



## **An Analytical Study of Translation Editing and Translation Strategies in the Novel “Siddhartha”**

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### **Abstract**

This study examines the adaptation of Hermann Hesse's renowned novel *Siddhartha*, employing Sanchwi Saibua's (2021) translation editing strategies as a theoretical framework. The primary objective is to analyse translation editing algorithms and quantitative translation techniques. A total of 15 samples were selected for this analysis, with the findings presented from a descriptive perspective. The results reveal that translation editing occurred at word and sentence levels. The most common strategy for word level was omitting specific words or expressions. At the structural level, the primary strategy included reorganising word order within phrases or sentences and altering the sequence of ideas. Additionally, the Thai translators employed Sodsai's translation approach to implement these strategies, ensuring that the translation remains faithful to the original text, conveys its intended meaning accurately, and effectively captures the essence of the the original English narrative of *Siddhartha*. This study contributes to a deeper understanding of translation strategies and adaptations, providing valuable insights to scholars and practitioners in the field, ultimately enhancing their expertise for future academic and professional endeavours.

**Keywords:** *Translation Strategies, Translation Editing, Novels, Siddhartha*

### **1. Introduction**

Literature, a beautiful tapestry of human experiences, plays a pivotal role in Thai history by preserving and transmitting cultural heritage and traditions across generations. It serves as a mirror reflecting human life in different eras and acts as a medium for expressing various aspects of society, including religion, philosophy, psychology, sociology, politics, governance, law, science, and the environment. Additionally, literature conveys emotions, thoughts, and aspirations, emerging from the author's imagination and depicting events or fictional characters' lives. Real-life experiences can inspire them and encapsulate the essence of stories through written expression.

Prose fiction, for instance, allows for detailed storytelling using natural spoken and written language without constraints of metrical patterns or rhyme schemes. This category includes fables and novels (Nakornthap1985, p. 5), which are composed using aesthetic language and literary techniques to create a captivating experience for readers. These works are crafted to evoke emotion and imagination. Besides prose, literature also includes poetry and verse, which are meticulously composed with rhyme, rhythm, alliteration, and repetition, following distinct metrical structures (Royal Institute Dictionary, 1982, p. 671). Poetry enhances the artistic beauty of language, reflecting historical linguistic trends and cultural traditions.

When a literary work gains global recognition, it often undergoes literary translation, a task fraught with significant challenges. One of the most daunting requirements of this task is navigating cultural differences, as language and culture are deeply intertwined. Understanding both is essential to ensure cultural coherence in translation (Jantarakhet, 1985). Furthermore, languages exhibit distinct syntactic structures, requiring word order rearrangement during translation to maintain grammatical correctness. Semantic accuracy is another major challenge in translation editing as words often carry multiple meanings and tonal nuances. Therefore, careful word selection and appropriate language use are critical aspects of translation editing (Shah et al., 2023).



Translation editing is crucial in ensuring that translated texts accurately convey the meaning and artistic expression of the original text. Saibua (2021) proposes an analytical framework that classifies translation editing into two levels: word-level editing and structural-level editing. Word-level editing involves modifying words or expressions to ensure semantic and cultural appropriateness when direct equivalents in the target language are unavailable. It can be further categorised into five types: adding explanatory words, substituting phrases or sentences for single words, using more general terms instead of specific ones, adding connectors between different ideas, and omitting redundant words or expressions. Word-level translation editing aims to enhance translation efficiency while maintaining fidelity to the original content.

On the other hand, structural-level editing involves modifying sentence structures to improve readability and linguistic fluency. This process includes editing at the phonological level, like transliterating names and terms; editing at the morphological level to rearrange words so they follow grammar rules; and editing at the syntactic level. The latter encompasses rearranging word order in phrases and sentences to ensure coherence, adjusting negative sentence structures, modifying active and passive voice to conform to the target language's stylistic conventions, adding or omitting words to accommodate grammatical differences, and higher-level structural editing, such as reordering sentences and merging paragraphs to refine textual flow.

Translation strategies are often divided into two primary types: literal translation editing and free translation editing. Literal translation editing aims to preserve meaning, structure, and form as closely as possible to the original text. It prioritises accuracy and content integrity, ensuring the core message is precisely conveyed. In contrast, free translation editing does not strictly adhere to the original text's structure or meaning but prioritises fluency and readability in the target language. This approach modifies, condenses, or adapts content to suit the target audience, making it particularly effective for novels, short stories, and children's literature (Supol, 2002). These translation approaches align with different theories in the field of translation studies. For example, Newmark (1988) makes a distinction between semantic translation, which stays true to the original meaning, and communicative translation, which changes the text so that the target audience can understand it. Nida (1964) introduces formal equivalence, which retains the original structure, and dynamic equivalence, which prioritises reader impact. Venuti (1995) proposes domestication, which adapts texts to the target culture, and foreignisation, which preserves source text elements to maintain cultural authenticity. These diverse translation editing strategies demonstrate the multifaceted nature of translation, which must be adapted based on content, purpose, and readership.

One of the most significant challenges in translation editing arises from cultural differences, which may complicate word-for-word translation. Specific terms may lack direct equivalents, warranting the combination of words into phrases or sentences to ensure clarity and readers' comprehension. Another challenge is linguistic structural differences, where literal translation alone may not produce grammatically coherent sentences. Skilled translators must possess linguistic expertise and cultural awareness to restructure sentences effectively while preserving the original meaning. Successful translation editing requires ensuring accessibility, making complex ideas comprehensible, rearranging sentence structures to improve readability and coherence, and maintaining semantic integrity to ensure the translated text accurately conveys the original meaning. A well-executed translation should engage readers with the original work, ensuring linguistic fluency and cultural resonance.

A significant body of research has explored translation editing strategies in literary texts. Sangchanthip et al. (2017) conducted an in-depth study using Saibua's (2021) framework to analyse the semi-autobiographical novel *A Street Cat Named Bob* by James Bowen. The findings demonstrated that word-level editing most frequently involved word omission, while structural-level editing often required converting sentences into phrases and vice versa. Similarly, Anantawong et al. (2021) analysed translation editing strategies in Stephen King's *IT*. The study revealed that the most common word-level editing strategy was substituting phrases for single words to accommodate cultural differences and linguistic structure.

Hermann Hesse's *Siddhartha* (1922) was selected for analysis for this study. Despite being nearly a century old, the novel remains a highly regarded work of philosophical fiction. The book has been translated



into numerous languages worldwide, with the English version by Hilda Rosner (1951) being one of the most widely recognised editions. The Thai translation of *Siddhartha* has been published in multiple editions, with two notable versions by Chun Praphawiwat and Sodsai. The researchers selected Sodsai's translation for this study as she has been widely celebrated for introducing Hermann Hesse's works to Thai readers. Sodsai's meticulous translation, published by KledThai, has been recognised for maintaining the essence of the original text while ensuring linguistic and stylistic coherence, a task that requires immense skill and dedication. This research examines translation editing strategies in Sodsai's Thai translation of "*Siddhartha*", focusing on word-level and structural-level translation editing strategies.

## 2. Objectives

- 1) To analyse the translation editing strategies applied in the Thai translation of Hermann Hesse's *Siddhartha*.
- 2) To examine the specific strategies employed in the translation process from English (source language: SL) to Thai (target language: TL).
- 3) To categorise and quantify the translation editing strategies employed at both word and structural levels, following Saibua's (2021) framework.

## 3. Research Methodology

### 3.1 Data Collection

This study employed a rigorous quantitative approach to examine Sodsai's translation of Hermann Hesse's *Siddhartha*. The research was underpinned by a meticulous analysis of both the original English text and its corresponding Thai translation. A total of 15 translation editing samples were judiciously selected for analysis, drawn from 7 of the 12 chapters in the Thai edition—specifically, Chapters 1, 2, 4, 6, 8, 10, and 12. This selection encompassed crucial thematic and stylistic elements pertinent to a comprehensive understanding of the translation process. The analytical framework was structured in accordance with the guidelines set forth by Saibua (2021), which delineate the multifaceted dimensions of translation editing. The research was divided into four essential stages, each contributing significantly to the overall examination of the translation process, as follows:

1. Literature Review: The study commenced with an extensive literature review, integrating a diverse range of scholarly works pertaining to translation editing. This foundational stage elucidated key theories, methodologies, and findings from prior research, thereby situating this study within the broader landscape of translation studies. By synthesising insights from various academic sources, a robust theoretical foundation was established, which informed the subsequent analytical phases.

2. Data Collection: In this stage, the 15 selected translation samples were systematically collected from the identified chapters. Each sample encompasses segments of text that elucidate specific challenges and strategies encountered by Sodsai during the translation process. A meticulous comparison was conducted between the original English text and its Thai counterpart, ensuring that critical aspects of fidelity, stylistic nuance, and semantic accuracy were preserved. The analysis adhered to predefined study criteria that encompass accuracy, adequacy, and fluency, thereby providing a clear framework for evaluating the quality of the translation.

3. Data Analysis: The researchers systematically documented and scrutinised the translation editing evident in the 15 selected samples. This analysis followed Saibua's (2021) framework which categorises translation editing into two main levels:

- Word-level Editing: This level focuses on modifications made to individual words, phrases, or expressions, assessing how lexical choices impact semantic fidelity and stylistic cohesion.
- Structural-level Editing: This level examines broader alterations in sentence structure, including syntactic changes, and overall discourse organisation.

Furthermore, the study explored the translation strategies employed by Sodsai, delineating between literal translations—which adhere closely to the source text—and free translations, which prioritise the



conveyance of intended meaning and emotional resonance. This dual focus facilitates a comprehensive understanding of the translator's approach and the resultant implications for the text's reception.

4. Conclusion and Discussion: The study culminates in a detailed presentation of the findings, showcasing illustrative examples of the identified translation editing from the analysed samples. The frequency of editing at both word and structural levels was reported, yielding insights into the translator's preferences and tendencies. The discussion further highlighted the two most commonly observed types of translation editing, thus providing a nuanced understanding of the complexities inherent in the translation of literary texts. By synthesising these findings, the research contributes meaningfully to the discourse on translation practices, underscoring the intricate balance between fidelity to the source text and the creative liberties undertaken in the target language.

### 3.2 Data Analysis

This study's data analysis was based on Saibua's (2021) framework, which classifies translation editing into two levels: word level and structural level.

#### Word-Level Editing

Word-level translation editing is crucial when certain words or idioms in the source language do not have direct equivalents in the target language but still need to retain their precise meanings. Common word-level editing strategies are set out below.

##### 1) Addition of Explanatory Words

Additional classifiers or short explanatory notes (footnotes) may be inserted when no directly corresponding term exists in the target language, clarifying problematic words or idioms.

##### 2) Substituting Phrases or Sentences for Single Words

When an exact equivalent word is unavailable in the target language, the translator may use a phrase or a complete sentence to convey the intended meaning.

##### 3) Using More General Terms Instead of Specific Ones

If a specific term from the source language does not exist in the target language, a broader term that encompasses the intended meaning may be used instead.

##### 4) Adding Connectors Between Different Ideas

Connectors may be added to clarify the logical relationship between ideas, mainly when translating between languages with differing sentence structures.

##### 5) Omission of Words or Expressions

To enhance readability and coherence, words or expressions that are redundant or do not significantly impact the core meaning of the text may be omitted.

#### Sentence-Level or Structural Editing

The primary aim of structural-level translation editing is to ensure that the translated text aligns naturally with the linguistic conventions and context of the target language. Structural editing can be classified into four levels:

##### 1) Syntactic Level (Sentence Structure)

Sentence structure modifications are ordinary and often necessary in translation. Editing in this category includes:

- a) **Rearranging word order in phrases or sentences and adjusting the sequence of ideas** to maintain natural fluency in the target language.
- b) **Converting sentences** into phrases and vice versa, ensuring clarity and readability.
- c) **Modifying negative sentence structures** to conform to grammatical norms in the target language.
- d) **Adjusting active and passive voice** to maintain linguistic accuracy and coherence.



- e) **Adding or omitting words in a sentence**, such as omitting unnecessary pronouns or inserting additional verbs to improve sentence structure.

Apart from Saibua's (2021) framework, this study also explored literal translation and free translation strategies applied in the Thai translation of Siddhartha. The research further examined how these techniques influence meaning preservation, readability, and linguistic naturalness in the translated text.

#### 4. Results

Based on the study and analysis of translation editing from 15 selected samples, covering 30 tokens, the researchers examined translation editing at both the word and structural levels, following the criteria of Saibua (2021) to achieve the research objectives. The analysis was carried out by categorising types of translation editing based on observed patterns, ranking them in order of frequency from highest to lowest, and calculating the percentage for each type. The analysis yields the results as shown below.

##### 4.1 Translation Editing at the Word Level

**Table 1** Frequency of the results in word level

No.	Translation Editing at the Word Level	Frequency	Percentage
1	Omitting words or expressions	4	13.33
2	Adding explanatory words	4	13.33
3	Substituting phrases or sentences for single words	3	10.00
4	Adding connectors between different ideas	3	10.00
5	Using more general terms instead of specific ones	1	3.33

The results indicate that there was a variety of translation editing at word level. The most frequently observed strategies were omitting words or expressions and adding explanatory words, each occurring four times (13.33%). The second most common strategies, observed three times each (10.00%), were substituting phrases or sentences for single words and adding connectors between ideas. The least frequently used strategy was using more general terms instead of specific ones, which was observed only once (3.33%).

##### 4.2 Translation Editing at the Structural Level

**Table 2** Frequency of the results in structure level

No.	Translation editing at structural level	Frequency	Percentage
1	Rearranging word order in phrases or sentences and adjusting the sequence of ideas	6	20.00
2	Adjusting the use of active and passive voice	4	13.33
3	Converting sentences into phrases and vice versa	2	6.67
4	Adding or omitting words in a sentence	2	6.67
5	Adjusting the use of negative sentence structures	1	3.33

The results reveal that translation editing at the structural level involves diverse modifications. The most frequently applied strategy was rearranging word order in phrases or sentences and adjusting the sequence of ideas, which was observed six times (20.00%). The second most common strategy was adjusting active and passive voice, appearing four times (13.33%). The strategies of converting sentences into phrases and vice versa and adding or omitting words in a sentence were both observed twice (6.67%). The least frequently used strategy was adjusting the use of negative sentence structures, which was found only once (3.33%).



## 5. Discussion and Conclusion

After analysing the 15 translated excerpts from the novel *Siddhartha* based on the theoretical framework of Saibua (2021, pp. 86-108), the results regarding translation editing at the word level can be ranked in order of frequency from highest to lowest as follows: 1) Omission of words or expressions; 2) Addition of explanatory words; 3) Substituting phrases or sentences for single words; 4) Adding connectors between different ideas; and 5) Using more general terms instead of specific ones.

### 5.1 Translation Editing at the Word Level

This study's most frequently used strategy for translation editing at the word level was omitting words or expressions. In most cases, this involved eliminating unnecessary words or phrases that were not essential to the overall meaning of the content. Translators may choose to omit certain words or segments of text as long as the omission does not affect the sentence's overall meaning or diminish the translation's literary quality. The omission of non-essential words helps create a more concise translation while preserving the original text's tone, atmosphere, and core message (Phadermchoke et al., 2016). This can be illustrated through the following examples.

#### 1) Omission of words or expressions

##### Example

SL: The friend advised the merchant: "Give him a third of the profits *of the business which he conducts for you*, but let him share the same proportion of losses if any arise. He will thus become more enthusiastic". (Hesse, 1951, p. 67)

TL: เพื่อนแนะนำกามสวามีว่า "แบ่งกำไรให้เขาหนึ่งในสามแต่ถ้าขาดทุนให้จ่ายเท่ากันหมอนั่นจะได้กระตือรือร้นขึ้น" (Hesse, 2011, p. 78)

In this example, the translator omitted the phrase "of the business which he conducts for you" because its meaning can be inferred from the overall context. Omitting unnecessary words or expressions helps make the sentence more concise and precise. According to Saibua (2021), translators may omit unnecessary words or expressions to enhance clarity and conciseness in the target language. Furthermore, a study by Phonakepadist and Tipayasuparat (2021) found that omitting redundant words or expressions was one of the key strategies employed by translators to produce more refined and fluid sentences in the target language. Thus, omission in translation editing is an effective strategy that ensures concise, clear, and accurate communication of meaning as intended by the original author.

Based on the above analysis, the translation example demonstrate the omission of certain words and modifications of expressions to suit the Thai language's natural flow. These edits were made to improve clarity, readability, and stylistic appropriateness within the Thai language context; excessive wordiness can result in redundancy and comprehension difficulties. Therefore, some aspects of the original text may need to be omitted to achieve a natural, concise, and meaningful translation (Poompho and Tipayasuparat, 2019).

#### 2) Addition of explanatory words

##### Example

SL: For days on end he sat with a pale face *on the hill of the dead*, looked away, locked his heart, fought and strove against his fate. (Hesse, 1951, p. 117)

TL: สิทธารถจะน้อยย่นหน้าสลดที่เนินฝังศพแม่แต่เช้าจดค่ำอยู่หลายวัน ทอดสายตามองไกล ปิดประตูใจ มุ่งต่อสู้และผจญกับชะตาชีวิตของตัวเอง (Hesse, 2011, p. 113)

The translation of "on the hill of the dead" in the source language into "ที่เนินฝังศพแม่" (on his mother's burial hill) in the Thai language serves as another example of word-level translation editing through the addition of explanatory words. This editing technique is frequently applied when words in the source language have multiple interpretations or when a term may not be immediately understandable in the target language (Saibua, 2021). In this case, if translated literally, the phrase "hill of the dead" might fail to convey its intended





meaning to Thai readers. In English, this phrase could imply “a hill where the dead are buried” or “a place associated with the deceased” without specifying who the deceased are.

However, in the Thai translation, the phrase “ที่เนินฝังศพแม่” explicitly specifies that his mother was buried there. This addition of explanatory words clarifies the location’s cultural and emotional significance, reinforcing the scene’s sentimental weight. By adding the word “แม่” (mother), the translation does not alter the intended meaning but enhances the passage’s emotional and cultural resonance. In Thai culture, strong connections between family members, especially with parents, are deeply significant. The addition of “แม่” provides greater emotional depth, ensuring that the Thai audience fully grasps the protagonist’s sorrow and emotional burden (Nida, 1964). Furthermore, adding explanatory words aligns with the cultural translation principles outlined by House (2015), emphasising that translation editing should focus on clarity, readability, and audience comprehension. By employing this editing strategy, the translation maintains cultural relevance, preserves the literary impact, and effectively conveys the emotional depth of the original text to Thai readers.

### 3) Substituting Phrases or Sentences for Single Words

#### Example

SL: In the shade of the house, the sunshine on the riverbank by the boats, in the shade of the willow wood and the fig tree, Siddhartha, the handsome *Brahmins son*, grew up with his friend Govinda. (Hesse, 1951, p. 3)

TL: สิทธารถะ หนุ่มรูปงาม *เกิดในตระกูลพราหมณ์* เติบโตขึ้นมาที่โควินทาสู่เพื่อน สองหนุ่มใช้ชีวิตด้วยกันทั้งในบ้าน กลางแดด บนฝั่งแม่น้ำข้างลำเรือ กลางคดงต้นหลิวและได้ร่มเงาต้นมะเดื่อ (Hesse, 2011, p. 3)

The translation of the noun phrase “Brahmin son” from English into the Thai phrase “เกิดในตระกูลพราหมณ์” is an example of word-level translation editing, specifically the substitution of phrases or sentences for single words. This technique is often used when a word in the source language carries specific cultural or societal connotations that cannot be fully conveyed with a single word in the target language. The term “Brahmin” denotes the son of a Brahmin, a member of the highest caste in Indian society. Simply translating it as “พราหมณ์” (Brahmin) might not fully capture the social status and hereditary nature of the caste system. By using the phrase “เกิดในตระกูลพราหมณ์” (born into a Brahmin family), the translation clarifies the social and cultural background associated with this term. This translation not only makes the sentence more comprehensible but also aligns with the reader’s prior cultural knowledge of the term “พราหมณ์” in Thai. This method preserves the original meaning without requiring excessive explanation of the term “Brahmin” (Nida, 2015). This form of translation editing aims to ensure semantic accuracy while maintaining cultural appropriateness. It ensures that the translated text conveys social class distinctions and the hereditary nature of the Brahmin caste.

### 4) Addition of Connectors Between Different Ideas

#### Example

SL: Some Samanas once passed through Siddhartha's town. Wandering ascetics, they were three thin worn-out men, neither old nor young, with dusty and bleeding shoulders, practically naked, scorched by the sun, solitary, strange and hostile—lean jackals in the world of men. (Hesse, 1951, p. 9)

TL: ในเวลาใกล้เคียงกันนั้น สามณะสามท่านเดินทางผ่านเมืองอันเป็นที่อยู่ของสิทธารถะ ท่านผู้รักสันโดษร่างกายผ่ายผอมซูบเซียว ไม่หนุ่มไม่แก่ แต่บนไหล่เกือบเปลือยเกรียมแดดของท่านทั้งสามผื่นจับเขรอะ โลหิตไหลซึม สามณะทั้งสามดูแปลก สันโดษและไม่เป็นมิตร รวบรวมในผอมโซในโลกฆราวาส (Hesse, 2011, p. 9)

In this example, the translator added the phrase “ในเวลาใกล้เคียงกันนั้น” (At around the same time) at the beginning of the sentence to establish a more precise temporal reference and enhance the logical flow of events. Additionally, the use of “แต่” (but) and “และ” (and) connects the descriptions of the ascetics, ensuring a coherent and structured presentation of their characteristics. According to Saibua (2010), adding connectors between ideas is particularly useful when the source text uses punctuation-based separations, such as commas



(,) or dashes (—), which may not convey the same logical relationship in Thai. Explicit connectors are necessary to complete the sentence structure and improve readability. Research by Nedjaroen and Liaprawat (2015) found that adding connectors between ideas is a common strategy to enhance readability and fluency in Thai translations. Similarly, a study by Witoonpeerabandit and Tipayasuparat (2021) on an analytical study of translation editing and translation process applied in *Flowers for Mrs. Harris* confirms that this technique is essential for ensuring smooth and uninterrupted reading experiences for Thai audiences.

## 5.2 Sentence-Level Translation Editing

After analysing 15 translated excerpts from *Siddhartha* based on the theoretical framework of Saibua (2021, pp. 86-108), the study categorises sentence-level translation editing into different approaches depending on the context of the text. The frequency of each approach is ranked as follows: 1) rearranging word order in phrases or sentences and structuring ideas; 2) adjusting the use of active and passive voice; 3) converting sentences into phrases and vice versa; 4) adding or omitting words in a sentence; and 5) adjusting negative sentence structures

The findings show that rearranging word order and structuring ideas was the most frequently used approach, as it improves continuity and clarity, ensuring that the translated text aligns with the syntactic norms of the target language. Meanwhile, editing negative sentence structures was the least frequently used, as negative sentence forms often need to be preserved to maintain semantic integrity and avoid altering the meaning of the source text.

### 1) Rearranging Word Order in Phrases or Sentences and Structuring Ideas

#### Example

SL: Some Samanas once passed through Siddhartha's town. Wandering ascetics, they were three thin worn-out men, neither old nor young, with *dusty and bleeding shoulders, practically naked, scorched*

1                      2                      3                      4                      5

*by the sun*, solitary, strange and hostile —lean jackals in the world of men. (Hesse, 1951, p. 9)

TL: ในเวลาใกล้เที่ยงกันนั้น สมณะสามท่านเดินทางผ่านเมืองอันเป็นที่อยู่ของลัทธิธรรมะ ท่านผู้รักสันโดษร่างกายผ่ายผอมซูบเซียว ไม่หนุ่มไม่แก่ แต่ *บ่นไหล่เกือบเปลือยเกรียมแดด*ของท่านทั้งสาม *ฝุ่นจับเขรอะ โลหิตไหลซึม* สมณะทั้งสามดูแปลก สันโดษและไม่เป็นมิตร รวบรวมในผอมโซในโลกฆราวาส

3      4      5                      1                      2                      (Hesse, 2011, p. 9)

The above excerpt demonstrates sentence-level translation editing, precisely rearranging word order in phrases or sentences and structuring ideas. This technique modifies sentence structures from the source language so that they align with the syntactic patterns of the target language, ensuring that the translation is clear and natural and effectively conveys the intended meaning. In English, a noun phrase (NP) consists of a head noun and its modifiers, where modifiers typically precede the head noun (Na Ranong, 2020). However, in Thai syntax, modifiers generally follow the head noun or verb, requiring a structural rearrangement of elements in the sentence. For instance, in the phrase "with dusty and bleeding shoulders, practically naked, scorched by the sun," the English structure places modifiers before the noun. In the Thai translation, the structure is rearranged as follows: (3) "บ่นไหล่" (*shoulders*) is positioned at the beginning as the head noun (5) "เกรียมแดด" (*scorched by the sun*) follows (4) "เกือบเปลือย" (*practically naked*) appears next (1) "ฝุ่นจับเขรอะ" (*with dusty shoulders*) follows (2) "โลหิตไหลซึม" (*bleeding*) concludes the phrase.

This rearrangement ensures that the descriptive elements align with Thai linguistic conventions, making the translation more natural and coherent. The translated sentence flows smoothly by placing the head noun before its modifiers while preserving the original descriptive intent. This method of rearranging word order is crucial in literary translation, as it allows for accurate meaning transfer while maintaining linguistic coherence in the target language. Such modifications enhance the readability and stylistic quality of the translation, ensuring that it remains faithful to the original while being accessible to Thai readers.





## 2) Editing the Use of Active and Passive Voice

### Example

SL: Siddhartha went to see Kamaswami, the merchant, *and was shown into a rich house*. (Hesse, 1951, p. 63)

TL: สิทธารถะไปหาพ่อค้ากามสวามี คนรับใช้เดินเหยียบพรมราคาแพงนำหน้า พาเขาเข้าไปในบ้านหรูโอ่อ่า จนถึงห้องที่เขาต้องนั่งรอเจ้าของบ้าน (Hesse, 2011: 61)

In the original English text, the phrase “was shown into a rich house” uses the passive voice, focusing on Siddhartha as the recipient of the action—he was led into the house by someone else. However, in the Thai translation, the sentence was converted into active voice: “คนรับใช้เดินเหยียบพรมราคาแพงนำหน้า พาเขาเข้าไปในบ้านหรูโอ่อ่า” (The servant walked ahead on the expensive carpet and led him into the luxurious house). This transformation shifts the emphasis from Siddhartha to the servant, making the sentence more dynamic and fluid in Thai. Nida (1964) explained that using active voice in translation can help enhance readability and align with natural expression patterns in the target language. In Thai storytelling and narration, active voice is generally preferred for describing actions and events, giving a clear sense of agency and movement.

A study by Huangsen and Tipayasuparat (2018) supports this approach, stating that the Thai tend to favour active structures over passive ones in narrative writing to maintain a smooth and engaging reading experience. By making the servant the subject of the sentence, the translation follows a natural Thai storytelling structure, ensuring that the action is attributed to a character rather than presented passively. In Thai, excessive use of passive constructions can sometimes make sentences feel overly formal or detached from the scene’s action (Newmark, 1988). By translating passive voice into active voice, the sentence achieves a more natural, straightforward flow, enhancing readability and coherence in the target language.

## 3) Editing Sentence-to-Phrase and Phrase-to-Sentence Conversions

### Example

SL: In the shade of the house, the sunshine on the riverbank by the boats, in the shade of the willow wood and the fig tree, Siddhartha, the handsome *Brahmins son*, grew up with his friend Govinda. (Hesse, 1951: 3)

TL: สิทธารถะ หนุ่มรูปงาม เกิดในตระกูลพราหมณ์ เติบโตขึ้นมาอยู่กับโกวินดะผู้เพื่อน สองหนุ่มใช้ชีวิตด้วยกันทั้งในบ้าน กลางแดด บนฝั่งแม่น้ำข้างลำเรือ กลางดงต้นหลิวและใต้ร่มเงาต้นมะเดื่อ (Hesse, 2011: 3)

Modifying sentence structures during translation is a crucial editing strategy that enhances the fluency and grammatical coherence of the target language. Saibua (2021) explains that converting sentences into phrases makes the content more concise, reduces redundancy, and improves the natural reading flow, particularly when the original sentence structure does not align with the typical word order of Thai. In this example, the English source text primarily employs locative phrases (e.g., “In the shade of the house”, “the sunshine on the riverbank by the boats”, “in the shade of the willow wood and the fig tree”) to establish setting details before introducing the main action. However, the Thai translation restructures these elements by presenting the main action first, making the information more naturally ordered and easier to follow in Thai. “สองหนุ่มใช้ชีวิตด้วยกันทั้งในบ้าน กลางแดด บนฝั่งแม่น้ำข้างลำเรือ กลางดงต้นหลิวและใต้ร่มเงาต้นมะเดื่อ” (The two young men lived together both at home, under the sun on the riverbank by the boats, amidst the willow trees, and under the shade of the fig tree.)

This translation converts some of the original English locative phrases into complete sentences rather than long, pre-modified noun phrases, common in English but unnatural in Thai. The phrase “Siddhartha, the handsome Brahmin’s son, grew up with his friend Govinda” is modified into a more straightforward and fluid-structure in Thai, where the setting is integrated seamlessly into the narrative. Additionally, the phrase “ใช้ชีวิตด้วยกัน” (lived together) was added to explicitly indicate the characters’ actions, making the sentence more natural and contextual. Unlike English, which can use long descriptive noun phrases, Thai typically expresses descriptions through separate sentences or shorter structures, ensuring better readability and a smoother narrative flow.



#### 4) Addition and Omission of Words in a Sentence

##### Example

SL: He had begun to feel that the love of his father and mother, and also the love of his friend Govinda, would not always make him happy, give him peace, *satisfy and suffice him*. (Hesse, 1951, p. 5)

TL: (สิทธิธรรม) เริ่มรู้สึกว่าการรักที่มีคามารดาและความรักที่โควินทะมีต่อเขานั้นไม่อาจทำให้เขามีความสุขได้ตลอดไป *ความรักลักษณะนี้* ไม่อาจทำให้จิตใจเขาสงบ *ไม่อาจให้ปิติและความอิ่มใจ* (Hesse, 2011, p. 5)

According to Saibua (2021), word addition and omission are crucial in making the translated text more refined and coherent with the target language's structure. *Adding words* enhances meaning or provides further context, such as adding explanatory terms to clarify nuances. Meanwhile, *the omission of words* is commonly applied to eliminate redundancy or unnecessary expressions, resulting in more concise and fluent sentences. However, omissions must be carefully considered to avoid altering the original meaning.

In the Thai translation, the phrase "*ความรักลักษณะนี้*" (this kind of love) was added to reinforce the connection between the previously mentioned forms of love. This addition helps the reader understand the reference more explicitly. Regarding omission, the phrase "*satisfy and suffice him*" was omitted and translated as "*ไม่อาจให้ปิติและความอิ่มใจ*" (could not bring him joy and fulfilment), which retains the essential meaning while making the sentence more concise.

This finding aligns with Hwangsingh and Tipayasuparat's (2018) finding, that adding and omitting words in translation is a technique frequently used to ensure coherence with the structural and cultural aspects of the target language, mainly when the source and target languages differ significantly in syntax. Additionally, Ngamsri's (2017) study supports this notion, showing that editing through explanatory additions or omitting unnecessary words significantly improves readability and comprehension.

The translator predominantly employed literal translation editing, as the core of the text revolves around teachings, philosophy, and religion, specifically the search for the true meaning of life (Ziolkowski, 1965). This suggests that the objective of this translation was to preserve the essence of the original text as much as possible, particularly in terms of thought and doctrinal teachings. Thus, maintaining semantic completeness and the structure of the idea presentation was a priority. The idea presentation structure refers to word order and conceptual grouping, as much of the narrative consists of detailed descriptions that give readers a vivid mental image. This aligns with Saibua's (2021) framework, which states that literal translation editing ensures consistency in thought organisation and maintains identical word order across sentences. This is possible because the sentence structures of the English source text closely resemble those of the Thai language. As a result, the arrangement of phrases and sentences in the translation mirrors the original, as if it were moulded from the same template. In addition, free translation editing is evident at the word level, particularly in cultural substitutions. This technique is often employed when the translator does not prioritise preserving the structure of the idea presentation but instead focuses on retaining the essence of meaning—a crucial aspect of literary translation. As Supol (2002, p. 45) noted, translating novels may involve figurative expressions and idiomatic choices, allowing free translation.

However, while free translation editing can enhance reader comprehension and cultural accessibility, it must also consider social and cultural factors to prevent distorting the original author's intent (Kraipoem, 2016). The selection of different translation editing strategies in literary works significantly impacts the reader's experience, mainly when translating literature that possesses distinct linguistic characteristics (Wichian, 2019). For instance, texts that utilise rhyme or rhythmic structures may require word modifications to maintain the aesthetic quality of the original work. A well-executed translation should incorporate multiple techniques carefully selected to suit the literary genre. This ensures that the translated work retains the highest possible quality, preserving the content, tone, emotional depth, and nuances the original author intended to convey to the reader's imagination and emotions.



## 6. Recommendations

Based on the analysis of translation editing in the Thai translation of Hermann Hesse's novel *Siddhartha*, several key linguistic aspects have been identified that merit further investigation. For future research, an analysis of *Siddhartha* using translations by different translators could be conducted to compare translation strategies and editing, and to determine whether the outcomes are similar or distinct. Hesse's literary contributions extend beyond *Siddhartha*, with notable works such as *Narcissus and Goldmund*, *The Glass Bead Game*, *Journey to the East*, and *Steppenwolf*. Expanding the scope of research to include these works could provide valuable insights into literary translation practices. Furthermore, Sanchwi Saibua's (2021) analytical framework could be applied in future studies to explore translation editing techniques in greater depth. Beyond novels, other literary genres, such as poetry, plays, and children's and young adult literature, present promising opportunities for translation editing research.

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