลี้้นนี้เหลือเกินแล้ว (186)	"I am tired of this fake show. (216)
เขาอยากบอกบาลีเหลือเกินว่า เขากำลังอยู่กับใครและนัดแนะจะไปไหน(227)	He wanted to tell Balee who he was with and where they were planning to go.(263)
หล่อนออกจะผิดหวังบ้างที่เขาไม่ยอมรับข้อเสนอของหล่อนอย่างที่คาดหมาย แต่ก็ดูเหมือนจะเป็นผลดีทางใจเหลือเกินครั้งที่...หล่อนกลับเชื่อและศรัทธาในตัวเขามากขึ้น (230)	Phetriang was disappointed he didn't accept her offer, but it seemed that his refusal was propitious to her emotionally- because it made her trust him and admire him even more. (267)



แต่ก็ดูเหมือนจะเป็นความหวังที่เห็นความสำเร็จรางเลือนเหลือเกิน (283)	but the successes seemed useless to stem the tide since offenders were born out of the most important element of society: (329)
“ไม่ห่วงอาชกนิต ตอนนี้ ละก็ห่วงเหลือเกิน!” (295)	“and never worried about this and that.” (343)
“โธ...พี่เมือง! นี่คงเป็นเพราะพี่เมืองหาคนแต่งงานด้วยยากเหลือแสนจริงๆแหละ (86)	“You must have had a hard time trying to find someone you want to marry.(102)
แต่ห่วงสภาพจิตใจของหล่อนซึ่งดูเหมือนจะลงเอยยากเหลือแสนด้วยเหตุที่ได้ใช้ชีวิตรักอย่างฝรั่งมาจนเคยตัว (70)	but he was worried about her mental state. It might be hard for her to tie the knot with someone after being used to the Western way of love. (85)
ผมเพียงแต่รู้สึกว่ ผมไม่ควรทำร้ายเพื่อนที่แสนดีอย่างคุณ.... เท่า นั้นเอง”(6)	I just felt that I shouldn't hurt a good friend like you. (7)
พอหัวถึงหมอนก็หลับรวดเดียวด้วยความรู้สึกสบาย ปอดโปร่งอย่าง ไม่เคยเป็นเช่นนั้นมานานแสนนาน (25)	As soon as his head hit the pillow, he fell asleep, feeling as comfortable and clear-headed as he had not felt for a long time.(31)
แววตาที่แลลยมาพบนั้นคล้ายสายทองนั้นแสนจะว่างเปล่า ดูดั่งว่า เขาแลเห็นลมหรือแดดมากกว่าแลเห็นมนุษย์ (59)	His eyes, fixed on Saithong, were empty, as if looking at the wind or the sunlight rather than at a human being. (71)
“ถึงไปอยู่ไกลแสนไกลแค่ไหน ก็ใช่ว่าจะหนีรอดคิดพ้น (146)	“No matter how far you try to get away, it doesn't mean you can escape traffic congestion. (170)
หล่อนหันไปดึงผ้าห่มที่หุ่ดกองอยู่ปลายเท้าคลุมให้เขาเพียงแผ่ว ๆ เกรงจะรบกวนนิทราธรรมอันแสนสุข(255)	She gently pulled the blanket around his feet without disturbing his sleep. (296)
เขาได้ปืนพก .๓๘ จากห้องนอนเขาเรียบร้อย กระชับมันในมือ ขวนขันย่องลงบันได ก้าวแต่ละก้าวแสนยาก (255)	He grabbed his .38calibre gun from his bedroom and grasped it tightly. Carefully and quietly they tiptoed down the stairs. (296)
แล้วจึงลุกเดินเบา ๆ ไปที่หน้าต่าง แลดูแสงเรือที่เริ่มขึ้นนิตหนึ่งอย่าง บางแสงบางเบือหน้า (264)	Then she walked to the window to watch the translucent light bring in the new day. (306)
เขาเป็นชายชาตรี อายุอานามก็ยิ่งแสนจกรจจันแข็ง (276)	He's a grown man and is still young and strong.(321)
ในดวงตาที่แสนแวววับดูเบิกบานปราโมทย์อย่างประหลาด (311)	judging from the strange happiness in her glittering eyes.359
พวกเขาควรจะทำอะไรบ้างในบั้นปลายอันสั้นแสนสั้นของ ชีวิตนี้ (316)	As a result, they knew what they should do in the few remaining years. (364)

แต่แกก็แก่แล้วสุขภาพทรุดโทรม เลยให้อภัย ว่าอะไรก็เถียง แสงนอนด้วย” (320)	She's old and not in the best health, so I forgive her. She'd get annoyed if I scolded her.” (368)
มีหน้าซ้ำเธอก็แสนจะโชคร้าย เหตุเพราะบุตรทั้งสองมิได้บำเพ็ญตนให้เธอภาคภูมิใจได้ (323)	And she was unfortunate in that her two children were unable to make her proud.(371)
บางครั้งขาพนักกันทำให้ล้มลงทั้งคู่ แต่หญ้าที่นุ่มแสนนุ่มไม่ทำให้เจ็บ (347)	Now and then they fell down, but the soft grass absorbed the impact.(396)
บาลีอึ้งสำนึกในความโชคร้ายของเด็กหญิงชายทั้งคู่เป็นทวีคูณ และแล้วก็แสนสงสารจับใจจนน้ำตาซึม(357)	Balee felt pity for the little kids and cried. (408)
สองเมืองปลอม“เราได้บทเรียนจากพ่อแม่เราแล้วนี่ เรารู้แล้วว่าคนเป็นลูกทุกข์ร้อนแสนสาหัส(263)	“Our parents taught us the most important lesson. We know what hurts children and what makes them feel inferior. (306)
“บ้านขาวนั้นสวยจังนะคะ” (1)	“that white house is beautiful, isn't it?” (1)
“ไอ้ไอ คื่นเช้าจัง พี่นึกว่าพี่ชนะเลิกแล้วนะ” (26)	“You're up early. I thought I beat you.” (32)
“บาเกรงใจเธอจัง” (47)	yet “I'm afraid of offending her.” (57)
“คิดถึงคุณจัง บา” (64)	“I missed you, Ba.” (78)
“ແມ່...ห้องนี้ก็สบายจัง ใครอยู่จะ” (103)	“This room looks comfortable. Who live here?” (122)
“หิวจังคะ คุณอ้าว บายังไม่ได้ทานกลางวันนะคะนี่” (110)	“I'm hungry, Khun Io. I didn't have lunch.(129)
คุณหญิงมองตามไปอย่างชื่นชม “ลูกชายเธอไฉ่จัง” (182)	Khunying's eyes followed him in admiration. “Your son is smart,” (210)
“รสชาติจะ เย็นเย็นเขียว” (203)	“It's tasty and cold.” (235)
บาลีหัวเราะ “พี่เมืองรวนจัง” (213)	“You're being belligerent.” (247)
“อาต๊ะละคะ เขียวละก็เหนื่อยใจจัง(220)	“Spank them if you need to, Auntie. I'm tired of them too.(254)
ถ้าพี่เมืองไม่มีความรู้สึกอันนี้ พี่เมืองก็อาจจะอุทธรณ์อีกแหละว่า เหนงจัง(234)	Otherwise you'll complain about being lonely all the time.(271)
“ลมเย็นสบายดีจังอามว่าเย็นไหมจ๊ะ” (291)	The breeze is nice. Is it cool?” “Yes, cool.” (338)
“อร่อยจัง” เธอชมทันทีที่ชิมคำแรก(308)	“This is good,” she complimented as she took a bite.(368)
“แล้วเมื่อไหร่ได้” “ແມ່...งจั้งແອะ” “กำลังไหนหว่า” (334)	.” “So when will I get my money?” “Easy, Phi. Don't be greedy!” (383)
“รสเข้มข้นดีจัง” (339)	“It's pungent.” (389)

“ແມ່... ພ້ອມເຂົ້າໄປຢູ່ໃນຫ້ອງຄອດກັບນາດ້ວຍຈິງ ໝູ່ຈະອະນຸຍາດໂພນີ້”(348)	“I want to be in the delivery room with you. I wonder if the doctor will let me.? “(398)
“ນາອາດເປັນອາດຊຸກລຸກກັບຄູນ້ຳຈິງ ອຸ່ງດ້ວຍກັນອາດຊຸກລຸກຈົນແກ່ນເລົ່າ (353)	“I want to be like you two, being faithful to each other up until now.(403)
“ນີ້ເປັນຈິງ ຯ ນະຫຼື” “ໂອ້” ສ່ວນຄຽງ “ສູດຊິງເລ” (87)	“Oh come on!” she cried. “Don’t underestimate me.”
“ສີສວຍຈິງເລ” (203)	“The colours beautiful.”(234)
ອາດອ່ອນເຫຼົ່າເສື້ອເສື້ອເສື້ອເສື້ອ ເພື່ອເປັນເລື່ອນສະຫຼາດ ຯ ທີ່ໄດ້ ເວົ້າຈະເປັນຈິງ (64)	They were sweet, fanciful like the soap-opera stories that would never be true. (78)
ແຕ່ຄວາມຮັດຫຼື ຯ ທີ່ວິໄນເຂົ້າມາໂດຍພື້ນ ເຮັດນ້ຳດາວອອກມາ ກັບເຫຼົ່າເສື້ອເສື້ອເສື້ອເສື້ອ ເພື່ອເປັນເລື່ອນສະຫຼາດ ຯ ທີ່ໄດ້ ໂພນີ້ ອາດອ່ອນເຫຼົ່າເສື້ອເສື້ອເສື້ອເສື້ອ (30)	No matter how strong and unconcerned she tried to be, inner distress flooded in. Tears welled up in her eyes when she thought that she had to rebuild everything. (37)
ບາລີນິກຈຳກັດ ‘ວັດສະດຸດ’ ອາດເວົ້າເລື່ອນສະຫຼາດທີ່ເຫຼົ່າເສື້ອເສື້ອເສື້ອ (290)	Balee was amused by the word ‘family’. It wasn’t clever to mention it (337)
ທີ່ເປັນແມ່ຂອງຄົນນີ້ໄດ້ເຮັດການປະໂຫຍດສູງອາດຊຸກລຸກ ຄວາມຮັດຫຼື ຯ ທີ່ວິໄນເຂົ້າມາໂດຍພື້ນ ເຮັດນ້ຳດາວອອກມາ ກັບເຫຼົ່າເສື້ອເສື້ອເສື້ອເສື້ອ ເພື່ອເປັນເລື່ອນສະຫຼາດ ຯ ທີ່ໄດ້ ໂພນີ້ ອາດອ່ອນເຫຼົ່າເສື້ອເສື້ອເສື້ອເສື້ອ (102)	She had not used her motherhood to be a comfort to her son and to give him happiness. It was something for her to regret. (120)
ຜູ້ເຮັດ... ລະວ່າມີທັງຮູບທັງພຶດຕິພາບທັງສະຖານທີ່ອາດຊຸກລຸກທີ່ຈະອະນຸຍາດ ພຶດຕິພາບທັງສະຖານທີ່ອາດຊຸກລຸກທີ່ຈະອະນຸຍາດ (64)	With good looks, intelligence and wealth, a woman did not have to give in just because her marriage fell apart or worry how she would live in the future. (78)
‘ອາດອ່ອນເຫຼົ່າເສື້ອເສື້ອເສື້ອເສື້ອ’ (141)	It’s the aunt that’s the cause of it,(164)
ອາດອ່ອນເຫຼົ່າເສື້ອເສື້ອເສື້ອເສື້ອ (148)	Balee had to listen to Saithng vehemently go into how she wanted to file a complaint against the financial backers of the newspaper.(172)
ເປັນເລື່ອນສະຫຼາດ ແລະເພື່ອເປັນເລື່ອນສະຫຼາດ ຯ ທີ່ໄດ້ ລະວ່າມີທັງຮູບທັງພຶດຕິພາບທັງສະຖານທີ່ອາດຊຸກລຸກທີ່ຈະອະນຸຍາດ ພຶດຕິພາບທັງສະຖານທີ່ອາດຊຸກລຸກທີ່ຈະອະນຸຍາດ (205)	Her only flaws were her self indulgence and the perfection of her life that made the lives of others seem of little value. (205)
ບາລີນິກຈຳກັດ... ລະວ່າມີທັງຮູບທັງພຶດຕິພາບທັງສະຖານທີ່ອາດຊຸກລຸກທີ່ຈະອະນຸຍາດ ພຶດຕິພາບທັງສະຖານທີ່ອາດຊຸກລຸກທີ່ຈະອະນຸຍາດ (265)	Balee laughed, looking at her husband’s glittering eyes. (307)

คุณสายทองคันปาก อยากถามนัก ว่า “นี่มันครั้งที่เท่าไรแล้ว ความคิดนี้เขานุญาตให้ทำได้ถึงสิบครั้งไหม”(314)	Saithong was itching to ask how many times she had made trouble.(362)
ความสงสารและให้อภัยเป็นของดีของประเสริฐ แต่ถ้าให้กันง่ายดาย นักผู้รับมักไม่รู้ค่า(343)	Although sympathy and forgiveness were precious, but if easily given, the receivers would not appreciate their value. (392)
เขาไม่ได้แผดเสียง แต่น้ำเสียงก็ต่ำกร้าวน่ากลัวนัก (118)	He didn't shout, yes his tone of voice was low and threatening. (139)
อันที่จริง บุตรชายเขอนั้นสง่างามไม่ถึงกับจะเรียกได้ว่าหล่อ (129)	Actually, her son was elegant, although could not be called handsome. (150)
“ทำกับข้าวที่ชอบนักเลย (272)	“He likes cooking,” (316)
ความสุขของหลานชายนั้นเป็นสิ่งที่เธอปรารถนาจะเห็น เธออับเฉาอดหู่กับอาการของเขามานานนักแล้ว (157)	Her nephew's happiness was what she wished to see. She had long been sand when seeing his malaise.(182)
บลิคันปาก อยากจะขออนถามผู้พูดเสียสักว่าวันหนึ่งๆ นั้นเรื่องราวทำอะไรนักหนา (222)	Balee felt an itch to ask Ruangram what exactly she did during the day that took all of her time away from her children.(257)
แล้วเลื่อนมามองสารรูปซ่อมซ่อมของอีกฝ่ายอย่างสนใจยิ่ง (12)	looking at his friend's shabby appearance (15)
เธอสรรเสริญความยุติธรรมของธรรมชาติยิ่งนัก...(161)	She admired the justice of Nature.(187)
คุณสายทองจึงกลับกลายเป็นคนสดสวย วยงามยิ่งนักเมื่อเปรียบกับ ภรรยาคนสุดท้ายของอดีตสามี(270)	Compared to Thawi's latest wife, Saithong looked beautiful and young. (313)
“เจ้าประคุณเอ๊ย ช่างเอาเรี่ยวเอาแรงจากที่ไหนมาทำให้ครอบครัวยุ่งอย่างไม่รู้จบสิ้นก็ไม่รู้” สองเมืองอุทานอย่างอดทนระอาใจเป็นอย่างยิ่ง (16)	“Where does he get the energy to keep causing trouble for his family?” exclaimed Songmuang in dismay.(19)
เขาหัวเราะพลางพยักหน้า แสงตาเขาขณะนั้นสดใสอย่างยิ่ง..(87)	He laughed and nodded. The light in his eyes was bright. (103)
ว่าแล้วเขาก็ลงมือผ่ากะหล่ำปลีทั้งหัวออกเป็นเสี้ยว ๆ ทำท่าทำทางเตรียมเจริญอาหารอย่างยิ่ง (87)	He split the cabbage into thin slices, looking like his appetite was growing.(104)

...เขารักสภาพจิตใจในยามสงบของเขานี้อย่างยิ่งด้วยว่าสวยงามแจ่มชัดเหมือนแผ่นน้ำที่ราบเรียบ สดใสเป็นประกาย มีแสงแดดทอพร่าง (125)	He loved it when his emotions remained calm and quiet, since the atmosphere was peaceful and clear as a crystal lake glittering in the sun.(146)
“ตามใจคุณซิ...เวลา มา คุณยังหาทางมาเองได้ไม่ใช่หรือ”สองเมืองพยายามอย่างยิ่งที่จะบังคับน้ำเสียงให้ปกติ (146)	“Up to you. When coming here, you did it all alone.” He forced a normal tone of voice. (170)
คุณสายทองเห็นใจเขาอย่างยิ่งตรงประโยชน์สุดท้ายจากปากอมร (156)	Saithng felt sympathy for him, especially over Amorn’s last words.(185)
แต่ระหว่างเวลาหลายปี ที่เธอกับคุณสายทองสนิทสนมกันอย่างซึ้งนั้น คุณสายทองก็หาได้เข้าหน้าลูกชายคิดไม่ (179)	During the many years that she and Saithong had been close, though, she’d known that Saithong and her son were not on the best terms-personally nor professionally(207)
ก็เป็นบุคคลที่ทำให้เขาได้รับประโยชน์อย่างยิ่งทุกด้าน (188)	He benefited from her social contacts.Whichever associations or clubs Saithong joined, it never harmed Adsawin because they were powerful people. (217)
“รู้สึกเป็นเกียรติอย่างยิ่งเลยที่ได้ได้รับความเอาใจใส่ (209)	“I’m honored by your interest in what I’m doing. (241)
หาก ณ ที่นี้ไม่มีคุณหญิงวารุณีผู้ทำท่ามีเล่ห์เหลี่ยมของเขากับสาวน้อยที่กำลังเคลื่อนไหวอยู่ตรงมุมสวน ก็เป็นภาพที่สะอาดหมดจดอย่างยิ่งสำหรับหล่อน (210)	without Khunying Waruni’s acting strangely as if there was some Secret understanding between her and her daughter, the picture of Songmuang and Phetiang sauntering together in the garden would have looked pleasingly innocent to her.(243)
อานึกสงสารเขาอย่างยิ่ง (224)	Auntie pitied him. (259)
มีแค่หญิงตกอยู่ในบ่วงของเขา และเป็นเพียงบ่วงจอมปลอมดังนั้น เมื่อตัวเองเริ่มมี ‘ทางเลือก’ เขาจึงเกิดอารมณ์สบายอย่างยิ่งขึ้นอีกครั้ง (229)	Typically, it was the women who had to surrender to him. Now, he had options, so his heart felt lighter and more at ease.(265)
เขา ‘เมาดิบ’ ได้แนบเนียนอย่างยิ่ง (236)	He was good at faking being drunk.273
แต่โดยทันควันทันที่นั้นเขาก็เหนี่ยวหล่อนเข้ามากอดไว้ อบอุ่นอย่างยิ่งเมื่อร่างทั้งร่างเบียดแน่นอยู่กอด (252)	he complied and pulled Balee into his arms, feeling the warmth from her body.(293)

แม้ปอลจะพยายามอย่างยิ่งที่จะทำให้อ่อนตามพี่สาวแต่ก็ทำกระด้าง ยโสที่หลุดออกจากสารรูปชบเชียวก็บอกให้สองเมืองหาวะแวง (260)	Although he tried to look remorseful like Ruangram, he couldn't entirely conceal his arrogance and Songmuang didn't feel assured.(302)
หญิงสาวแน่ใจตนเองอย่างยิ่งว่า หล่อนไม่อาจทนอยู่กับความ หวาดกลัวนี้ได้อีกต่อไป (261)	Balee was certain couldn't bear this frightening situation any more.(303)
“จะได้จัดการส่งมอบบาให้อาบุรีเลย” “ถ้าจริงละก็ จะโมทนาสาธุ อย่างยิ่ง”(265)	“to take you back to Uncle Buri.” “If you'll really do that, I'll be grateful.”(308)
เขาทรุดตัวลงนั่ง ท้อแท้ใจต่อเรื่องเรื่องราวเป็นอย่างยิ่ง (283)	He slumped into a chair, feeling sick of Ruangram. (329)
บาลีป้อนเค้กพลาถ กี่ให้สงสารเด็กเป็นอย่างยิ่ง (291)	As she fed him more cake, she began to feel sorry for the boy.(338)
หล่อนกอดคอเขาหลวม ๆ ด้วย ความรู้สึกอบอุ่นอย่างยิ่ง (312)	She slung her arms around his neck, feeling warmth in her heart. (359)
เพราะรู้สึกเปรมปรีดีในการโจรกรรมคราวนี้ออย่างยิ่ง (335)	He spoke boastfully, proud of this robbery.(384)
ภาพของปอลกับเรื่องราวทรมาณใจเขาอย่างยิ่ง (343)	The picture of Plaud and Ruangram tortured him. (392)
เราก็คงไม่ควรร่วมชีวิตกัน หล่อนนึก แต่ขณะที่นึกในอกก็สะท้อนให้ ขึ้นมาอย่างสุดแสนเสียดาย (237)	“Anyway, if we can't handle this small matter, then maybe we shouldn't live together,” Balee thought, crying inwardly.(275)
ฉันโชคดีเหลือเกินที่ได้มาพบคุณหญิงซึ่งสวยสง่าน่ารักและเป็นกันเอง (46)	I was fortunate to have met her, a lady who was so elegant, lovely, and gracious,...(66)
"ฟางแบบนี้ น่าจะกินไก่อบฟางเหลือเกินซะ คุณลุง" (4)	"With this kind of hay, we should make hay-broiled chicken."(14)
ความจริงคุณหญิงยังสวยยังสาวเหลือเกิน (45)	Thus, added to her beauty and youth was all this inherited wealth,...(65)
"คุณหญิงเป็นคนมีเสน่ห์น่ารักและสาวเหลือเกิน...(50)	"Her ladyship is a beautiful and sweet person. (70)
ฉันอยากจะรู้เหลือเกินว่ามีอะไรเป็นความทุกข์ซ่อนอยู่ในใจคุณอัศว และของคุณหญิงด้วย (54)	I wanted to know the reasons behind Lady Saengkhae and Uswa's unhappiness. (74)
แน่นอนเหลือเกินว่า หล่อนเริ่มเลี้ยงดูฟูมฟักลูกชายคนโตอย่างสุดฝีมือ (117)	She put all her heart and soul into nurturing their first-born son. (125)
"...ฉันเสียใจเหลือเกิน ที่หลงรักทะนุถนอมแก่ สร้างอนาคตที่ดีให้แก่ (87)	"...I regret having loved you, having given you comfort, having helped you build your future.(104)

ฉันอยากจะทำเราะเหลือเกิน (57)	I wanted to laugh out loud when I thought of those who declare to people that they love the truth, (77)
นัยน์ตาโตสีน้ำตาลแสนใสเหมือนหินควอตซ์ที่เจียรระโนจนกลมเรียบ...(113)	Her big, brown eyes that were like cut crystals of quartz...(122)
...ด้วยเหตุที่ผู้หญิงคนใหม่นี้แสนจะเป็นอิสระแข็งกร้าวและขโสดอย่างเจียบกริบ (119)	..that this new woman was free of him, was inwardly harsh and arrogant, ... (127)
แดดแผดแสงกล้า สะท้อนประกายน้ำเค็มเขียวจัดอยู่สุดทางเดิน (133)	Its brightness gleamed in the green expanse of the salt water. (143)
ผู้หญิงไทยผิวดำหรือคล้ำมักเป็นที่พิสมัยของพวกผิวขาวจั๊วะเสมอ (159)	Thai women-especially the dark-skinned ones-seem so desirable to these white males. (175)
ลงขาตอบ...หัวใจนั้นกำลังเบิกบานนัก (23)	Lonhya retorted, happy with the prospect of the leasurable excursion. (34)
กลิ่นน้ำมันพืชหอมหวานนัก (7)	The aroma of the vegetable oil whiffed past her nostrils. (17)
กล้าอยากจะทำมือหัวเราะชอบใจออกมาดังขึงนัก (191)	Kla wanted to laugh and to applaud loudly. (200)
หัวใจของหล่อนคืนร้าวรานร่ายกาจเหมือนโบยแสลงบนแผลที่ซอกซ้ำ (82)	She felt the pain in her heart as if she had been lashed on an open wound. (100)
และซึ่งผมเห็นเขาขวนเป็นอยู่แถวโขดหินไม่ไกลจากแอ่งน้ำที่นางเงือกนั่งแช่กลับลอยห่างออกไปอย่างสุดเลียด(156)	I had seen him lingering among the rocks close to where my mermaid was-now had, perhaps with regrets, roamed farther away. (172)
จะว่าไป เก่งให้รำคาญตัวเองเป็นอันดับหนึ่งจนหงุดหงิดหน้าออกไปสามสี่วัน	Geng is annoyed with herself and often pouts during the first three to four days..(155)
เป็นครั้งแรกที่เขารู้สึกว่าตัวเองเป็นคนชนบทที่ด้าด้อยเสียเหลือเกิน	It is the first time that Keng feels provincial and gauche. (58)
เพราะรู้สึกว่ในวาระเช่นนี้ การนั่งคองตั้งเฉยอยู่ดูหยาบคายเสียเหลือเกิน	Her head automatically bows down when he bows because she feels it is rude to remain unresponsive to what he is doing.(122)
เพราะคุณนายคนโก้ที่คนเคยตื่นตื่นใจในวันแรกที่เห็นนั้น แท้จริงแล้วเป็นคนจู้จี้เอาใจยากเสียเหลือเกิน	The sophisticated and elegant Mrs. Zhong, who mesmerised her at first sight, turned out to be a fussy, difficult woman.. (241)

ฉันยังจำได้ไม่มีวันลืมเลือนถึงเหตุการณ์ตอนนั้น ฉันโง่เหลือเกินนะ	"I never forget it. I was foolish then.(173)
พ่อฉัน ทำให้แม่ยิ้มได้บ่อยๆ ซึ่งพอแม่ยิ้มแล้วโลกทั้งโลกดูสดชื่นเหลือเกิน (27)	her father can often bring a smile to her mother's face and, with that smile, the whole world seems to brighten up...(32)
แต่พวกเราสิจจะติดต่อกันมันยากเหลือเกิน	,but for us, it was hard to contact one another. (385)
ทุกวันนี้มีสายการบินมากมายแต่ตั๋วเครื่องบินกลับหาซากเหลือเกิน	Despite many airlines nowadays, air tickets are still hard to find. (387)
แต่ทีลูกสาวแม่ก็ใช้ให้ไปหยิบของใต้เตียงเสมอทั้งๆ ที่กลัวแทบแย่	In contrast, the girls were often sent to fetch things from under the bed though they were frightened of the dark corners there.(157)
รัฐบาลไทยกับจีนไม่คบกัน เราต้องทำขายกันเองแทบตาย	...Thai and the Chinese governments had cut diplomatic ties. We had to make the products ourselves...(273)
แม้แต่งานแกะกุ้งแสนธรรมดาที่ดูลำบากเข็นเหลือเกิน	Even peeling the shrimps seems such an insurmountable task. (207)
ไกวจะเก็บห้องและข้าวของนายด้วยความทะนุถนอมและแสนอบอุ่นใจ	Gwai will clean the house and gently put away Master's belongings. They warm her heart and bring her joy whenever she touches them...(178)
ความขัดแย้งล้วนนำมาซึ่งความน่ารำคาญใจในโลกเล็กๆ ของครัวที่แสนวุ่นวาย	Conflict is a hassle in the little world of the busy kitchen. (285)
อาไกวและอาไหวเป็นบุคคลที่ฉันได้ยินมาทั้งสองพูดถึงมานานแสนนาน	I have long and often heard my grandmas talk about Ah Gwai and Ah Hou ... (11)
ส่วนเธอเองแสนโชคร้ายต้องรับงานทั้งบ้านอยู่คนเดียวกับนายที่พูดกันไม่รู้เรื่อง	She herself is not as lucky because she will have to learn it by herself and her master speaks a different tongue. (104)
ใจหายวับกับของแสนงามนั้นแต่ก็รีบคว้าลงจนเกือบจรดพื้น	My heart sank when I saw the beautiful envelope and I bowed low, almost to the floor.(173)
ข้างในเป็นผู้เช็ดหน้าลายดอกซากุระสีชมพูแสนสวย	"Inside is a handkerchief with a beautiful, pink cherry-blossom design. (173)
ความกังวลเร้นลับที่แท้จริงของหญิงสาวคือเธอจะไม่ได้เห็นหน้านายญี่ปุ่นผู้แสนอารีและแสนสุภาพต่อเธออีก	Her real concern in the deep recesses of her mind is that she will never see her kind, gentle and polite Japanese Master again.(178)
วันนั้น นายเรียกให้เข้าไปในห้องลับ ฉันก็เดินเข้าไปอย่างแสนขลาดกลัว	When he called me into that room and I entered, I was frightened. (188)



เสียงขำเล็กแสนจะอ่อนโยนและประนีประนอม	Youngest Grandma's voice is gentle and her proposal is a compromise. (194)
ฉันเห็นกระ โทนใส่รอกของน้องด้วยนะ แห้งๆดำๆ น่ากลัวจะตาย(31)	...It dried up already and looked shriveled and black. Scary!(36)
ตอนนั้นทำงานช่วยเก็บกวาดร้าน ช่วยขายของ คนก็กินทาเราจะตาย	We were only working together in the shop, cleaning and selling goods, and people were already gossiping. (360)
ที่ไหนมี อาชีวะดำ เมียเธอก็คิดจะตายไป	"what are you saying? Your wife, Ah Ciu San, was a good woman.(202)
แกขี้เหนียวจะตายไป	Ah Tai was stingy. (232)
ดีจังละ ทุกคนสบายดีใช้ไหมละ	"Good to hear! Everyone's all right?" (373)
จนอ่าวลึกสิครมจัดแน่นขนัดสมคำที่ว่าเมืองท่าจริงๆ	The deep blue bay is busy as any port town.(54)
ที่นี่เองหรือคือปากแม่น้ำไข่มุกที่เคยได้ยินผู้ใหญ่บอกว่าสวยนัก	So, this is the famous Pearl River Delta that I heard the grown-ups praise its beauty...(43)
เป็นสิ่งที่สวยงามสะอาดกระจ่างตาสามเฒ่าแล้วแลดูน่าเลื่อมใสยิ่ง	It looks bright and clean and adds to her credit. (102)
ฝั่งหนึ่งเป็นโรงเรือนและบ้านเรือนหนาแน่น ท่าเรือก็แข็งแรงและจอแจยิ่ง	One side is densely populated with houses and buildings, with strongly-built and busy piers, (62)
คนพวกนี้มีท่าทางองอาจมั่นใจยิ่ง	but they look bold and confident. (47)
ฮ่องกงจึงเป็นดินแดนที่น่ากลัวยิ่ง	Hong Kong is therefore a scary place.(57)
ขามแกว่งเท้าไปมาช้าๆ น่าชมยิ่ง	It is a sight to see her swinging her foot slowly,...(249)
เวลาพวกเขาใส่ผัดอาหารคือห้วงเวลาสำคัญที่จิตใจของเขงฮักเหิมยิ่ง	Every time the daughters-in-law stir-fried their food, it stirred Keng's blood. (313)
เขงฮักเหลียวมองดูครัวทั้งครัวด้วยสายตากระตือรือร้นและอึดอัดใจยิ่ง	Keng scans every corner of the kitchen with enthusiasm and contentment. (313)
คิ้วเข้มและดวงตาหลังแว่นสายตากลมใสคู่ขนานเค็ดเค็ดขยทรวงอำนาจยิ่ง	His steely stare under the thick eyebrows and behind a pair of round-shaped spectacles sends shudders down Gwai's spine. (121)
ปู่ฮิบเตือนข้าใหญ่ด้วยน้ำเสียงหวังดีลึกซึ้งยิ่งนัก	Grandpa Yip advises Big Grandma in his well-intentioned tone of voice,.. (204)
ขามที่ลมหนาวโชยกระหน่ำกรุงเทพฯ เด็กสาวเหล่านี้กลับอบอุ่นยิ่งนัก	Whenever the northerly wind returns to bangkok during the cool season, the chilly breeze always warms the girls' heart...(42)

ไกวมองดูนายแล้วภูมิใจในผลงานของตนยิ่งนัก	Gwai looks at him with pride.(180)
แม้แต่ข้าทั้งสองก็รู้สึกผิดหวังอย่างรุนแรง	Not only him, both grandmas were also disappointed. (67)
ผมเห็นคุณสนุกออก	"But you seem to enjoy yourself with them." (370)
เฮ้อ แก่จะตายแล้ว ยังมีใครจะพาไปเลี้ยงน้ำชาอีก	"Would anyone really want to treat an old woman like me to tea? (220)
แม้จะมีผู้ดูแลรักษาอย่างดี แต่ไหนแต่ไรอันซึ่งทำให้บ้านเป็นบ้านนั้นสับสนหาได้ยากยิ่ง(88)	Even though it was well taken care of, it lacked warmth necessary to turn a house into a home. (105)
ในหลาย ๆ เรื่องซึ่งบาลีรู้แล้วว่ามากมายโหดร้ายเต็มไปด้วยรายละเอียดจุกจิกทะเลือเกิน แม้แต่ผู้หญิงซึ่งเป็นเพศที่ว่ละเอียดอ่อนนักหนา (35)	Balee knew too well that such matter were so full of trivial details that even women, (43)
คันเป็นบ้าเลย (205)	It made my blood boil. (213)
พระจันเป็นพระเคร่งครัดในการปฏิบัติธรรมที่น่ายกย่องอย่างยิ่ง	Brother Jan was, to be sure, exceptionally rigorous and praiseworthy in his moral practice. (253)
เรื่องที่ประหลาดเหลือใจคือ	But incredibly the opposite was happening:... (148)
แต่ภายในความรู้สึกของพ่อมันช่างอบอุ่น ขรึมขลัง และน่าปลอดภัยยิ่งแล้ว	But to Pa's troubled eyes it seemed warm, magical, and incredibly safe. (55)
การเล่นที่โรงเรียนนั้นช่างจืดชืดสันติ	school activities were incredibly bland. (171)
และที่นั่นเองพ่อได้การตอบรับอันนำความภาคภูมิใจมาสู่ตนเองอย่างยากจะบรรยาย	and his acceptance as...made him indescribably proud.
ทั้งงามทั้งอร่อยและอุ่นจัดไม่มีควาไข่เลย	, a beautiful flower plot, beautiful and delicious, nicely warm and without the strong scent of eggs. (407)
คุณสมบัติเหล่านี้เหมาะอย่างยิ่งที่จะได้รับเลือกเป็นผู้ใหญ่บ้านคนต่อไป	These qualities were precisely what would be needed in the next phu yai ban. (320)
ผมร้องไห้อยู่ รู้สึกเสียใจอย่างลึกลับ	I was still crying. I felt unimaginably sorry. (299)
เจ้าของภัตตาคารเกรงใจมันจะตายไป	The restaurant owner respects him a lot. (101)
ซองแดงนี้มีความหมายยิ่งสำหรับคนงานทุกระดับ เป็นเงินก้อนที่คนงานส่วนมากไม่เคยมีโอกาสสะสมได้เลย	These red envelopes mean a lot to the workers of all levels. (293)

พี่ไอ้เม้งขุนแก้วดีชิบหาย (96)	Met Khanun's brother was awfully nice. (63)
อยากรู้กันว่าคนปล่อยข่านั้นเป็นใคร (521)	He badly wanted to know who was starting the gossip. (378)
แปลกนะกะพ่อคะ บอชาก็ได้ความรักเหลือเกิน แต่พอรักไปได้ไม่กี่น้ำ...ก็เบื่อ...เป็นยังงี้ทุกครั้ง” (41)	Mostly I got bored. It's weird that I badly longed to be loved, but our love never lasted long as I always got bored. It's always like that.” (49)
ใจเพชรเรียวเด่นแรง หล่อนอยากได้ยินเขาบอกทางโน้นเหลือเกินว่า เขาจะกินข้าวข้างนอกกับใคร (227)	Phettriang's heart beat quickly. She wanted badly to hear him tell the person at the other end of the line whom he would have dinner with, but he just hung up the phone. (263)
พันเข็มก็รู้ แต่ทั้งหนังสือพิมพ์ฉบับนั้นไว้เตือนสติเขาให้ระมัดระวังสุดขีดเท่านั้น? (83)	Maybe Lt.Tui knew that too, and only left him the newspaper to alert him to be extra cautious. (68)
ผมพยายามเพ่งมองตรงไปยังหอรระฆังดูให้ชัดกระจะตา แม้จะขวัญเสียเหลือใจ	Although horribly unnerved, I forced myself to look straight ahead at the bell tower... (481)
ถ้าได้ไปซักรีด สองรีด จะนอนฟังเพลงได้เพลินกว่านี้หลายเท่านี้ (401)	...if he took a toke or two as he lay listening to music it'd be much more enjoyable, (288)
แต่อีกใจหนึ่งโล่งเหลือเกินเหมือนทำอาหารจานที่เราไม่ถนัด	, but on the other hand I was much relieved. It was like preparing a dish that I wasn't good at. (367)
บ่อยครั้งที่เขารู้สึกว่าเกิดเป็นผู้ชายช่างดีเหลือเกิน (26)	Keng often feels that life would have been much easier for her, if she were a boy. (30)
พ่อเก่งเหลือเกิน (165)	His papa was so clever. (244)
เพราะปากและฟันเอื้อยวันค่านงามเหลือเกิน (303)	because Wandam's smile, her lips and her teeth, were so beautiful. (463)
ดวงดาวแต่ละดวงเล็กกระจิดริดเหลือเกิน (252)	They looked so far away and so small. (216)
น้ำเสียงของท่านอบอุ่นเหลือเกิน	His tone was so comforting. (309)
สงสารพ่อเหลือเกิน	I was so sad for Pa. (395)
ผมหวาดกลัวและระแวงจับจิต	I was so fearful and apprehensive that I recited this much. (121)
...แล้วทำไมในเมื่อมันกระจิดริดเท่านั้น มันถึงใหญ่โตเหลือเกิน (577)	But it was tiny, why did it look so enormous? (419)
พ้นจากร้านได้ไม่ถึงร้อยเมตรฝนก็ตกลงมาหนักหน่าอย่างกับเทวตก ลั่นเข็มนาวัน (663)	He hadn't gone more than a hundred yards when rain began to fall so hard it seemed some god had gone without peeing for a long time. (481)

หรือว่าเขาชินชากับการเลิกร้างเสียนักแล้วเลยเห็นเป็นของธรรมดาที่จะประพฤติเช่นนี้ต่อไปจนกว่าจะหมดคันทา (39)	Or was he so used to divorce and separation that he thought it was all right to continue this way until his sexual appetite subsided? (48)
นั่นสินะ...เพราะอย่างนั้นนะซี เขา จึงน่าเบื่อหน่ายเสียนักแล้ว (97)	This is why he is so tiresome! (115)
“บาละก็เบื่อเขาเหลือเกินไม่รู้ว่ามีอะไรที่น่า (16)	“I’m so fed up with him. I’ll never understand why he’s so arrogant.
ในหลาย ๆ เรื่องซึ่งบาลารู้แล้วว่ามากมายมหาศาลเต็มไปด้วย รายละเอียดกระจุกกระจิกเหลือเกิน แม้แต่ผู้หญิงซึ่งเป็นเพศที่ว ละเอียดคณิกหนา (35)	Balee knew too well that such matter were so full of trivial details that even women, (43)
แต่เมื่อเขาพบหล่อนแล้วและแน่วแน่เหลือเกินกับความรู้สึกทั้งหมดที่มี ต่อบาลี (144)	But now that he had Balee on his mind, he was so sure of this feeling for her that he pushed Kamlaiwong away. (167)
ด้วย “เดี๋ยว...บาขึ้นไปอาบน้ำดีกว่า เหนื่อยเพลียเหลือเกิน (167)	“I’ll take a bath. I’m so tired. (194)
“มันหลายเรื่องเหลือเกิน อานะไม่มีปัญญาจะบอกเขาหรอกจริง ๆ นะ (223)	. “So many things are in going on right now. I don't have the guts to tell him. (259)
นี่พี่ก็อยากลงทุนทำอุตสาหกรรมแปรรูปอาหารอีก แต่มันเหนื่อยหน่าย ท้อแท้เหลือเกิน” (226)	Actually, I want to invest in food processing, but so many things have happened lately that I’ve grown so tired.”(262)
“ก็...บายังเหนื่อยเหลือเกิน...แล้วก็มีคิดถึงพี่...(296)	“Well, I’m so tired. And I spend all my time missing you. (344)
“ค่อยขงชั่วหน่อย ค่าห้องแพงเหลือเกินแล้ว (318)	“That sounds good. The room rates are so high. (366)
...บาสงสารพี่เหลือเกินแล้ว” 336	I'm so sorry for you.” (385)
‘คุณนี่หยาบจังนะ มร คุณเหมาะจะเป็นคอมพิวเตอร์เท่านั้นแหละ’ (73)	“You’re so crude, Morn. That’s why you’re suited to be just like a computer,” (88)
“ชักครูเองจะ เอ๊ยมจะไปหาพี่เมื่อที่ทำงานแล้ว แต่มันไกลจังก็เลย แะมานี่” (170)	“I just got here now. I was going to see Phi Muang at his office, but it’s so far. (197)
“คุณแม่หนูนี่โบราณจัง” (180)	“Your mother is so conservative.” (208)
“คิดนี้อาจชีวิตคุณนี่จริง ประสบความสำเร็จอย่างไหนก็ไม่ยิ่งใหญ่เท่า ประสบความสำเร็จในชีวิตครอบครัว (195)	“I’m so jealous of your life. No success is more important than family life.” (226)

สงสารอจ้ง หน้าม้อยเซียว (221)	Auntie. See, she looks so down. (256)
“ແໝ...ຄ່າເລົ່າຮິນເດີ່ຍນີ້ເປັນເງິນເປັນທອງຈິງນະ” ອາບ່ນ (222)	“School tuition these days is so expensive,” Auntie muttered.(257)
“สนุกจัง สบายจัง” หญิงสาวพึมพำเมื่อเดินเกาะกันไปตามบาทวิถีผู้ที่ จอครด(307)	. “That was fun. I feel so good,” she said as they strode on the pathway to the car park. (355)
“ฉันไม่ได้เป็นอะไรกับเขาหรอก แค่คนเคยรู้จัก เห็นทุกข้มากี่ช่วย... นี่เด็ก ๆ กวนจัง(344)	She came asking for help, and so I did. The kids are so stubborn. (393)
“ແໝ...ພມເກຣງໃຈຈິງເລຍ” ສອງເມືອງບ່ນ (151)	. “I feel so bad imposing on you like this,” (176)
“คุณสายทองคนนี้หัวเราะจังเลยนะ”(323)	“KhunSaithong looked so happy tonight.” (372)
“อ้าว! ทำไมกลับเร็วนักล่ะ พ่อนะ คิดว่ามาจะกลับค่ำ ๆ” (111)	“Oh! Why are you back so soon? I thought you’d be back in the evening.” (131)
“บาละก็เบื้อเขาเหลือเกินไม่รู้ว่าทิฐิอะไรนักหนา (16)	“I’m so fed up with him. I’ll never understand why he’s so arrogant.
แต่หล่อนก็ไม่เคยศรัทธาในบื้อหรืออบอุ่นอย่างซึ้งกับใครเหมือนกับ เขา (244)	..., yet she had never had such a strong faith in someone or felt so safe with anyone as with Songmuang (283)
"ไกลเซียว?" (158)	"Wow, so far away!" (174)
"ແໝ...ແກ່ພູດຢູ່ກັບວ່ານີ້ນັ້ນແຮ້ນເສີຍເລື້ອເກີນແລະ (220)	"Oh boy, you talk like it's so primitive over there. (230)
"ແໝ! ເດັກເລື້ອເກີນ (42)	"So young!" (62)
แต่หัวใจเขาสิ เหตุใดจึงขำนัก...(210)	,but their hearts are so fair. (218)
นับเป็นเรื่องทรมานใจหล่อนนักที่จำต้องยอมรับสภาพว่า...(205)	It would be so painful to her to agree to having...(213)
เป็นไปได้หรือ ที่คุณหญิงผู้สวยพริ้งและเป็นผู้ดีออกเช่นนั้นจะมี เรื่องราวที่น่ากลัวตราตรึงอยู่กับชีวิต (55)	How could it be that a lady so beautiful and so cultured would have such a heinously dark side to her life--(75)
ผู้หญิงหลายคนมีท่าทางแปลกในสายตาของคนบ้านนอก คงเพราะ พวกหล่อนดูเ็นโลกเหลือเกิน	Several women look strange in the eye of an upcountry person like him, because they seem so worldly and sophisticated. (47)
ผมกลัวเจ้าของร้านชำพวกนั้นแทบแย่	I was so scared of these grocery shop owners. (341)
มีแก๊สใช้นะดีจะตายแล้ว	It's so convenient with gas cookers. (397)
อาหว่าก็ชนจะตาย	Ah Wah was so naughty. (15)

สมัยนี้สบายจะตายไม่แห้งก็เอาลงเครื่องอบ	Today it is so convenient because you have tumble-dryers.(91)
คุณนายน่าสงสารจะตายนะอาแข่ง	It's so sad, Ah Keng. (259)
แข่งอะไร เขารวยจะตายไป	Competing? They are so rich! (160)
อาหว่าก็ต้องเอาลูกสองคนมา ชนจะตายไป"	...then Ah Wah will also have to bring his two kids in tow and they're so naughty!"(206)
ให้หยา เขาก็กล้าจังนะ อาแข่ง	Hi Yah! Ah Keng, you were so bold! (385)
เมื่อไหร่จะถึง ร้อนจัง	"When will we arrive? It's so hot." (51)
นึกไม่ถึงนะว่าคนเป็นหมอนี่ใจร้ายจัง	"I can't believe that a medical doctor can be so cruel. (260)
เร็วจังนะ มาไม่ทันไรต้องกลับแล้ว	"So soon! I just arrived a short while ago, now I have to go back home already,"(374)
ฉันกลัวว่าพวกเราจะหาอาถายไม่เจอจังเลย	"I'm so worried that we might not find Ah Tai," (52)
ส่วนรสชาติของอาหารนั้นต้องกลักริ้นฟันทนทีเดียว	The food tastes so awful that passengers have to force themselves to eat it...(59)
แต่พวกข้าคงไม่เข้าใจว่าทุกวันนี้คนรู้หนังสือเหล่านั้นหาง่ายดายแค่ไหน หากคนมีทรัพย์สินสมบัตินั้นหาได้น้อยยิ่ง	My grandmas probably do not realise that nowadays there are many eligible, educated men out there, but so few wealthy men. (17)
คุณสายทองอดแปลกใจตัวเองไม่ได้ที่นึกอะไรต่ออะไรหลายอย่างเหลือเกิน (327)	Saithong couldn't help feeling surprised that she should worry about so many things. (375)
เรื่องอื่นก็เครียดจนจะบ้าตายอยู่แล้ว (206)	There're so many other problems to be enraged about." (214)
กะทิคิดถึงแม่เหลือเกิน	Kati missed her mother so much.
คิดถึงแม่จัง	She missed her mother so much.
พอกจกมูกลงบนพวงแก้มของลูก แสนคิดถึง (629)	Thai burrowed his nose on his child's cheek. He had missed him so much. (457)
เขาอยากรู้ว่า ไอ้คนต้นคิดประเพณีอันนั้นมันเป็นพ่อชนิดไหน ถึงจะเกลียดชังลูกผู้หญิงที่ออกเรือนไปแล้วนัก (249)	He really wanted to know what kind of fathers had come up with such a custom, to hate so much their daughters who had left to start a home and family. (178)
แน่เหลือเกินว่า เจ้าของ “บ้านติดลูกไม้” คงหาใจเป็นลวดลายลึกลับของบ้านโบราณ (1)	...so much so that they were called ‘the lace-crazed people’. (1)
“คิดถึงเหลือเกิน” (295)	“I missed you so much,” (343)

เขาทำทำขี้มึนอย่างขบขันที่เคียวเมื่อพูดประโยคนี้ “ทำไมมาถึงได้ หวงชีวิตโสดนัก” (155)	“Why do you cherish your single life so much?” (181)
การสูญเสียบาร์นี่?... โอปอลี่ไม่อยากคิด มันปวดร้าว เสียสขของ และ บาดเจ็บหัวใจยิ่งนัก (91)	But the thought of losing him gave her so much torment that she could not question herself any further. (107)
เขาช่วยแล้วทำให้ฉันรู้สึกว่าเป็นหนี้บุญคุณเหลือเกิน	I felt like I owed Master so much after he helped me. (385)
“ไอ้เข็มรำคาญพวกคัจฉาจัง...แต่ทั้งนี้ทั้งนั้น เข็มว๊านไปหมด ไม่รู้ จะประกวดประชันกันไปถึงไหน (184)	“I’m terribly sick of these people. They overdress terribly. And what about all that jewellery? Are they competing with each other or something?(213)
แต่ละคนจนจะตายที่ไหนจะอยู่ติดบ้าน นี่กำลังรอให้กลับมาอยู่ เหมือนกัน	"They're both terribly naughty. (377)
มือเย็นเฉียบและใจสั่น เมื่อนึกว่าเจ้าของบ้านช่างเป็นคนน่ากลัว เหลือเกิน	Her hands are cold and she feels all jittery as she realises that the master of the house looks terribly intimidating.(121)
แม่ก็บอปป้ามาแล้วแสนสาหัส (43)	Her mother was no different. She had been badly before she settled down and became like she was.(52)
โดยเฉพาะไถ่นั้นอยากเอาน้ำรดตัวเองให้สะอาดเสียเหลือเกิน	Gwai wants to take a shower badly to cleanse herself.(169)
เวลามีเรื่องจะตีลูกตัวเองมันก็เจ็บเหลือเกิน	Whenever they quarrelled and I had to beat my kids as a punishment, it also hurt me badly...(278)
หลังมืออาหารจึงกลายเป็นความทรมานแสนสาหัสของคนบางคน	Some passengers suffer badly after the meal...(60)
ชวนชั่วให้นึกเกรง ความอยากรู้อยากเห็นไปโง่ (674)	Chuanhua was sobered and his curiosity abated considerably. (490)
คุณอยากเห็นฟ้าแลบและฟ้าร้องเสียเหลือเกิน (160)	How he had longed for the sight of lightning in the sky, and for the sound of thunder... (237)
พ่อของคุณเก่งเหลือเกิน (148)	How clever his Papa was. (220)
"ฉันเกลียดคำสาปแช่งแบบนี้เหลือเกิน!"(85)	"Oh, how I hate people who say 'I was wrong!' (102)
"ฉันรักเธอเหลือเกินมรดก ริมฝีปากเธอหวานเหลือเกิน!" (98)	"Oh, Morakot, how I love you! How sweet are your lips!"
"ฉันรักเธอเหลือเกินมรดก ริมฝีปากเธอหวานเหลือเกิน!" (98)	"Oh, Morakot, how I love you! How sweet are your lips!"
“มานะดีเหลือเกิน” (212)	“How diligent!” (245)

“ไอ้โฮ...บ้านพี่เมืองใหญ่จังเลย” ลูกมดร้องเบา ๆ วิ่งเล่นไปยังสนาม “สวยจังเลย” (156)	“Wow! Your house is huge,” Lukmod exclaimed softly and darted to the lawn. “How beautiful!” (181)
“พี่เมืองนี้จังอนนะ คลกคั้ง” บาลิพูดซ้ำ ๆ (86)	“How funny!” She laughed. (102)
“พี่ผิดหวังจัง” เขาพิมพ์่า (186)	“How disappointing!” (215)
“อาล้าเอียงจัง แล้วบาสะ อาไม่คิดว่าเขาจะข่มผมหรือ”(251)	“How unfair! What about Ba? Don't you think she'll try to take control?” (292)
เพราะบรรยากาสแห่งความเป็นเด็กนั้นหมดจดสดใสสำหรับความรัก อย่างซึ้ง (252)	She told herself it was okay to be childish this time because a childish mood was more pure and suited to planting love. (293)
ประชาชนจะต้องไว้วางใจการประมวลที่มีกลิ่น เป็นผลเสียต่อภาพลักษณ์ ทหารอย่างซึ้ง (295)	You know that such exposure would severely undermine the squeaky clean image that the NPK is trying to establish for the military. (259)
ผมรอเวลาที่จำออกจะยิ่งผม นานแสนนานเขาก็ไม่ได้ยิง (95)	I waited for Sergeant Ake to shoot me. I waited for so long, long enough for me to row out of Thai territorial water." (78)
ในน้ำเสียงของพ่อที่แสนเด็ดขาดนั้น	That voice of his, so authoritative and definitive, (163)
ช่วยกันเปิดดวงตาเพื่อมองทะลุเข้าไปสู่ภายในที่มีแสงธรรมอันแจ่ม จรัสสายสว่าง แสงนั้นถูกพรางด้วยกระดาดแข็งมาแสนนาน (268)	They were helping each other open their eyes and see what was hidden behind that dark wall for so long. (310)
แม่ค่อนข้างงอนใจกับความเอาใจใส่ที่แสนจะอุทริและแปลกพิกลนี้ ของพ่อ	Ma was pretty suspicious about Pa doing so much for them. (233)
ลูกของพ่อเก่งเหลือเกิน (243)	You are such a good boy..." (365)
มองโลกในแง่ร้ายเหลือเกินนะคุณหลวง (88)	Why are you such a pessimist. (72)
นานนักแล้วที่แกไม่เคยเห็นร่างที่ยืนอยู่ตรงหน้า (113)	such a long time since he had seen the person standing before him. (75)
นานนักหนาแล้วที่แกไม่ได้ยินเสียงนี้ (113)	It had been such a long time since he had heard that voice.. (75)
นานนักหนาทีเดียวที่เขาห่างหายไปจากพี่น้อง (232)	It had been such a long time since he had broken away from his brothers and sisters...(165)
“ในเมื่อมันเป็นลูกที่...ทึฐจิดเสียดเหลือเกิน” (35)	“he's such a stubborn son,” (42)
“ถุงใหญ่เหลือเกินนะ” เขาทำเสียงเยาะ (328)	“It's such a big- bag for some clothes,”(377)



“บ้านเขาใหญ่โคจิงนะสะ กี่สิบล้านก็ไม่ว่า” (43)	“Such a big house! It must cost more than ten million baht.”(140)
มีอะไรก็มี แต่คนไม่สบายนะน่ารำคาญจะตาย	Of course, there and even more. But a sick person is such a nuisance, dear.(162)
สมัยก่อนกว่าจะคิดเตาถ่านได้หาชอยยาก ช่างจะตายไป	In those days, it was such a nuisance to light a charcoal cooker that we lost our appetites.”(397)
อาช่ง เชนี่เจ้าคิดเจ้าแค้นจิง	"Ah Keng, you have such a vindictive mind."(303)
ช่างโง่เสียจริงเชียว	You are such a clod! (325)
กลิ่นเตาเจียวหอมลอยออกมาทันที ช่างเป็นกลิ่นที่ทรงคุณค่าทางประวัติศาสตร์เหลือเกิน	It evokes in me such a powerful feeling of nostalgia and brings back memories of scenes from the past...(200)
ช่างเป็นเช้าที่แสนจะหดหูเหลือเกิน	It is such a depressing early morning. (381)
พี่ชายของผมจึงมีอารมณ์ที่เรียกว่าความปรารถนาที่แสนลับๆ ล่อๆ	Why did it arouse such a powerful feeling in my big brother... (264)
ถ้าพี่คุณนายคนเดียวก็น่าจะสบายและสับสนแทบตายแล้ว หากมีคุณนายสองคนโหมมิแยหรือ	Having to deal with Mrs. Zhong is such a headach already. With two mistresses of the house, I'll probably suffer twice as much!(255)
นานเหลือเกิน นานจนนี่กว่าจะไม่ได้พบกันอีก (350)	Such a long time, so long that he had thought he'd never come round again. (251)
คอแหลบหลาหลาพวกนี้ (167)	"Such damned liars, these bitches,"(182)
โปปลัดเจ็บปวดอย่างแรงเมื่อคิด (92)	This thought stabbed her with such intense pain that tears ran down her face. (108)
รวยจะตายห้า (161)	The fucker was filthy rich. (112)
เมาฉิบหาย. (572)	"Oh, I'm fucking high.' (415)
คราวนี้ท่านปรีดีต้องหนีออกนอกประเทศอีกครั้ง เพราะคณะรัฐประหารตามล่าตัวแกอย่างหนัก (107)	Again Pridi had to flee the country because the junta was really after his blood." (88)
และหลังการทะเลาะพ้อก็ฉลาดเหลือเกินที่เปลี่ยนบทผู้ร้ายของแม่ให้เป็นเพียงตัวตลก	And it was really clever of Pa to turn the bad thing Ma did into a cute little joke. (170)
คุณพี่คะ น้องรังเกียจบ้านนอกคอกนาที่เหลือเกิน	"Dear brother, I really can't stand this fleabag country wench, (279)
แต่แปลกเหลือเกินที่พ่อไม่ว่ากล่าวตักเตือนเขาสักคำ	It was really strange that Pa never tried to hold him back, (359)

เราดีใจเหลือขนาด	We were really happy about this. (198)
เราดีใจเหลือขนาด	We were really happy about this. (198)
แค่ผลของมันช่างตื่นตาเหลือใจ	but the results were really impressive. (214)
วิถีชีวิตที่ดูจากภายนอกประหนึ่งคล้ายอยู่กันถ้ำกันสามภรรยานี้ รบกวนใจคนในชุมชนอย่างยิ่ง	, and some of the people in the neighborhood were really getting their hackles up about it, (75)
...เธอช่างเป็นคนที่มีความสุขเสียเหลือเกิน (365)	She was lively, laughed, grinned, making him think she was a really happy person. (262)
"ขอให้ลือรายนะ อ้าวเขารู้จักใจลือมันทำด้วยอะไร?" (246)	"I wish you to become filthy rich. I'd really like to know what your heart's made of." (176)
เขามีท่าว่าเพลิดเพลินกับเจ้าของบ้านสาวสวยเป็นอย่างยิ่ง (210)	It seemed that he really was having a good time with his beautiful host. (243)
"อย่าพูดอะไรที่รุนแรงขี้เลื่อย...ผมนะสะบักสะบอมเต็มที่แล้ว เหมือนกัน...กำลังหดหู่อแล้วก็เศร้าเหลือเกิน" (56)	"Don't say that! I've been badly bruised myself, and I'm really down in the dumps now." (67)
"แหม..อยากให้เราคืนอยู่จังจะ พ่อ ฟรุ้งน้ำเข้า เธอจะได้ไม่ตกใจที่ เห็นเรา"(47)	. "Phor, I really wish she'd still be up, so she won't be shocked to see me here when she gets up tomorrow." (56)
"ไอ้โฮ...ปวดหัวจัง" ชายหนุ่มขมกมือกุมขมับที่เริ่มปวดร้าว (82)	"Ouch!" he cried, "I've got a really nasty headache." (98)
"ท่าทางคุณอุปถัมภ์คุณหญิงจันจะกะสองเมืองพักหน้า (178)	"Your mother seems really fond of Khunying.' Songmuand nodded. (206)
"หมูนี๊ บาเป็นห่วงบ้านจัง" (223)	"I've been really worried about the house lately. (258)
"ที่ทำงานพี่เมืองกะหัดรัดน่าอยู่จัง"(226)	"Your office looks really nice, Phi Muang," (262)
"ผู้หญิงกับผ้านี้ชอบกันจังนะ" (281)	"Women and clothes! They're born for each other really."(326)
"บาเกรงใจคุณอ้าวจังเลยล่ะที่มารบกวน" (47)	"I really hate to disturb you." (57)
อยากรู้ว่าฉันจะเป็นข้าเราแต่ชาติไหน ถึงได้หาเรื่องวุ่นวายให้ไม่ จบไม่สิ้น...(173)	I really wonder when I became the one who has to pick up after you.(200)
หล่อนกริ่งเกรงแววตาของปลอดอย่างยิ่ง เป็นแววตาของคนสิ้นหวังใน ชีวิต ลูกตระวางนับเป็นเรื่องเล็กสำหรับเขา (256)	She was really afraid of Plaud's eyes—those hopeless eyes. For him, being imprisoned was no big deal. (298)

พวกบ้านข้าเขามีวิธีเอาของหนีภัยมาจากเมืองจีน พอว่ามีอะไรที่มาจากเมืองจีนคนก็แย่งกันซื้อแทบตาย	When people heard that anything from China was available, they really fought to get it. (344)
อาหิยบเขาชอบเธอจะตายไป	Ah Yip really crash on you. (345)
นี่เป็นครั้งแรกที่เก้งกลัวจับใจเพราะบรรดาภคสมนโรงพักไม่เหมือนที่ไหนที่เคยหนีไปเที่ยว	This is the first time that Geng feels really scared. (150)
เพราะกลัวอย่างนี้ว่าโรคอีสุกอีใสจะย้อนกลับมา	I was too scared the chicken pox would come back.
รู้แต่เพียงว่าเหงาเหลือเกิน อยากมีใครสักคนเป็นเพื่อน แต่มีไรเพื่อน (498)	He only knew he was too lonely, he wanted to have a friend to keep him company,...(361)
ถ้ายังงั้นมันลำบากนัก ก็กลับบ้านเรานะลูก (315)	...if things get too difficult, then come back home to us here. (225)
นำสงสารเวทนาผู้เป็นเจ้าของเสียยิ่งนัก (261)	A house that was inhabited by a thief was too scary for its owners(303)
“นี่เพชรจะพาไปทานอะไรที่ไหน มาไกลเหลือเกินแล้วนะ” (246)	“Well, where are we going to have lunch? Don’t you we’ve gone a little too far?”(285)
“กินข้าวสองคนเหงาจังเลย” (200)	"This is too lonely," (231)
แล้วตัวมันล่ะ ลำพังตัวมันก็ไม่เท่าไรหรอก ลูกมันอีกตั้งสองคน เด็กสองคนยังไร้เดียงสาอีก (290)	If it were only Ruangram, it would be all right. But what about the children? They were too young and innocent. (336)
หล่อนนึกหน้าตาเขาได้ชัดเจน เขาเป็นคนทีหงุดหงิดอย่างยิ่งไปไว้บ้าน(161)	Amorn was irritable whenever he was disappointed, too moody to be reasonable or communicate effectively. (187)
คุณบุรีเกือบไม่ขอคบหาด้วยเพื่อนข้างห้องของลูก...ตัวบุรีลึกอับอายอ่อนแอเป็นอย่างยิ่งต่อการที่จะบอกให้เขาทราบว่า ตนเองคือบิดาบังเกิดเกล้าของชายหนุ่มที่มีสภาพเลวร้ายเช่นนี้ (38)	Buri could hardly look at the neighbor. He was too embarrassed and weak to tell him that he was in fact the father of the man in this horrible condition.(47)
"อยู่สูงจันะคะ...ไม่ดีเลย...คิดไม่ชอบที่ชื่ออะไรเริดๆ...(164)	"The name gives me a status that I don't care for. I don't like being 'close to the sky,'too elevated. (179)
หนักใจอยู่ตรงที่ว่าไฉนจะทำงานคนเดียวไม่ไหว เพราะมันมืออ่อนแอเหลือเกินแล้ว ไฉนจะเรื่องภาษาอีก	The only problem is Gwai will be useless all alone because she's too weak and also slow with the language.(114)
คุณนายช่างมีน้ำใจเหลือเกิน	You're too kind,Mrs.Zhong,(116)
“แน่จังเลย” เขามั่นออก (331)	“It's too much,” he complained.(380)

...ช่างทรมานอะไรปานนี้ (447)	What a torture,' (322)
จะเก็บจะซักกันอย่างไรให้หมดจดละนี้ ปวดหัวเหลือเกิน	How can I clean this blanket? What a headache! (257)
“ไม่ละ...เดี๋ยวจะไปกันใหญ่...เอาไว้เขาอารมณ์ดี ๆ ว่าง ๆ แล้วค่อยบอก...เฮ้อ...กลุ้มใจซะหนักแล้ว” (250)	“That will only make things worse. I'll tell him about it when he's in a good mood. What trouble!” (291)
“จ้ะหรือครับ...แหม...เสียขายจัง ผมก็โทร.เข้าไป แต่แม่ไม่อยู่”(282)	“What a shame! I called her too, but she wasn't at home.”(327)
เสียมารยาทเหลือเกินไม่ได้เชิญนั่ง มัวแต่ห่วงเรื่องเด็ก”	Where's my manners! I didn't invite you to sit down.(116)
เป็นคำสั่งสั้นๆ ที่โหดลุ่มใจแทบบ้า	...the doctor orders in few words that almost drive Hou crazy...(258)
พวกคนเฒ่าคนแก่เน้นช่างจับผิดเล็กน้อยกับเรื่องไม่เป็นเรื่อง(24)	Elderly people are generally nit-picky and fussy about trivialities. (28)
"...ใครๆก็รู้ว่ามันเกลียดจอมพลป.ยิ่งกว่าอะไร แต่วันนี้กลับพูดเหมือนกับว่ารักท่านนายกเหลือเกิน (134)	It is well known fact that he hates Field Marshall P.'s guts, but today he went on as if he's completely devoted to the P.M. (110)
แม้จะทำเราเกร็งกลัวพออย่างสุดจิตสุดใจ	But all they really did was make us completely terrified of Pa. (208)
และนี่คืออาหารมื้อพิเศษที่พ่อภูมิใจภูมิใจเป็นอย่างยิ่ง	This was an extremely special meal to Pa, and he became especially proud of it, (27)
และดูเหมาะสมอย่างยิ่ง	They were seen as extremely valuable people... (322)
แม่ทำอาหารอร่อยรสชาติจัดจ้านเป็นที่ถูกปากคนพื้นถิ่นอย่างยิ่ง	Ma was a great cook, that she knew how to make everything perfectly to the local taste: (153)
ผมก็น้อยใจไม่น้อยอย่างยิ่ง	I still felt quite hurt. (199)
“แหม...สารภาพเปิดเผยดีจัง” (198)	“Well, you're quite straightforward.” (228)
“อาคะ เมื่อไหร่จะไปติดต่อโรงเรียนมาเรียบร้อยเลข ค่าเทอมแพงจังคะ (220)	“Auntie, I contacted the school The tuition fees are quite high.(254)
คนวันก่อนที่โดนจับในร้านน้ำชาตรงแปลงนามก็สวยเชียว	The one that was arrested in a tea-house Plaeng Nam Road the other day is also quite beautiful.(150)
คิดไปคิดมาให้กลุ้มใจเป็นนักหนา	As she ponders the situation, Hou is quite worried. (252)
ฉันเห็นอาสงเขาคิดกับเธอออก ช่างขงเกรงใจเธอด้วยซ้ำ	I see that Ah Seng is quite nice to you and even respects you. (417)

สองฟากฝั่งน้ำนั้นเล่าก็แตกต่างกันเหลือเกิน	The river banks look totally different one side from the other.(62)
บาปที่ผมก่อรอบกวนใจผมเหลือเกิน	The evil I've done bothers me tremendously. (446)
เป็นความสุขใจท่วมท้นของพ่อ	This made Pa tremendously happy, (164)
ทุกๆภาพล้วนสะท้อนความรู้สึกภายในของเขาย่างรุนแรง (222)	, he found some of the pictures utterly nauseating. (189)
ไกวเดินเข่งเท้าเข้าไปข้างในเพราะห้องนั้นสะอาดเรียบเหลือเกิน	Gwai tiptoes inside. The room is absolutely clean and spare.(165)
ฉันไปเยี่ยมอาฟกที่โรงพยาบาลยังกลัวแทบตาย	"I visited Ah Fok at the hospital and I was absolutely horrified. (275)
ไกวรับผ้ามาถือไว้อย่างตกใจสุดชีวิต	Gwai takes the napkin into her trembling hands. She is absolutely petrified. (167)
คิดว่าเงินแต่ละสลึงที่จะหลุดหล่นออกมาจากกระเป๋าของเขานั้น ยากเย็นแสนเข็ญ (183)	Asking money from Pa was out of the question given that it was exceedingly difficult to get even a quarter to pop out of Pa's moneybox. (129)
ระยะเวลาแสนสั้นนั้นช่างยาวนานเหลือเกิน	That extremely short period of time seemed unbelievably long. (482)
ระยะทางจากบ้านสู่ปากซอยนั้นช่างเป็นระยะทางที่ไกลแสนไกล (76)	He felt as if the distance between his house and the top of the lane was extremely long. (47)
และระยะทางจากที่เขา นั่งอยู่ถึงริมฝานั้น ช่างไกลแสนไกล (565)	, and he felt the distance between the place where he was sitting and the edge of the wall was extremely long, (410)
สามเดือนในกรุงเทพก็จะสามเดือนที่น่าสลดใจอย่างขี้ (187)	The three months in Bangkok would be extremely stressful without work. (195)
วันดังกล่าวเป็นช่วงเวลาที่ผมเริงโลดใจสำหรับผม	I enjoyed myself tremendously that whole day and night. (236)
ผมรู้สึกเลิกลาสุดแสน	I was tremendously disappointed. (125)
เพื่อดูอาการผิดปกติที่แสนชั่วร้ายของพ่อ	on Pa's vastly deteriorated condition. (395)
น้ำจิ้มเป็ดที่นี่หวานจังเลย	Duck sauce at this place is much too sweet.(125)
"...เออ ผู้หญิงคนที่อยู่กับแกนั่นก็มัน โดตรมันเลย (44)	Oh yeah: the woman who stayed with him there was great. Real fucking great! (25)
รำลึกอย่างแสนเสียดาย	Thinking back, it's really too bad that I didn't see... (376)
เนื่องจากอุ้งดินที่เต็มไปด้วยหินทรายเกลือกขาวประปราย (131)	No plants could grow on such land that was so rich with salt that white patches of salt were visible everywhere. (142)

เดินอย่างสบายใจในราวป่าที่แสนคุ้นเคย	he blithely walked into the woods he knew so well. (440)
ดูแล้วตื่นคันใจเหลือเกิน (253)	and felt full of love for him. (385)
"ขู่งดาขห้า! ถอขกลับมามาที่นี้ก่อน" (222)	"Damn. Come back here then." (189)
"คลื่นแรงขิบหาข" (482)	"The waves are damn strong." (350)
...พอแล้ว สนุกกันพอแล้ว สนุกขิบหาข..." (693)	...it's enough, though, enough fun, enough fuckin' fun." (503)
ข่าวมันมาเร็วขิบหาข...(86)	News travels fucking fast." (55)
...แก้เรื่องโกธั่วก่อน ลิดทีละเรื่อง อย่างนั้นปวดหัวดาขห้า (292)	...solve your personal problems first, one at a time, otherwise you'll get a fucking headache. (209)
"เปล่า ใครจะเบื่อง อยู่อย่างนี้เพลินจะดาขห้าไป... (389)	"No, how can you be fed up? But to stay like this, we'll fucking die laughing. (279)
"เมาขิบหาข" (330)	"I'm goddamn drunk," (236)
แม่ง เร็วขิบหาข (700)	It's been so damn fast,' (508)
"มันแน่ ถ้าเป็นคนอื่นก็อายกันขิบหาข (88)	"He's sure smart. Other people in this kind of situation would be so damn embarrassed they'd have no idea what to do." (58)
"่วงขิบหาข เพิ่งหลับเมื่อกี้" (237)	"So damn sleepy. Just fell asleep," (169)
"เมาขิบหาข" (569)	I'm so damn high," (414)
"แม่-งไปไหนวะ เร็วขิบหาข?" (432)	"Where the hell-did he go-so-fuckin' fast?" (311)

## VITA

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