

Translation strategies based on three reading models for translating English songs into Thai poem

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Abstract

This article aims to share the use of strategies for translation of English songs into Thai poem which is involved three reading models; they are cognitive reading models, expressive reading model and social cultural reading model. Moreover, it is to suggest the way for teaching translation of English songs for those who use English as a Second and Foreign Language (L2). In addition, it is to share that reading and translation are closed related with each other. Thus, this paper does not only focus on teaching English for students at a university level but also the school and language institution. However, this teaching is able to involve English class in every field of study but the students should be very good at English and Thai language proficiency. To the writer's situation, he saw advertisement from various universities to promote the course of teaching translation of English songs. Therefore, this situation motivates those to share experience about the strategies and it utilizes for those who learn and / or teaching translation of English songs which transfers second language (L2) into Thai which is mother tongue (L1).

Keywords

Reading Strategies, Cognitive Reading Model, Expressive Reading Model
Social Cultural Reading Model, Translation, English Songs, Thai Poem,
Mother Tongue (L1), Second Language (L2)

บทคัดย่อ

บทความนี้เป็นการนำเสนอแนวทางความคิดเห็น เกี่ยวกับกลยุทธ์ที่ใช้ในการแปลบทเพลงภาษาอังกฤษเป็นบทกวีไทยซึ่งเกี่ยวข้องกับทักษะการอ่านสามรูปแบบคือ รูปแบบการอ่านเชิงความรู้ รูปแบบการ

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อ่านเชิงความรู้สึก และ รูปแบบการอ่านเชิงสังคม นอกจากนั้นยังเป็นการแนะนำวิธีการสอนในเรื่องของการแปลภาษาอังกฤษซึ่งเป็นภาษาที่สองและเป็นต่างประเทศ อีกทั้งผู้เขียนต้องการจะชี้ประเด็นที่ว่า การอ่านและการแปลนั้นมีความสัมพันธ์กัน ผู้เขียนบทความไม่เพียงแต่มุ่งไปที่การสอนภาษาอังกฤษให้นักศึกษาของมหาวิทยาลัยใดมหาวิทยาลัยหนึ่งแต่เป็นการมุ่งไปที่การสอนการแปลแก่นักศึกษาศาสนาและมหาวิทยาลัยอื่นๆ อย่างไรก็ตามการสอนการแปลบทเพลงนี้สามารถสอดแทรกในห้องเรียนภาษาอังกฤษแต่นักศึกษาจะต้องมีความรู้ภาษาอังกฤษและภาษาไทยดีเพราะจากประสบการณ์แล้วผู้เขียนได้เห็นการโฆษณาการสอนการแปลบทเพลงภาษาอังกฤษ ดังนั้นจากสถานการณ์ดังกล่าวผู้เขียนจึงแนะนำกลยุทธ์ที่เป็นประโยชน์แก่ผู้เรียนและผู้สอนการแปลภาษาอังกฤษเป็นภาษาไทย

คำสำคัญ

กลยุทธ์การอ่าน รูปแบบการอ่านเชิงความรู้สึก รูปแบบการอ่านเชิงสังคม
รูปแบบการอ่านเชิงสังคม การแปล บทเพลงภาษาอังกฤษ บทกวีภาษาไทย ภาษาแรก
ภาษาที่สอง

General background

With reference to my English teaching experience, I taught translation of English songs at University level and in British American Language Institute. This appeared that students were relaxed in learning the lessons. In class, I have seen that students translate English texts as word for word, sentence for sentence. Particularly, those who use Thai as mother tongue (L1), they usually use English -Thai dictionary to translate text books, novels, comics, poems, newspapers, songs, etc. Consequently, bilingual dictionary (English-Thai) is popularly used. However, Translation of English into Thai (First Language or L1) is a technique concerning with reading English texts. In real situation, reading and translating seem to be split from each other in reading class because teachers might teach reading to do exercise. Furthermore, the teachers often ask students to translate such as news and short story by themselves while students did not know translation strategies. In other words, when students wrote and / or composed texts in English, they usually wrote in Thai before translating into English. To the writer's experience, Thai students usually use translation web-site and they mention that their translation papers are meaningful and perfect. In

fact, translation web-site only translates word for word but it can not translate composers' feeling, imagination, idea and emotion. Thus, the use of translation web-site to transfer a language to another language might be known as "Robots' Language."

In order to teach students to translate the texts and lead them to relax in class, I would like to use English songs as instruments to match skills of reading and translating in my reading class. For the reason, I have seen that most teachers of English used the songs to teach grammar, listening, vocabulary and translating while they might be bored and the lesson might not go with students' level of study. For example, teachers gave away students English song and asked students fill verbs, nouns or sentences in the blank. Then, teachers gave the answer key to check their answers. In case of teaching translation, the teachers taught students to translate the songs, the teachers themselves also read those songs for students and translated sentence by sentence. To the activities, students were not motivated their sub-skills such as reading for detecting the theme of songs, finding keywords, making imagine and so on. Hence, I have seen that teaching translation of English songs should be changed and teachers should encourage students' strategies and lead them to relax as the same time.

By teaching translation, I used English songs in reading class because songs are teaching materials to make students relax, imagine, illustrate the scene and learn syntax, grammar, idiom and culture from the songs. Moreover, students have chance to learn the meanings of vocabulary used in context but also provide feeling, idea and emotion from the original texts and translated into L1 (Thai). The followings examples are the songs which I taught my students in reading class by applying with three reading models.

My Heart Will Go On (Movie: Titanic)

Every night in my dreams
I see you, I feel you
That is how I know you go on
Far across the distance
And spaces between us
You have come to show you go on
*** Near, far, wherever you are
I believe that the heart does go on
Once more you open the door
And you're here in my heart
And my heart will go on and on
Love can touch us one time
And last for a lifetime
And never let go till we're gone
Love was when I loved you
One true time I hold to
In my life we'll always go on

You're here, there's nothing I fear
And I know that my heart will go on
We'll stay forever this way
You are safe in my heart
And my heart will go on and on

Songwriters: Horner, James; Jennings, Will; (From: <http://www.elyrics.net/read/c/celine-dion-lyrics/myheart-will-go-on-lyrics.html>)

My Heart Will Go On (แปลโดย อาจารย์ ชริโสภณ อินทาบัจ)

ทุกราตรีนิมิตไปให้สัมผัส
ด้วยสองเราอยู่ห่างเพียงร่างกาย
ที่ใกล้ไกลหนใดมีเธออยู่
เพื่อเราได้อยู่ใกล้มีไกลกัน
รักสองเราได้บังเกิดเพียงหนึ่งหน
ด้วยความรักผูกพันฉันและเธอ
มีเธอใกล้หัวใจไม่หวาดหวั่น
ตราตรึงไว้ในใจฉันนิรันดร์กาล

ยังแจ่มชัดมิบิดเบือนมิเลือนหาย
ตราตรึงไว้แนบสนิทนิรันดร์
ฉันเคียงคู่ด้วยใจไม่แปรผัน
ถึงนานวันใจยังอยู่คู่เคียงเธอ
ซึ่งคงทนจบชีวิตมีเสมอ
ยังปรนเปรอแนบชิดสนิทนาน
จะเคียงกันจนถึงคราอสาน
นานเท่านั้นตรึงกมลจนนิรันดร์

YOU ARE THE ONE (CHRISTINA & FERN)

You are the one, I can wait to see. You are the light in my life.
You are the one closest to me and one for the moment in time.
I like the way you think of me all night, there's no word you have to say.
I want you to know that, Now and forever. You can make me feel this way.

* I will always be there with my love.
As I run through my dream in the night.
You can take all the time in the world.
Until you notice that you are the one.
Hidden in times, are answers to find things that I'm feeling for you.
Inside your mind, deep in your heart. You could be feeling this true.

I love the way you. think of me all night.
There's no word you have to say.
You're like the brightest stars in the heaven turn the dark night in today.

You are the one. Yeah...Don't you ever leave my life
you and me now and forever all..... of the time.

* I will always be there with my love.
As i run through my dream in the night.
You can take all the time in the world.
Until you notice that you are the one .

<http://www.gugalyrics.com/CHRISTINA-%26-FERN-YOU-ARE-THE-ONE-LYRICS/49910/>

YOU ARE THE ONE (แปลโดย อาจารย์ ชริโสภณ อินทาบัจ)

เธอเป็นหนึ่งในมีอาจให้พลาดเห็น
เธอเท่านั้นฉันจึงแอบแนบสนิท
คิดถึงฉันคั่นใจในราตรี
เพียงต้องการให้เธอรู้อยู่ทุกครา
ฉันมีให้กับเธอคือความรัก
ยามราตรีที่มีให้ใจคะนึง
สิ่งซ่อนเร้นที่ต้องการตอบสนอง
ฉันและเธอรู้สึกได้ใช่ฝ่ายเดียว
อันหนทางที่เรานั้นก้าวไป
ด้วยความมืดเปลี่ยนมาเวลาพลัน
เธอมีอาจถูกเลื่อนจากชีวิต
เธอเป็นหนึ่งในตลอดไปในชีวา

ด้วยเธอเป็นแสงส่องของชีวิต
ให้ใกล้ชิดมิเพียงเลี้ยวแห่งเวลา
ที่ฉันมีให้สมมาตรปรารถนา
เป็นเพราะว่าเธอมอบไว้ให้ตราตรึง
ที่ตระหนักในหัวใจจึงฝันถึง
เพราะลึกซึ้งว่าเธอเป็นเช่นหนึ่งเดียว
ที่ฉันปองไฝหามายึดเหนี่ยว
เรากลมเกลียวสิ่งซ่อนเร้นได้เช่นกัน
เสมือนในเมืองแมนแดนสวรรค์
ราตรีนั้นกลับกลายเป็นเช่นทิวา
มีอาจที่เลื่อนไปมิไผหา
เธอนี้หนาคือหนึ่งเดียวตลอดกาล

These two songs are only examples presented in this paper. They were given away to students after they finished translating. Furthermore, I pointed students to know that translating should be transferred language, feeling and idea but it is not translated word for word. To my teaching the songs in reading class, I did not lead students to see my poems immediately when they finished translations. In contrast, I asked them to re-read the English songs and compare with their Thai versions and I asked them to re-write Thai version. For the steps of teaching, I will explain the way of teaching together with the theories as the followings.

Definition of translation

To the writer's situation, translation is an activity to interpret the meaning of the texts from a language into another language. With reference to Supol (1998), he defined "Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization, or whether one or both languages is based on signs, as with sign languages of the deaf." Newmark (1988) added that translation is rendering the meaning of a text into another language in the way that the author intended the text and it is to transfer source language into target language. Consequently, translation is to communicate the same message from a language (source text) to another language (target language) such a person translates English text into Thai. Moreover, Supol (1998) added "translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language and it is an operation performed on language: A process of substituting a text in one language for a text in another." He continued, "Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." Venuti (2007) supported that translation is the transmittal of written text and it aims at conveying meaning of a given linguistic discourse from one language into another rather than the words or grammatical structures of the original ones. Moreover, it is a kind of activity which involves at least two languages and two cultural traditions. In fact, translation is not only required meaning from the language itself but also idea, feeling,

voice, etc, as well as it is to transform to express what the original text means. Additionally, translation refers to the written language and interpretation to the spoken word and it is the action of interpretation of the meaning of a text and subsequent production of an equivalent text (Zaky, 2000). Therefore, it is concluded that translation has been various define its meanings as well as it is not only translation of word for word but also translators should care of feeling, emotion and idea of original texts.

Translation techniques

Sine a translator would translate the source text; English into target language (Thai), he / she needs to read carefully in order to comprehend the texts as well as words, structures through thinking and the writer's emotion. The translator can use bilingual or mono-lingual dictionary to help them translate and know meaning of words (Supol 1998). To the method, the translator should not delete, add and change detail of the source texts. If language in translated text does not have directed words or equivalent words, translator should translate by using pragmatic to make comprehension. Baker (2010) supported that translation is not extremely translated from the words of original text by the translator will express idea and they are able to relate with social context. Furthermore, translator has to use appropriate words and make corrected sentences by considering to structure of target language but it depends on translator's ability. To my teaching situation, I have translation techniques to lead students in my language class as the followings.

The process of translating

Supol (1998) said that since a translator would like to translate an original text, he / she should consider to the target group or audiences as well as he should care of their level of study and / or knowledge. In case, the translators translate children books, the language used should be short and easy while the language used with research paper should be academic language and they need to put reference from experts. In addition, the translators' responsibility is to read and to comprehend and to interpret through idea of original texts. Furthermore, the use of language must be equivalent, accurate and faithful to the original ones.

Munday (2008), said that the process of translation between two different written languages involves the translator changing an original written text in the original verbal language. To the process of translation, there are three categories of translation as the followings. Firstly, intralingual translation or rewording is to translate in the same language which is to make the original text to be clear context as well. It occurs when we rephrase an expression or summarize a text. Secondly, Interlingual translation or translation proper is to translate from a language to another language which is interpretation of verbal signs by means of some other language. Thirdly, Intersemiotic translation or transmutation is to interpret of verbal signs by means of signs of non-verbal sign systems. It occurs if a written text were translated, for example, into music, film or painting.

Based on Newmark (1988), he claimed that the process of translating involves four main levels. Firstly, the textual level, it is concerned with working on the text level and the translating is to translate as the lexical unites into the sense that appears immediately appropriate in the context of the sentence. Secondly, the referential level, it is concerned with the translators use visualize in their mind. According to this level, the translators should ask themselves such as "What is actually happening in the source text?", "What is the purpose of the writers.?", else. The translators should not only work on translate on the meaning but also they have to build up the referential picture in their mind when they translate the texts. Thirdly, the cohesive level, the translators need to motivate their moods of the texts and they have to proceed from known information (theme) to new information (rheme). Additionally, the translators also connect the feeling, tone and the emotion through expression with the source texts as well. Fourthly, the level of naturalness, this level is concerned with the translators have to ensure that translated text makes sense, the text reads naturally and it is translated as ordinary language and the idioms, grammar and words are concerned with that kind of situation. To this level, the translating any text has to sense as naturalness. For suggestion, the use of process of translating should be kept in parallel the four levels; the textual, the referential, the cohesive and the natural depends on situation in text. This means, the translators should consider which part should be translated word for word, imagine as well as translate the writers' idea and / or feeling, etc.

With reference to teaching translation and my teaching experience, the technique of translation also counts on and levels three model of reading which provides the translators to appropriate the texts. To the writer of this article, he used process of translation to apply with three models of reading for teaching translation English song (original text) into Thai poem (target language). Thus, he uses theories and explains the reading models together with apply in my teaching as well.

Three reading models

Reading can be seen to have certain relation to both social and individual perspectives. This view can be explained that reading focuses on a reader's progression through a text rather than a text itself. Moreover, reading can be looked at as a process rather than as a product. As a product, it only relates to what the reader has "got out of" the text while as a process, it investigates how the reader may arrive at a particular interpretation (Wallace, 1992). Therefore, what really happens when a reader reads a text he / she comprehends the text or analyzes the text or relates the text to situations and / or their lives. This can only be explained with the help of the analysis of three reading models which will provide readers with the conceptualization of reading and help foreign language teachers find a suitable way of teaching reading. With reference to McCormick, (1994), there are three reading models, the first is cognitive model, the second is expressive model and the third is socialcultural model. These reading models, McCormick (1994) added "exist in dialectical relationship. Each acknowledges the importance of the readers, the text and the larger social context in the reading situation, but each assigns quite different signification to the terms." This view can be explained clearly in the following analysis of each model and use with theory of translation to teach translation English songs into Thai poem as the followings.

Cognitive reading model

Cognitive reading model is based on the perception of knowledge, which is considered objective and universal. This knowledge can be understood as prior knowledge of the readers. It enables the readers to process the texts by using word processes including decoding, letter-correspondence and phonic approach. This seems similar to the process of learning to read, in

which an individual develops and utilizes his ability to select and organize symbolic stimuli into perceptual unites (McCormick, 1994) in order to comprehend the text. It is obvious that the cognitive reading model only focuses on the information process or information often looks at reading as a product- a container of meaning. It does not provide reader autonomy. As a result, readers can not negotiate for knowledge and they may not get used to analyzing social cultural issues or processing social culture. They are likely to suffer from poverty of reading.

Moreover, as comprehension, it is considered a result of a reader's purely mental capacities, it has nothing to do with the readers as a social being with the classroom context or with the particular nature of the reading task. Hence, it is possible to say that this reading model ignores the social culture conception of readers. However, in some cases, the readers' cultural context is important in the sense that is enables readers to activate their schemata in order to comprehend the text correctly. In fact, this model, reading and learning are largely divorced from any context, reading only relies on technocratic education to nurture the literal, the superficial and the uncommitted, but "functionally" literate (McCormick, 1994).

In terms of pedagogical implication, this model with direct, often quite authoritarian, instruction does not allow students to examine either themselves or the text's social context. It emphasizes conserving knowledge, promotes reproductive approaches to learning, stresses strategies such as memorization and imitation, and deals with questions of "what" (Mckay and Hornberger 1996). Dagosition and Carifio (1994) added that this model of reading includes linguistic factor such as phonological, morphological, syntactic and semantic element. Furthermore, the readers also receive information and try to understand on the text surface. This may indicate that this model is still so powerful, if it is applied with teaching translation based on Supol (1998), Munday (2008) and Newmark (1988), they said that the translators should read the original text and they should clear context as well as and used textual level or work on the text level.

According to this step, I gave away students the songs; "My heart will go on." and "You are the one." Then, I asked them to read these two songs such word for word and sentence for sentence carefully. Based on theories above, I only need students to understand as the word and text level. If they do not know meaning of the words, I allowed them to use bilingual dictionary and

they could noted down the meanings. Saraceni (2001) supported that this step of reading is intelligibility which is word level recognition. The students only know what they read and they used dictionary to help themselves to know meaning or the language of text. Then, students know meaning of words. This means, the texts are intelligible to them (See Appendix).

After students finished finding the meaning of words in the songs, I asked them to tell what they translate aloud in order to check their understanding in plenary. This activity, I read the songs again in order to help students to translate step by step. Moreover, it enables students to check their translations with one another so that they understand the meaning in whole class. However, I saw that students' translation were only the first draft so I provided them to do the second activity as the use of translation theory with expressive reading model below.

Expressive reading model

Based on McCormick, 1994, he informed about expressive reading model that unlike the cognitive model because expressive model focuses on readers. It pays much attention to readers, especially their cultural background. For this model, readers are more important than texts as they can bring experience, culture and life to texts. They themselves can make texts more interesting and lovely as well as readers can respond to texts. This means, they can feel the feeling of the text and see the scenery described in the text and hear the sound in the text. Additionally, readers can put themselves in the text. To this view, they, therefore, have temptation to create something related to the text.

In addition this reading model can make the readers become interested in reading because it enables readers do what they like. Based on Smith 1998 in McCormick, 1994, reading likes this model involves far broader aspects of human thought and behavior. Thus, it may be assumed that readers are allowed to reflect on what they are reading. This will create a love for reading in them. As a result, they will make an attempt to acquire books for themselves both for their own enjoyment and for their longer-term education benefit. Readers autonomy will, therefore, be fostered to a high degree. Their extensive reading will increase and they will get used to exploring texts and so get involved in reading easily.

With reference to expressive model of reading, Pimsarn (2009) added that the readers try to comprehend the text by using interact between bottom-up and top-down processing. They have to motivate cognitive skills to analyze, interpret and understand the writer's thoughts and ideas. He defined "bottom-up processing, the readers decode and reconstruct the author's meaning through recognizing the printed letters and words and then build meaning from the smallest textual units and top-down processing, the readers move through reading texts trying to understand them as a whole without worrying about individual visual components of the language but actively using strategies like making and adjusting predictions, activating or generating prior knowledge as well as interpreting contextual clues." Nuttall (1996) added "In bottom-up processing, the reader builds up a meaning from the black marks on the page: recognizing letters and words, working out sentence structure and top-down processing, the reader draws on their own intelligence and experience-the predictions they can make based on the schemata they have acquired to understand the text." Thus, to comprehend the texts is not only read by focusing on the text level but also the readers have to put themselves in the texts in order to receive situation as well as the surrounding in the texts as well. Anderson (1999) supported that the readers have to interact both bottom-up and top-down processing as interactive process which is the interaction between the readers themselves and the texts.

McCormick (1994) added that in terms of pedagogies, the expressive reading model is characterized as a valorization of the individual. It tends to value analytical thinking, focus on judging and reconciling ideas, and examine questions of "why" and "how." This seems to be very useful for the foreign language teachers in a sense that it enables them to motivate students to use the language in a communicative way. According to this point, I applied the expressive model of reading together with the theory of process of translation to teach translate the songs after I asked students to translate and use cognitive reading model.

This step of teaching translation of English songs, I have known that it was not enough, if I only lead students to comprehend as the text level or used only cognitive reading model. Hence, I tried to help them to achieve the feeling from the songs so that they could absorb emotion to illustrate themselves. Importantly, I turned on the whole story of the movie "Tifanic". According to translating

the songs in Thai, I turn on DVD in Thai so that the students understand language easily. After they watched the movie, I asked them to imagine the actors' feeling, "Jack and Rose." To the song, "My heart will go on", the singer is female so, students knew immediately that Rose felt to her love "Jack." Hence, translating should be expressed as Rose' feeling.

For the song "You are the one" I only turn on the song and ask students to pay attention to the singer's feeling and imagine to their loves. To imagine, I could not see students' illustration but I checked their illustrations by asking them to speak what they felt the feeling of songs in order to comprehend with text and emotion. According to Saraceni (2001), he supported that the readers should motivate their comprehensibility and interpretability to appropriate and pragmatic understand the writers' meaning, utterance, else. Therefore, I used visual aid such as music and movie concerning two these songs; You are the one, and the movie Titanic for "*My heart will go on*" so that the students achieve the feeling as well. Then, I asked students to re-translate the songs by thinking and putting the writers' feeling. This action, it is called that students were blending the texts with feeling, emotion and idea to translate the songs.

However, there are still some limitations of this model. Firstly, its theory is not strong enough to replace the objectivist notion of a text as a container of meaning. Secondly, it may be hard to know what exactly is being taught by this approach. Finally, this reading model seems to be related primarily to the realm of literary reading. It does not generalize well to reading other kinds of texts. So, the next model will refer to all kind of texts and help students to translate the songs appropriately.

Social-cultural reading model

This reading model helps to develop a reading capacity in which readers are not only functionally or culturally literate, but they are critically literate (McCormick, 1994). They can relate the text to life depending on the social cultural factors of the text and on the readers' personal social conditions. In other words, the readers can not only comprehend the text but also take meanings out of the text into life. They can also have the ability to make rational and informed judgments about the world. They are also able to analyze those conditions and practice and to possess the critical and political awareness to take action within and against them. This can also

be understood that social-cultural reading model helps to form a successful literate behavior that “entails the ability not only to decode written symbols but also to interpret these symbols against a backdrop of social conventions (Mckay, 1996). According to Gumperz (1996), cultures in this model focus on the deliberate searching of new possibilities and explanations and they often answer questions of “what if”.

To this step of teaching translation, I used the theory of Newmark (1988) to students (See the process of translating). After I asked students to watch the movie and listen to the songs, I explained the meaning and asked them to link the situation from the song and movie with their real lives in order to achieve the texts, situation, scenario to interact with real world situation. I tried to lead students to feel that if they want to write or tell sweet, beautiful and love speech to their lovers, they had to keep the actors' and singers' feeling to match with themselves. Then, they had to write their speeches into their papers.

To the behavior, students were able to comprehend much more about the meaning and feeling from the songs and what the writers mean. Then, I asked them to re-translate, re-write the translated language (Thai) in order to shape language and idea. When they finished shaping language, I collected their papers and checked their translation in plenary. This step, I was not serious, if their translating versions were not in poem. Then, I help them to improve their genre to compose the translation papers into poem before I gave students away the completed translation papers as the previous examples. However, their poems were different language used with my poems but their ideas were still with the theme of original songs, this means the students could motivate their both translating strategies.

As regarding previously, students should be good Thai language proficiency as a high level for translating English songs into Thai poem. To this learning if they have much more chance to practice, they are able to improve their language. Moreover, I practice students by using various songs on next class and I have seen that the more they are trained, the more they are improved as the poets as well.

In short, the analysis of three reading models clearly expresses the conceptualization of reading and they can be matched to use for teaching translation. This enables students to identify

their way of reading and translating. Moreover, three reading model also has a certain impact on readers' understanding while they are translating the texts.

Conclusion

Translation has various techniques but I only taught students by using a part of translation theory and applied with three models of reading. Moreover, it is to point that translation is a strategy which is concerned with reading models. Additionally, the reading models are of great help for the students as well as the teachers of foreign languages. It really provides a certain conceptualization of reading act, which helps students make a good decision of how to read and to translate. This analysis also suggests a good way of teaching reading and translation for teachers of foreign languages. They can choose a suitable way of teaching for certain level of their students and for special purposes. Moreover, the activity used can motivate students sub-skills of reading such as making inference, imagination, top-down and bottom-up reading process, interact the texts with society and so on.

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Appendix: Example of Students' paper, they found the meaning of words.

My Heart Will Go On (Movie: *Titanic*)

Every night in my dreams	Love can touch us one time
I see you, I feel you	And last for a life time
That is how I know you go on	And never let go till <u>we're gone</u> = ตายจากกัน
Far across the <u>distance</u> = ช่องว่าง	Love was when I love you
And <u>spaces</u> = ช่องว่าง between us	One true time I hold to
You have come to show you go on	In my life we'll always go on
*** Near, far, wherever you are	You're here, there's nothing I fear
I believe that the heart does go on	And I know that my heart will go on

Once more you open the door	We'll stay <u>forever</u> = ตลอดกาล this way
And you're here in my heart	You are safe in my heart
And my heart will go on and on	And my heart will go on and on

YOU ARE THE ONE (CHRISTINA & FERN)

You are the one, I can wait to see. You are the light in my life.
You are the one closest = ใกล้ชิด to me and one for the moment = ช่วงเวลา, สักครู่ in time.
I like the way you think of me all night, there's no word you have to say.
I want you to know that, Now and forever. You can make me feel this way.
* I will always be there with my love.
As I run through my dream in the night.
You can take all the time in the world.
Until you notice = สังเกตเห็น that you are the one.
Hidden = ซ่อนเร้น in times, are answers to find things that I'm feeling for you.
Inside your mind, deep in your heart. You could be feeling this true.

I love the way you. think of me all night.
There's no word you have to say.
You're like the brightest stars = ดวงดาวที่สว่างที่สุด in the heaven turn the dark night in today.
You are the one. Yeah...Don't you ever leave my life
you and me now and forever all of the time.
* I will always be there with my love.
As i run through my dream in the night.
You can take all the time in the world.
Until you notice that you are the one .