

A Study of Translation Strategies in Translating Personal Pronouns in Disney's movie entitled *Rapunzel* into Thai Version

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ABSTRACT

The aim of the study is to analyze translation strategies in the translation of personal pronouns used in the Disney movie *Rapunzel* into the Thai version. The objectives of the study are: 1) to describe the strategies used in the translation of personal pronouns in *Rapunzel* movie, and 2) to determine the frequency of each translation strategy used in the translation of personal pronouns in *Rapunzel* movie. The data of the study were gathered from English personal pronouns from the subtitle on DVD *Rapunzel* which was released in 2010. The result of the study showed that ten translation strategies based on Pokasamrit (2011), Nida (1964), and Vinay and Darbelnet (1958) were identified as used in the study. The strategies of translation were pronoun to pronoun/literal translation, explicitness to implicitness, kinship terms, formal language, informal language, editorial pronoun, addition, alterations/transposition, and inversion. The frequency of each translation strategy found was determined by considering the following elements: the formulation of personal pronouns and the differences between personal pronouns in English and Thai.

KEYWORDS

Movie subtitle
Personal pronouns
Translation techniques

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1. Introduction

A wide variety of definitions of translation has been put forward over the years, from the past to nowadays. Larson (1998) states that "Translation consists of transferring the meaning of the source language into the receptor language". This is done by translating from the first language form to the second language form through a semantic structure. It is only formed and can change, yet the meaning remains equivalence to the source language. Along with Catford (1965) who defined translation as "the replacement of textual material in one language (Source language: SL) by equivalence textual material in another language (Target language:TL)". Another aspect is from Newmark (1988), he states the definition of translation into two terms: 1) "a technique that attempts to replace a message written in one language with the same meaning in another language", and 2) "translating the meaning of the text into another language as intended by the author of the text".

Translation is a process of transforming messages in a specific language into other languages so that the reader can understand the target language. As stated by Nida (1964), translation is a reproduction process that occurs when a target language is transferred with the closest equivalent of a source-language text with natural use. There are three important points in the process of translation that are: transferring, replacing, and translating language. There are some steps that the translator needs to be concerned. First, it is the step of deciding the source text. Second, the translator needs to read the source text in order to understand the content of the text.



Next step, the translator has to get the meaning of the text. Then, it is the step of transfer the meaning/ message into the Target Language by considering the cultures and grammar. Then, it is the step of re-reading and checking the translated text. Finally, the translated text is produced.

After considering some of the problems that may arise in the translation process, a professional translator usually has some strategies to deal with the problems. Pokasamrit (2011) offer strategies used for dealing with various type of non-equivalence in translating English personal pronouns to Thai. The strategies are:

- a. Pronoun to Pronoun/ Literal Translation: Translator makes no changing in first-personal pronouns, second-personal pronouns and third-personal pronouns. The examples are as follows:

SL: **I** think back to how **I** felt during that time.
 TL: **ผม**คิดถึงย้อนกลับไปว่าตอนนั้น**ผม**รู้สึกอย่างไร
 (*pǒmkítýónglâpbpaiwâadton-nânpǒmróosèukýàng rai*)
 SL: Don't scratch **it**!
 TL: อย่าไปเกา**มัน** (*yàbpaigaoman*)
- b. Explicitness of Substituted Words: Translator change pronoun into its reference. For example, "I" to *Harry*, "she" to *Marry*, and etc.
- c. Explicitness to Implicitness: It is an omitting pronoun strategy. Translator will omit pronoun in the ST when translating into TT. The examples show as follows:

SL: **I** will go if you don't mind.
 TL: **Q**ไปก็ได้ถ้าแม่ไม่ว่า (*Qbpaigôrdâaitâamâemâiwâa*)
 SL: They told **me** not to be late.
 TL: พ่อแม่บอก**Q**ไม่ให้มาสาย (*pǒrmâebòkQmâihâi maa sâai*)
- d. Kinship Terms: The kinship terms in Thai pronoun can use with first, second, and third-person pronouns but not "it". Another type of kinship terms is Extended Kinship Terms. It is used to designate other people who are not related to the addresser's relative status in order to show respect and politeness to adults. For example,

SL: **You** told mom about me?
 TL: **พ่อ**บอกแม่เรื่องหนูหรือคะ? (*pǒrbòkmâeréuuanǒrěuká*)
 Lit. **Dad** told mom about me?
- e. Formal Language: The first personal pronoun "I" can be translated to *grà-pǒmorkâa-pá-jâo*, second personal pronoun "you" is translated to *tân* (ท่าน or *dtâitáo* (ใต้เท้า), and third personal pronoun "he, she, they" are *tân* or *pûuaktân*. Here, "it" is not included. The word *tân* can use either in the first or second personal pronoun, and it can be both singular and plural.
- f. Informal Language: The intimacy level of the word for the addresser to the addressee is depending on the situation. It can be shown in the way of affection, insult, or hatred.
- g. Role Designation: The pronoun refers to the position or status of both addresser and addressee according to their career or social status. For example, jurors, secretaries, doctors, police, etc. For example,

SL: **They** will never find out.
 TL: **ตำรวจ**ไม่มีวันจับได้ (*dtam-rìuatmâi mee wan jàpdâai*)
 Lit. **Police** will never find out.
- h. Editorial Pronoun: It is similar to the pronoun to pronoun translation strategy, but Editorial Pronoun is used in the sense of pleasing audiences. It began when American politics gave a speech on his campaign. As he wanted to give examples of something bad, he would refer to himself. For the exam, "If **I** don't pay taxes, **I**'ll be put into jail. Besides, its actual meaning is "If **you** don't pay taxes, **you**'ll put in jail.

Besides the strategies offered by Pokasamrit(2011), the writer also chooses some translation techniques offered by Nida (1964) and Vinay and Darbelnet (1958). The strategies are:

- a. Addition: To clarify an elliptic expression, avoid ambiguity in the target language, change a grammatical category, amplify implicit elements, and add connectors.

- b. Alterations: These changes have to be made because of incompatibilities between the two languages. There are three main types.
 - 1) Changes due to problems caused by transliteration when a new word is introduced from source language.
 - 2) Changes due to structural differences between two languages, e.g., changes in word order grammatical categories, etc.
 - 3) Changes due to semantic misfits, especially with idiomatic expressions.
- c. Transposition: A shift of word class, i.e., verb to noun, noun for preposition e.g., *Expéditeur* and *From*. When there is a shift between two signifiers, it is called crossed transposition, e.g., *He limped across the street* and *Il a traversé la rue enboitant*.
- d. Inversion: This is to move a word or a phrase to another place in a sentence or paragraph so that it reads naturally in the target language.

Since there are a number of movies imported from Western countries to Thailand. Many Thais experience difficulties in understanding the content or meaning of the movie that use English because they do not master English well. When language becomes a barrier to enjoying and understanding, the role of movie translation in the form of subtitles is required to help them overcome the problem.

However, subtitling is not an easy task to do. The translator has to deal with the obstacles during the process. For example, the translator does not simply transfer a message from one language to another, but s/he must consider the cultural background of the target audience. In addition, the translator must perfectly understand the source language, and the target language, and be knowledgeable in the subject matter (Larson, 1988:6 cite Boonchuay. N, 2020). Furthermore, the translator needs to pay attention to the subtitle characteristics such as the visual and audio aspects of the movie on the screen all the time.

According to all the general obstacles mentioned, there are some specific obstacles in the subtitling process. One of them is to translate personal pronouns. Especially Thai personal pronouns can be one of the crucial problems in English-Thai/ Thai-English translation. In Thai, personal pronouns frequently identify the status of addresser and addressees, for example, the social status, intimacy level, interpersonal relations, age, gender, etc. whereas it hardly represents the same ideas in English personal pronouns (Campbell & Shaweevongse, 1957).

Considering Thai personal pronouns, they have a great variety in form and use. The translator can be faced with difficulties in translating them. For example, the first personal pronouns 'I/me' in English that is used in common contexts can be translated into *phǒm*, *dichǎn*, *kraphǒm*, *chǎn*, *khâa*, *kuu*, *nǔu*, etc. (Hoonchamlong. Y, 1992). Moreover, the form of first personal pronouns can become more complicated when they were used in the context of referring to the royal family, such as *khâaphráphúthacâw*, *klâawkramom*, *krammom*, *klâawkraphǒm* (Cooke, 1968). Meanwhile, the first personal pronouns in English can simply use to substitute the name of a certain object or a person as I, you, we, they, he, she, or it (Brewer & Gardner, 1996 cite in Kurniawati, N. & Setyaningsih, R. W., 2016).

Due to these, it is interesting to analyze the translation of English pronouns into Thai. It is more challenging for translators to transfer the English pronouns into the target language properly. Moreover, every language has a different rule for using pronouns when translating. Thus, translating pronouns in the Thai language requires some specific techniques in order to make it close to the target language.

There are some studies that analyze translation and pronouns. One study was conducted by Yannajan and Srichat, (2017). In their article "The pronouns translation in different contexts of short stories from English into Thai". The study is aimed to analyze and describe the translation technique that is used in translating pronouns of English short stories in a different context. Another study was conducted by Netsuksang and Bamroongraks (2018) entitled "Referring Expressions in Thai and English Versions of Novel: a Case Study of "The Happiness of Kati". The aim of this study is to analyze the four characteristics of referring expression in the Thai English version novel. One of them is the personal pronoun kinship term. Furthermore, there is a study conducted by Nampetch (2019). The title of her article is "English Translation of Thai pronouns" in the English translation of the classic Thai novel Four Reigns. She also focused on the translation

technique that Tulachandra and Barang used when translating Thai personal pronouns from Thai to English. According to her study, she specifically analyzes on Thai pronouns of *Sadet*, kinship terms and title, *kun*(you), *mae*(mother), and *pho* (father). Based on the finding, shows that the translators often use the equivalence technique in translating personal pronouns.

According to these, none of the studies concerned translating personal pronouns in movie subtitles. So, the writer is interested to conduct research on subtitling translation of English personal pronouns into Thai. In this study, the writer analyses the translation strategies used, based on Pokasamrit's (2011) strategy, in translating English personal pronouns into Thai in Subtitle of "Rapunzil" Disney's animated film. This is an American 3D animated musical adventure fantasy comedy film directed by Nathan Greno and Byron Howard, and produced by Roy Conli. The Rapunzel movie is distributed by Walt Disney Pictures and released in 2010. This fantasy movie is very popular with not only children but also adults. The story tells of the magically long-haired Rapunzel who is locked up by her overly protective mother in a tower. After wishing to escape into the world outside for years, her wish finally comes true when she meets a kind-hearted thief named Flynn.

To make this study focus, the writer emphasizes only the personal pronoun to analyze the strategies used by the translator in translating the English personal pronouns of "Rapunzel" into Thai personal pronouns. Moreover, the writer believes that this study will be useful information and references for students, lecturers, translators, and other researchers who are interested in studying English personalpronouns.

From the background of the study above, the writer would like to answer the following research questions:

- a) What is the translation strategies used in the translation of personal pronouns in the "Rapunzel" movie?
- b) What is the frequency of each translation strategy used in the translation of personal pronouns in the "Rapunzel"movie?

2. Method

2.1 Research Design

In this study, the writers used the qualitative method to find out the translation strategy used by a professional translator in their translation of personal pronouns in Disney's movie entitled "Rapunzel" into the Thai version.

2.2 Research Instrument

The translation technique proposed by Pokasamrit's(2011) research on *Pronoun Translation from English to Thai*was applied to investigate the translation strategy that was used to interpret the non-equivalence of a personal pronoun.

2.3 Data Collection

The data for this study was collected from the DVD *Rapunzel*. The pronouns were gathered from the subtitle on the DVD in English and Thai.

2.4 Data Analysis

This study is qualitative as it is a content analysis of the non-equivalence of personal pronouns that occur in the movie subtitle of the fantasy comedy film, *Rapunzel*. The translation strategies used by translators to interpret personal pronouns from English to Thai were analyzed using a framework based on Pokasamrit's (2011) translation strategies, which include the following:

1. Pronoun to Pronoun/ Literal Translation
2. Explicitness of Substituted Words
3. Explicitness to Implicitness
4. Kinship Terms
5. Formal Language
6. Informal Language

7. Role Designation
8. Editorial Pronoun
9. Addition
10. Alterations/ Transposition
11. Inversion

After collecting the data, the frequency of each type of translation strategy is calculated into a percentage by using the following formula:

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

Where:

N = The frequency of strategy used

T = The total number of the strategy used

3. Results and Discussion

The English personal pronouns in “Rapunzel” movie were analyzed to find out which translation strategies were used and to find out the frequency of each translation strategy included in English personal pronouns. The results are shown in the following table.

Table:The frequency and percentage of each translation strategy in translating personal pronoun found in “Rapunzel” movie.

No.	Type of Translation Strategy	Frequency	Percentage
1.	Pronoun to Pronoun/ Literal Translation	321	43.86%
2.	Explicitness to Implicitness	158	21.58%
3.	Informal Language	128	17.49%
4.	Kinship Terms	101	13.80%
5.	Addition	7	0.96%
6.	Explicitness of Substitute Word	5	0.68%
7.	Alteration/ Transposition	5	0.68%
8.	Formal Language	4	0.55%
9.	Inversion	2	0.27%
10.	Editorial Pronoun	1	0.14%
11.	Role Designation	0	0%
Total		732	100%

The result of the study showed that twelve strategies based on the frameworks of Pokasamrit (2011), Nida (1964), and Vinay and Darbelnet (1958) were employed to translate personal pronouns from English to Thai in Disney’s animated film entitled “Rapunzel”. The most frequent translation strategy found was translation by Pronoun to Pronoun/ Literal Translation (43.86%), followed by Explicitness to Implicitness (21.58%), Informal Language (17.49%), Kinship Terms (13.80%), Addition (0.96%), Explicitness of Substitute Word (0.68%), Alteration/ Transposition (0.68%), Formal Language (0.55%), Inversion (0.27%), and Editorial Pronoun (0.14%). However, Role designation was not found in this study.

Based on findings, Pronoun to Pronoun/ Literal Translation, or it also known as word-to-word translation, was the most frequent translation strategy found in the study. In this strategy, the first personal pronouns of Source Text are literally translated into Target text. On the other hand, personal pronouns have always been a problematic issue for translators in English-Thai translation since their usage is more complicated than in English. Namely, personal pronoun in English can be translated into various terms in Thai (เซวรงฉันทรเชตต์, 2528). For example, the first personal pronoun in subject pronoun “I” and object pronoun “me” can be translated into *pǒm* (ผม) which is used by man only, *dì-chǎn* (ดิฉัน) is used by woman only and *chǎn*(ฉัน) which can use to both gender. Furthermore, As cited by ดวงตาสุพล (2541), the grammatical rules for employing English pronouns differ from Thai due to the translation of pronouns. The translator must comprehend and be attentive when translating. Here are some examples from the text:

Example 1

In the beginning of the scene, there was a man named Flynn Rider who narrated his own story.

- SL: This is the story of how **I** died.
TL: นี่คือการเล่าว่า**ผม**ตายยังไง
Lit. *nêkeurêuuangraaolâowâ**pôm**dtaii yang ngai*

Example 2

This is the conversation between Rapunzel and, her chameleon, Pascal when they were playing hide and seek.

- SL: Hmm. Well, **I** guess Pascal is not hiding out here.
TL: **ฉัน**ว่าพาสกาลไม่ได้ซ่อนอยู่ตรงนี้หรอกนะ
Lit. ***chăn**wâa Pascal mâidâaisónyòodtrong nêe ròkná*

Example 3

This is the scene that Rapunzel tied Flynn up with the chair and hid his satchel. She really needed to have someone take her to see the lanterns, so Flynn was the best choice for her. She made a deal that if he took her there, she would return his satchel. However, he did not agree.

- SL: ... but you leave **me** no choice.
TL: ... แต่เธอไม่เหลือทางเลือกให้**ฉัน**
Lit. *dtâetermâilêuuataanglêuuakhâ**chăn***

Example 4

Rapunzel scared of the sound that came from the bush. Then, she suddenly, jumped on Flynn's back.

- SL: Have they come for **me**?
TL: มันจะมาจับ**ฉัน**ใช่ไหม?
Lit. *manjà maa jà**chăn**châimăi*

From the examples above, we can see that the first personal pronoun "I" that translate into *pôm* refer to man and *chăn* refer to woman. Besides, first personal pronoun in the form of object "me" that translate into *chăn* can refer to both, man and woman.

The application of Explicitness to Implicitness was found many times. It is an omitting pronoun strategy which was mostly happened with subject and object pronouns in sentences. This can obviously be understood that in the context of the target language, the omission of subject and object pronouns are common. Particularly, omitting subject of a sentence in informal context is frequently happen in Thai native speakers. Since Thai is a pro-drop language, the omitting subject or object pronouns never causes the loss of meaning in the Target Text (Kobsiriphat, 1988 cited in Meechanyakul and Singhapreecha, n.d.). The example below will show how:

Example 1

Flynn was disappointed seeing his picture drawn with a big nose in a wanted poster.

- SL: **They** can't just get my nose right.
TL: Øวาดจมูก**ฉัน**ไม่เหมือนเลย
Lit. *Øwâatjà-mòokchăn**mâim**ěuanloiiie*

Example 2

This is the conversation between Rapunzel and her mother, Gothel while she was begging her mother to go out and see lanterns.

- SL: But trust **me**, I ...
TL: เชื่อสิ Øหนู ...

Lit. *chêuuasiŋnǎo*

The examples show that although the subject and object pronouns in target text was omitted, the meaning remains the same. The addressers still can understand.

In this study, Informal Language was also used several times. The type of personal pronoun used to indicate the intimacy level of addresser to addressee. Moreover, this can apply to first, second and third personal pronoun and it can be used in both genders, male and female. For example, I/me, we/us, you, she/her, he/him, they/them can be translated into *nǎo*, *naai*, *gae* and *man*. To do so, translators must understand the basic concept of the circumstances that distinguish the first, second, and third personal pronouns in the Source Language's tone, concept, and culture, as well as the Target Language's culture (สิริบุปผา, 2549). Here are some examples found in the movie subtitle:

Example 1

When she was a child, she wondered why her mother never allowed her to go outside the tower. So, she asked

SL: Why can **I** go outside?
TL: ทำไมหนูออกไปข้างนอกไม่ได้?
Lit. *tam-mainnǎoòkbpaiâangnôkmâidâai*

Example 2

This scene, Rapunzel made a deal with Flynn to return his satchel if he took her to see the lanterns.

SL: I return your satchel to **you**. That is my deal.
TL: ฉันจะยอมคืนกระเป๋าให้นายนั้นแหละคือขอเสนอฉัน
Lit. *chǎnjàjomkeungrà-bpǎohâinaai · nánlàeukeukörsà-něrchǎn*

Example 3

This is the scene when Pascal asked Rapunzel to go outside the tower but she refused.

SL: I like it in here and so do **you**.
TL: ฉันชอบอยู่ในนี้แกเองก็ชอบ
Lit. *tam-mainnǎoòkbpaiâangnôkmâidâai*

Example 4

Flynn and his thug friends were planning to steal the crown in castle but Flynn were enjoying with the view on the top of the roof.

SL: We do this job. **You** could buy your own castle.
TL: ถ้างานนี้สำเร็จแกซื้อปราสาทส่วนตัวได้เลย
Lit. *tâangan nêe sǎm-rèt · gae séubpraa-sàatsùuandtuuadâailiie*

Example 5

This is scene where soldiers were searching for Flynn in the Snuggly Ducking bar.

SL: Where is Ryder, where is **he**?
TL: ไรเดอร์อยู่ที่ไหนมันอยู่ที่ไหน?
Lit. *Ryder yòonǎi · man yòonǎi*

According to the used of intimacy level, the translator has to understand the type of word. As in example 1, “**I**” is translated into *nǎo* instead of *chǎn* like in Pronoun to Pronoun. This is actually available for female only. When children talk to her parents, other family members, or general people, they will call themselves as *nǎo*. Moreover, it can indicate that the addresser is younger than the addressee. Example 2 is “**you**” translated into *naai* which is available for man only. This is commonly used in teenager or people with the same age. Besides, the personal pronoun “**you**” in example 3 and 4 have different type of word which is translated into *gae*. These

two examples are used in different context. In example 3, the addresser says it in way of closet relationship while example 4 is used in the way of insulting or disrespect to addresser. The last example is “**he**” translated into *man*. The addresser expresses this word when s/he hates or gets angry with someone or something.

Another frequency used in translation technique of personal pronouns is Kinship Terms. It was found many times in this study. The Kinship Terms can apply to first, second, and third personal pronouns which translated those types of pronouns to *mâe*(mother), *pôr* (father), *lôok* (used by parents when talking to their children), *yaai*(grandmother), etc. Furthermore, there are Extended Kinship Terms to designate other people who are not related to addresser’s relative status. According to this, it obviously indicates to the culture of Thai society that people live together as brothers and sisters (WipakornWongthai, n.d). In addition, Kanchana Naksakul, cited in Office of the Royal Society, stated that Thai personal pronouns can obviously reflect the Thai culture. Here are the examples found in the study:

Example 1

Gothel was waiting for her daughter, Rapunzel, letting her hair down.

- SL: Rapunzel! **I**’m not getting any younger down here.
TL: ราพันเซล**แม่**ยี่รอนานก็ไม่ได้สาวขึ้นหรือคะ
Lit. Rapunzel *mâeyeuror naan gôrmâidâaisăaokêunròkná*

Example 2

- SL: So, I’m just going to tell **you** ...
TL: คือหนูกำลังจะบอก**แม่**ว่า...
Lit. *keunǎo gam-lang jàbòkmâewâa*

Example 3

- SL: **You** know how I feel about the mumbling.
TL: **ลูก**รู้ว่า**แม่**รู้สึกยังไงกับการพิมพ์
Lit. *lôokróowâamâeróosèuk yang ngaigàpgaanpeum pam*

Example 4

- SL: Ahh, I told you **she**’d be important.
TL: อ่าบอกแล้วใช่ไหมว่า**ยาย**แก็เป็นคนสำคัญ
Lit. *bòkláewchâimăiwâayai gaebpenkonsăm-kan*

In example 1 and 2, “**I**” in the first personal pronoun was translated into *mâe* which was used by a mother when talking to her children and “**you**” in the second personal pronoun was also translated to *mâe* but used by children when addressing their mother. Moreover, the same personal pronoun “**you**”, in example 3, can be translated to *lôok* (a child) used by a parent talking to his/her child. The word *lôok* can refer to both male and female. Although, Kinship terms like father, mother, and child are mostly used to designate the people in family member, other Kinship Terms like aunt, uncle, grandfather, grandmother, etc. can be used to non-related to the addresser’s family member. As it was shown in example 4, first personal pronoun “**she**” was translated into *yaai* which mostly used with older women to show respect and politeness to them.

Addition is another strategy used by translator when the non-equivalence occurs in translating Source Text to Target Text. Dickins et al. (2017), cited in Alrumayh, A. (2021), add that particularizing translation is also a case of translation by addition when the Target Text is more specific than the Source Text expression. As in this study, the Addition was used to avoid ambiguity in the Target Text. Thus, Addition was employed to add some more information that can make reader or audience has a clear understanding. Here are some examples found in this study:

Example 1

Rapunzel was excited to telling her mother for what she wanted for her birthday but she was ignored.

- SL: Oh Rapunzel, you know I hate leaving you after Qa fight.
TL: ราพันเซลลูกก็รู้ว่าแม่ไม่ชอบทิ้งลูกหลังจากเราเถียงกัน
Lit. *Rapunzel lóokgórróowáamâemâichóptínglóoklǎngjàakraotīiang Gan*

Example 2

This expression was from a short thug in the Snuggly Duckling bar holding Rapunzel's hair with surprise.

- SL: That's a lot of hair.
TL: ผมยาวเพื่อยเลยเธอ
Lit. *pǒmyaaoféuuayloieter*

Example 1 shows that there is no personal pronoun “we” in the Source Text, but it was added in the Target Text as *rao*. In Thai version can be translated as ‘*Oh Rapunzel, you know I hate leaving you after we have a fight*’. As well as in example 2, the personal pronoun was added as *ter* or “your” in Target Text, but there does not appear in the Source Text. In Thai version, the target text can be equal to ‘*Your hair is very long*’. The text in example 2 is not only added pronoun, yet the structure is also change. However, this addition and changing is done for making the Target Text sounds more natural.

For Explicitness of Substitute Word and Alteration/Transposition were found at the same frequency in the study. The use of Explicitness of Substitute Word instead of the Pronoun to Pronoun can avoid the cause of missing some word sense. Thus, translator is trying to avoid Pronoun to Pronoun Strategy. Alteration/Transposition is applied when a shift of word class occurs in two forms of text. Translator can change the function of word in Source Text to another word in Target Text. For example:

1. Explicitness of Substitute Word

Example 1

- SL: Each year on her birthday, the King and the Queen released thousands of lanterns into the sky.
TL: ทุกปีในวันเกิดของเจ้าหญิงราชาและราชินีปล่อยโคมลอยนับพันขึ้นสู่ท้องฟ้า
Lit. *túkbpeenai wan gèrtkǒng · raa-chaaláeraa-chí-nee bplòikohmlaináp pan kēunsòotóngfáa*

Example 2

- SL: She's growing it up.
TL: เธอเลี้ยงผมยาวอะ
Lit. *terlíiangpǒmyaaao · á*

Due to these examples, the translator transfer personal pronoun to proper noun such “her” to *jáoyǐng*(Princes) and “it” to *pǒm*(hair). Translator was trying to remain the sense of the Target Text.

2. Alteration/Transposition

Example 1

- SL: Will this break her heart and crush her soul?
TL: มันทำให้เธอเสียใจและทำร้ายจิตใจไหม?
Lit. *man tam hâitersīia jai lǎe tam ráaijìt jai mǎi*

Example 2

- SL: That was very impressive.
TL: ฉันก็รู้สึกแบบประทับใจ
Lit. *chǎngórróosèukbàepbrà-táp jai*

On the example 1, the personal pronoun “**it**” (*man*) is used instead of “**this**” that exists in the Source Text. “**I**” as the personal pronoun in example 2 is used instead of “**that**” that exists in the Source Text.

Beside Informal Language that has been mention before, Formal Language is needed in translating personal pronoun that relate to the social status of addresser to addressee and addressee to addresser. Royal Family is also taking into this account. According to the study of Yannajan, K., & Srichat, S. (2017), the word *fàabàat* (Your Royal Highness) in the second personal pronoun, which the original language uses the word "You," is not appropriate to translate into other words. Therefore, s/he must understand the context and know when to use it in a formal setting. Formal Language strategy was found a few places in the study. The examples show as follows:

Example 1

- SL: She got sick, very sick.
TL: พระนางประชวรประชวรอย่างหนัก
Lit. *pránaang* bprà-chuuan · bprà-chuuanyàngnàk

Example 2

- SL: She was running out of time.
TL: เวลาพระนางเหลือไม่มากแล้ว
Lit. *way-laapránaang* lěuuamâimâakláew

In the examples mention above, “**She**” is translated into *pránaang* to identify her status as a Queen. The strategy was applied in example 1 and 2.

For Inversion, the strategy was used when structural adjustment needed in translating Source Text to Target Text which might be a cause that makes the translation version sound unnatural to the language for Thai native speaker. Thus, a word or a phrase has to move to another place in sentence or paragraph. The examples are:

Example 1

- SL: Don't want you scaring, and giving up on this endeavour now, do we?
TL: เราคงไม่อยากให้เธอกลัวและล้มเลิกความพยายามคราวนี้ใช่ไหม?
Lit. *raokongmâyàakhâitergluualáelómlêrkwaampá-yaa-yaamkraao née châimăi*

Example 2

- SL: Aw, he's nothing but a big sweetheart.
TL: โอ้ไม่เลยสะเขาเป็นคุณม้าใจอารี
Lit. *ôh · mâiloiielâ · kăobpenkunmâa jai aa-ree*

According to example 1, the differences of sentence structure between Source Text and Target Text were found in the form of question. Actually, there is no question tag form in Thai structure. The first personal pronoun in the question tag as “**dowe?**” is equal to “**isn't it?**” in the Target Text. Therefore, the personal pronoun “**we**” in Source Text is moved to be as a subject in sentence. In example 2, translator is trying to move “**he**” to the second phrase in sentence to keep the natural sense of the Target Text.

Editorial Pronoun was found once in the study. This strategy was used to avoid in hurting others' feeling by using plural pronoun stated as a subject in sentence. The translator used this strategy to solve the ambiguity that might occur to audience. For example:

Example

Gothel was looking in the mirror admiring her beauty after a long journey while Rapunzel was standing beside her. She said like she was admiring but she was not.

- SL: Oh, Look. You're here too.
TL: ออแม่หมายถึงแม่นะ
Lit. *ohmâemăaitěungmâenâ*

For the example above, the Target text was translated into a different pronoun, structure, and meaning. According to the Target Text, it was transferred to 'I mean myself in the mirror' instead. Gothel did not mean to Rapunzel but her own beauty.

Although the Role Designation wasn't found in this study, the strategy of translating pronouns to refer to the position or status of addresser and addressee is still useful for translators to use in their translation work.

4. Conclusion

Translation of personal pronouns in English to Thai can sometimes be problematic for translators due to the variety of Thai personal pronouns that they need to consider for the differences in age, gender, status, politeness, intimacy, kinship, etc. This study has been conducted to find out the translation strategies used in translating personal pronouns and determine the frequency of each translation strategy used in translating personal pronouns in the English subtitle of Walt Disney's animated movie entitled "Rapunzel". Since the movie was conducted for young audiences, the translator needs to be more careful in choosing the word choice of pronouns.

The finding of this study showed that the translator used several translation techniques proposed by Pokasamrit (2011), Nida (1964), and Vinay and Darbelnet (1958) to help Thai audiences of this movie comprehend the story easily. The result showed that there were ten translation techniques used in translating: (1) Pronoun to Pronoun/Literal Translation, (2) Explicitness to Implicitness, (3) Informal Language, (4) Kinship Terms, (5) Addition, (6) Explicitness of Substitute Word, (7) Alteration/Transposition, (8) Formal Language, (9) Inversion, and (10) Editorial Pronoun.

According to the finding, the most frequent translation technique used was Pronoun to Pronoun/Literal Translation. The translator used this technique might be because it is not complicated which makes audiences clearly understand. Although this translation technique is the simplest way to use, the translator also needs to consider the word choice of pronouns used in translating to Thai. By using the right choice of words, it will be easier for the readers to understand the meaning of the native speaker.

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